



The Luigi Pirandello Methodology in creating a Personal Reality: Enrico IV play an example

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Abstract

The study examines the role of illusion in Pirandello's seminal works. It delves into how various groups of people in Enrico IV, use their own brand of reasoning to construct their own world. The study investigates the nature of identity and the mental and emotional processes that give rise to it.

Every character in Pirandello's plays is struggling to find his position in the world and gain the approval of the people around him. Many of the protagonists in Pirandello's work fail because the world around them does not share their perception of reality.

In this research, Remo Bodei's ideas are put into practise; Bodei argues that even individuals with delusions can use reasoning and reason, albeit from a perspective that has been deemed erroneous. Bodei doesn't want to write off his subjects as crazy, so he's investigating how they keep using reasoning.

Characters in Piradello's play Enrico IV aren't the only ones capable of experiencing reality and illusion. The audience member at a performance must also evaluate whether or not the events he is observing are real. In light of this, the research investigates the passive nature of the audience in a Pirandellian play Enrico IV and the conventions of theatre that Pirandello subverts.

Keywords: Enrico IV, Luigi Pirandello methodology, personal reality

المستخلص

تدرس الدراسة دور الوهم في أعمال بيرانديلو الأساسية. إنه يتعمق في كيفية استخدام مجموعات مختلفة من الناس في إنريكو الرابع لعلامتهم التجارية الخاصة من التفكير لبناء عالمهم الخاص. تبحث الدراسة في طبيعة الهوية والعمليات العقلية والعاطفية التي تؤدي إليها.

تكافح كل شخصية في مسرحيات بيرانديلو للعثور على مكانته في العالم والحصول على موافقة الناس من حوله.

يفشل العديد من الأبطال في عمل بيرانديلو لأن العالم من حولهم لا يشاركهم تصورهم للواقع في هذا البحث. يتم وضع أفكار ريمو بودي موضع التنفيذ؛ يجادل بود بأنه حتى الأفراد الذين يعانون من الأوهام يمكنهم استخدام المنطق والعقل، وإن كان ذلك من منظور اعتبر خاطئاً. لا يريد بودي شطب مواضيعه على أنها مجنونة، لذلك فهو يحقق في كيفية استمرارهم في استخدام المنطق.

الشخصيات في مسرحية بيرانديلو إنريكو الرابع ليست الوحيدة القادرة على تجربة الواقع والوهم. يجب على عضو الجمهور في الأداء أيضاً تقييم ما إذا كانت الأحداث التي يراقبها حقيقية أم لا. في ضوء ذلك، يبحث البحث في الطبيعة السلبية للجمهور في مسرحية بيراندليان إنريكو الرابع واتفاقيات المسرح التي يدمرها بيرانديلو.

الكلمات الافتتاحية : إنريكو الرابع، منهجية لويجي بيرانديلو، الواقع الشخصي .

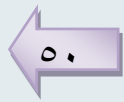
1.Introduction

Among the many famous authors of Italian writing, Luigi Pirandello stands out. Even though Pirandello is one of the most researched Italian authors of the 20th century, he still manages to be a mysterious character whose writings intrigue and inspire researchers (Gaudillière, 2020:53).

According to Pietro Frassica's Her Maestro's Echo, Pirandello's numerous works have provided an endless well of wildly divergent interpretations across generations of readers (Zaltz, 2018:253).

Pirandello was a man of many talents, and during his existence he wrote and performed in writing, poems, and theatre. Before his book L'Esclusa (The Excluded Woman) was released in 1893, he issued a compilation of poetry the same year. Pirandello was compelled to turn his writing into a lucrative profession after the family sulphur mine went bankrupt (Godioli, 2017:27).

Both Pensaci, Giacomino! (Consider it, Giacomino!) and Liolà, two of Pirandello's plays written in his native Sicilian vernacular, premiered in 1916. The next decade would be a fruitful one for Pirandello in the theater, as he would write



over forty plays, including the groundbreaking *Sei personaggi in cerca d'autore*) in 1921 and the acclaimed *Enrico IV* (Henry IV) in 1922. In 1934, just two years before his untimely demise on December 10, 1936, Pirandello was awarded the Nobel Prize in writing (Ji-yeon Jang, 2009:75).

This study analyses how difficult it is for Enrico IV's main character to create his own world. The "sanity" or "madness" of the play's lead is frequently discussed by reviewers. Henry, who portrays himself as insane, is revealed to be a rational figure. His reasoning is propelled by an interior conflict over his own sense of self-identity (Bassanese & Syska-Lamparska, 2000:77).

This research analyses how Henry's brief bout with lunacy, subsequent rehabilitation, and other life experiences have shaped his sense of self. After defining identity, the research analyses Henry's five alternate worlds in the play and the consequences of his various changes between them (Simborowski et al., 2000:231).

Henry learns at the play's conclusion that his quest was fruitless, and that he must now embrace his transient lunacy as his permanent reality in order to spend the rest of his days as the historic German monarch (Serafim, 2015:131).

2. Aim of the research

In *Henry IV.*, Pirandello aimed to have people thinking critically and reflecting on their own lives in a reflective manner. The philosophical ideas of the play create challenging staging issues. All of the script consists of mini-plays inside the larger one. Every theme and play is an abstraction from the world as most people see it.

Internal and exterior conflicts between characters, shifts in setting and time, and other dramatic devices are all tools Pirandello employs to distance the viewer from his or her own opinions. Separations reveal varying aspects of the protagonist's character; it's up to the author to make those aspects evident.

Pirandello's notion of man's connection to illusion and reality, of humanity in general, and of man's relationship to his surroundings and society should also be taken into account by the researcher. This study of Pirandello's biography, writings, critical criticism on the man and his works, and the theatre for which he wrote laid the groundwork for a more complete appreciation of the play.

The production design was based on these factors and an examination of the screenplay. The stage then took on this look. The director's vision for the whole play was captured in a prompt book. The researcher will make an effort to demonstrate how Pirandello's life and works are interconnected, but only insofar as their effects on this play's script and theoretical creation were taken into account.

3. Literature Review

When discussing Pirandello's play *Enrico IV*, reviewers frequently centre their attention on the "sanity" or "insanity" of the play's protagonist. Despite his outward appearance of insanity, Henry IV remains a rational character throughout the play, with his internal battle to find his own identity serving as the propelling force behind his reasoning (Gillette, 2005:59).

Adriano Tilgher, in his evaluation of *Enrico IV*, discusses how the play confines its characters to the persona of the historical monarch and how life is ultimately compelled to conform to this predetermined shape. Umberto Mariani expands on Tilgher's work and quotes Tilgher's account of the "profound and powerful logic" in *Enrico IV* as the basis for one of his own pieces (Koman, 2020:197).

Despite his outward insanity, Tilgher and Mariani argue, Henry IV is really the play's most rational character since he is fully aware of his surroundings. Many critics hold this position, however Eric Bentley, in his piece "Il Tragico Imperatore," rightly points out that Henry's sanity is not shown by the fact that he no longer has his hallucination (Rössner, 2020:12).

Although this is a fascinating point of contention, the protagonist's sanity or insanity is just a minor component of the play's elaborate design. As Bentley elaborates, "the protagonist is portrayed as an extremely disturbed person, whether sane or insane." The drama is made more intricate by the presence of such uncertainty and ambiguity (Ragusa et al., 1972:395).

Thus, it is unclear whether Henry IV's portrayal of his opponent Belcredi as the antagonistic Peter Damiani stems from a genuine hate of Belcredi or is instead part of the historical hallucination in which Henry IV lives (Bini, 1993:277).

Richard Gilman, author of *The Making of Modern Drama*, offers sound advice when he advises his readers against pigeonholing Pirandello's work as just "intellectual" or "emotional." In his writing, he argues that fiction and reality share the same people and ideas (Ragusa et al., 1970:334).

This fact is made evident on the stage and is a driving force in Pirandello's intricate dramatic art. According to Pirandello, there are no alternatives that are mutually incompatible, and I want to follow this line of thinking in this chapter as I address the tension between fantasy and realism. Although they seem diametrically opposed, for the Pirandello persona they often coincide (Piredda, 2013:151).

Character of Enrico IV and Amnesia

The rejection of what may have been his most innovative piece further bittered the already jaded Pirandello. After the premiere of *Sei personaggi in cerca d'autore*, Pirandello started composing what is widely considered to be his masterpiece, *Enrico IV*. He completed the play in only four months (Zipfel, 2017:200).

Maurice Valency ⁽¹⁾ believes that Pirandello would not have written *Enrico IV* if the reception to *Sei personaggi* had been better. He poured into it all the venom with which a lifetime of tragedy had inspired him, and all the disdain and wrath of an unforgiving character," Valency says of the play's creator (Rössner, 2020:3).

It was the pinnacle of his intellect, and a wonderful act of retribution. He was never a better or even comparable writer. After a mishap from his horse leaves him with amnesia, the protagonist of *Enrico IV* assumes the identity of Holy Roman Emperor Henry IV, a German ruler who ruled from 1056 until his death in 1106 (Enrico & Bini, 1999:127).

After forgetting for twelve years, he remembers everything as if it were yesterday, and everyone treats him as if he is the historical Henry IV. Now that he has his bearings, he must decide whether to rejoin society or to continue living in his illusion as the legendary monarch for the rest of his life (Piredda, 2013:151).

3.2 Pirandello and Enrico IV

Enrico IV was written by Pirandello in 1922, while Mussolini was rising to power in Italy. Many Italians, like the writer, had faith that the future tyrant would return the country to its former splendour. *Enrico*, the play's protagonist, is not meant to be a stand-in for Mussolini; rather, he exhibits similar characteristics, such as having delusions of grandeur while also abusing his position (Wild, 2020:166).

The central subject of this piece, like with other plays by Pirandello, is the battle between truth and illusion in the formation of an individual's sense of self. If crazy is a tool for questioning the world we live in, then Pirandello had a very intimate understanding of this madness (De Rosa, 2019:131).

Pirandello sent his wife to an asylum after he and she had been together for 16 years and their daughter had committed suicide. In the story of *Enrico IV*, insanity serves as both a burden and a means of escape. To do honour to Pirandello's great existential intellectualism without settling for the arid outcome that accurate translations typically generate, Perloff took on this challenge (Bini, 1993:230).

This play has to retain the wit, sexual power, and clever schizophrenia of its original Italian version in order to be successful on stage. ACT hired dramatist and adaptor Richard Nelson to include these ideas, and he did a good job. Nelson skillfully reduced exposition without losing the reader's interest since space is at a premium in *Enrico IV*. Actors under Perloff's direction managed the sensitivity required by Pirandello's difficult drama (De Rosa, 2019:142).

(1) Maurice Valency (22 March 1903 – 28 September 1996) was a playwright, author, critic, and popular professor of Comparative Literature at Columbia University, best known for his award-winning adaptations of plays by Jean Giraudoux and Friedrich Dürrenmatt".

The plot is propelled by the unpredictability of Enrico's mental state. If his insanity and the other characters' reactions to it come out as excessively scripted, the drama loses its steam. Deborah Dryden's attire evoked both the Bavarian monarchy of the eleventh century and the Italian aristocratic of the 1920s (Rössner, 2020:27).

Set designer Ralph Funicello's trompe l'oeil painted scenery paid credit to Italy's stagecraft traditions that allowed the period illusions of eleventh-century castle interiors, furthering the play's juxtaposition of these two worlds. The guys who helped Enrico maintain his delusional identification as the Holy Roman Emperor did so by dressing the part (Zipfel, 2017:204).

As Donna Matilda, Frida, their respective loves, and the doctor entered, a mashup of eras, clothing, and personalities followed, this group looked like a bunch of silent cinema stars from the 1920s, what with their fur coats, sunglasses, and fancy clothes. They were quickly given new clothes and identities to help the doctor dispel Enrico's illusion (Ragusa et al., 1972:359).

Perloff's clever use of actor entrances and positioning created visual evidence of the schism and reunification of historical eras via parallels and juxtapositions. For instance, Enrico held his mediaeval sceptre next to a picture of himself as a young man where he was posed similarly with a sword. The guy and his likeness both wore mediaeval garb. The double was repeated by Frida's fiance, who superimposed his "costumed" figure over the original image (Bini, 1993:277).

Frida and Matilda's "costumed" entrances evoked the same doubling comparisons. What Nelson's writing removed verbatim from Pirandello's tale was made manifest in Perloff's physical realisation of it. The last picture of a defeated Enrico sitting on his throne with his crown crooked was a ghosting between texts. (Ragusa et al., 1970:357).

There was King Lear, representing all rulers throughout history who came to see his realm for what it really was: a figment of their imagination, a lunacy fabricated from masks and thrones. What we wear makes us who we are," Enrico says. This is, of course, Pirandello's comment on the intersection of life and theatre (Piredda, 2013:153).

The use of theatrical trickery and its eventual unveiling is crucial to the success of a Pirandello play. Within the theatre of his insanity, Enrico fosters this artifice (Enrico & Bini, 1999:127).

4. Time structure of the play

The play's time structure is crucial when dealing with Enrico IV. As Alberto De Vivo points out in his work "Henry IV and Time," the play spans three distinct eras. The drama was written by Pirandello in 1922, although the events it depicts take place in 1920. Henry, become 26 years old, has fallen deeply in love with Donna Matilda (Hutchings, 2020:325).

This is also the year when Henry first loses his balance while riding and starts to imagine himself to be the legendary King of Germany. Henry IV went into penance at Canossa in 1071, and this is the era in which Pirandello's Henry IV has chosen to reside (Vittorini & Pirandello, 1935:137).

De Vivo argues that the protagonist's chronological framework is incomplete without the addition of two more eras. Henry's future and the year 1912, when he had a significant awakening, are the two eras he focuses on in his writing. To him, the future is a space of possibility, of the not yet, of what he hopes will be (40-1) (Wild, 2020:321).

Henry's heart longs for, and he works tirelessly to reclaim, the time period of the future. Henry expresses this sentiment plainly when he asks the "Duchess" (Donna Matilda) and "Peter Damiani" (Belcredi) to intercede on his behalf and convince the Pope to free him from his perpetual prison (Bassnett-McGuire, 1983:215).

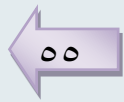
One of the many things that affects Enrico IV's protagonist and his ability to create his own world is the passage of time. Henry's identity is constantly being shaped by his contacts with the other characters, despite the fact that the twenty years he lost effectively preclude him from returning to his prior existence. From the play's opening until its closing moments, Henry's identity and mental condition are shrouded in mystery (Nesari et al., 2011:896).

4.1 Identity and States

Frankel, Ellen Paul ⁽¹⁾ argues that we do not always remain the same persons from one day to the next. Not only do our bodies evolve throughout time, but so do our behaviours and mindsets. Henry IV believes that his whole character is a fabrication, an identity plagiarised from the past (Giannini, 2006:242), his present is a fiction from the past, and he has to free himself from it so that he may create a new history and a new future for himself. Henry is stuck in his historical past and present because of a hallucination, or what he believes to be a delusion. The play ends with him realising that this misconception was the key to securing his future (Subialka, 2014:633).

Ellen Paul argues that Henry's historical position is permanently rooted in the past. Neither the present nor the future have any bearing on Enrico's world. Henry IV is well aware that remaining in his protective cocoon of illusion is the lesser of two evils (Ciccone, 2007:530). After being brought back to the present, he will be given reason for optimism about the future. Unfortunately, by the last scene of the play, Henry is no longer competent to make this choice (Bassnett-McGuire, 1983:115).

(2) Ellen Frankel (born 1951) was the Editor-in-Chief of the Jewish Publication Society (JPS) from 1991 until 2009, and also served as CEO of the JPS for 10 years.[1] She retired in 2009 to pursue her own writing and scholarly projects, serving as JPS's first Editor Emerita



The protagonist of this drama has lost his memory and cannot remember who he was before the accident or after he recovers from amnesia. Henry has the choice to pick his own identity, but he is unable to settle on one. This internal conflict drives most of the plot (Bini, 1993:286).

Henry IV's delusions and illusions have been, and continue to be, central to the public's understanding of him, as Bassanese explains. Everyone else thinks he's crazy, but the guy behind the mask of insanity has no such certainty when it comes to his own identity. Henry is unable to maintain a coherent sense of self that he can refer to as "I." (Enrico & Bini, 1999:225).

4.2 Intact Self and Self-Ownership

According to Edward Fesser's paper ⁽¹⁾ "Personal Identity and Self Ownership," one of the key reasons Henry IV is unable to keep his sense of self is because he lacks a sense of ownership over his own identity. According to Fesser, everyone is fully responsible for his or her actions. In addition, taking someone is like robbing them of their own identity, therefore no good person can be forced into servitude (Giannini, 2006:245).

Henry's wounding and subsequent amnesia effectively robbed him of his original identity, and by the play's conclusion, he has become a slave to his historical persona. Henry's identity crisis stems from the fact that he does not have firm control over his own "self," therefore his sense of who he is is always in motion (Hutchings, 2020:423).

Paul refers to Aristotle's answer to the issue of how people's identities change through time. He claimed that even after a radical transformation, a material retains some of its original characteristics. Aristotle referred to this characteristic as the "substratum." (Nesari et al., 2011:895).

An identity may change in numerous ways throughout time, but its core will always be the same because of its consistent essence (vii–viii). Twelve years of deception have not changed Henry's "substratum." Henry IV's dilemma is that he has both altered too much and not enough (Piredda, 2013:158).

The passage of time has not benefited his thinking in the same manner that it did his physique. Henry IV feels as if he has lost twelve years of his life, despite the obvious signs of ageing in his looks. He hasn't changed at all in the last decade and a half. Since everyone else seems to have developed normally, Henry considers this reality to be intolerable (Ragusa et al., 1970:343).

4.3 Succession of Conscious States

(3) Edward Charles Feser (/ˈfeɪzər/; born April 16, 1968) is an American Catholic philosopher. He is an Associate Professor of Philosophy at Pasadena City College in Pasadena, California.

Henri Bergson ⁽¹⁾ articulated a crucial idea of "duration" that underpins time theory or the perception of time and consciousness. Bergson argues that time is comprised of a continuous flow of different states of consciousness (Rössner, 2020:178).

Therefore, the perception of time as indivisible is crucial to the experience of real time as duration. Bergson argues in his work *Matter and Memory* that there is no unique rhythm of duration that applies to everything or everyone. The main character of *Henry IV*, who tries to travel beyond time, exemplifies this philosophy (Zipfel, 2017:203).

Even while Henry IV exists outside of time, he is not immune to its passing effects. Bergson uses the analogy of two spools with a tape flowing between them to explain metaphysics to his reader in "Introduction to Metaphysics," a chapter from his book *The Creative Mind* (Wild, 2020:152).

Bergson's concept of time is shown by two spools, one of which releases the tape and the other of which picks it up. Bergson also makes an analogy to ageing: Age diminishes man's prospects for the future while expanding his knowledge of the past. Henry IV is experiencing this, though indirectly. His future is ebbing away from him as he sinks into an old age he refuses to accept (Vittorini & Pirandello, 1935:34).

Henry IV's ultimate goal is to stop time, but he knows he'll never be able to do it. The only person in *Henry IV* who is actually impacted by the passage of time is the one who is locked outside of it. Henry IV says that tomorrow will be just like today for Belcredi, which is an expression of his belief that nothing will change (Subialka, 2014:634).

According to De Vivo, for Belcredi and the other aristocracy, time is only a repeat of the sameness, and nothing will ever change. However, Henry IV interprets this recurrence as a kind of criticism. King Henry IV, seen in a picture, is just twenty-six years old, yet he must constantly employ cosmetics and hair dye to keep the appearance of his younger self. Henry describes his dismay and loss at the realisation that time has passed him by and that he will never get it returned (Rössner, 2020:135).

4.4 Social Reality and Enrico IV's Inspiration

Many of Pirandello's plays, as pointed out by A. M. Fiskin in his essay "The Tragedy of the Man Who Thinks," depict a social reality in which outward appearances are more important than actual substance. He argues that the mask influences, leads, and becomes the accepted reality in a society where everything is an illusion and no one knows what drives anybody else (Bini, 1993:278).

(4) Henri-Louis Bergson (French: [bɛʁksɔ̃]; 18 October 1859 – 4 January 1941) was a French philosopher[8][9][10][11][12] who was influential in the tradition of analytic philosophy and continental philosophy, especially during the first half of the 20th century until the Second World War

Enrico IV's social reality and motivation come from the historical reality in which he lives and which is accepted by everyone else. Throughout the performance, many realities are set up, and each time one of them is disrupted, havoc follows. For Feser, a person is what other people see, but a self is what an individual thinks of him or herself, or more accurately, how that individual perceives him or herself (Ragusa et al., 1970:336).

Henry is chronically misunderstood, and the labels he receives from others seldom reflect his own self-perception. Henry IV's life and his quest for self-identity can only be comprehended by taking a holistic approach and looking at his five realities. The first of what I call Henry's five realities (or identities) is his pre-fall existence. Henry's life following the fall and subsequent insanity constitutes his second reality (Piredda, 2013:153).

After Henry regains his sanity, the next reality is that he chooses to live on as the historical Henry IV. In the fourth reality, Henry admits to everyone that he is no longer insane and that he has decided to keep up the facade of the lunatic king of Germany. Henry's ultimate, irreversible retreat into his insane character is cemented when the protagonist murders Belcredi (Enrico & Bini, 1999:128).

4.5 The Turning Point in Henry IV's Life

At age 26, Henry IV is portrayed as naive and impulsive but yet being self-aware by both the lady he loved, Donna Matilda, and his competitor, Belcredi. De Vivo says that King Henry IV understands a fundamental tension in human existence: the tension between acting on impulse and reflecting on one's actions. This contributed to Henry's recurring theme of being misunderstood throughout the play, which in turn contributed to his emotions of isolation and alienation. Before Henry's downfall, the young aristos resolved to spend the next funfair season acting out as historical people rather than putting on a spectacular show (Rössner, 2020:134).

Henry, who was pursuing Donna Matilda at the time, decided to play the character of the historical German king so that he might be close to her while she played the Marchioness of Tuscany. The young protagonist fell from his horse during the cavalcade, banged his head, and came to believe he was the real Holy Roman Emperor and King of Germany. Immediately after the accident, nobody paid any attention to Henry. A couple of hours later, as Henry IV walked into the villa's main chamber, it became clear that he was not acting but really living out his character. Donna Matilda says she saw the shift before anybody else (Subialka, 2014:632).

5. Henry's Delusion and Reality

Young Henry's hallucination was permitted to become reality because of the family's wealth, and he lived out his deluded life as the mediaeval German monarch in the Umbrian countryside. His sister and other family members made the decision to



preserve him in this fabricated Middle Ages environment because they thought it was in his best interest (Vittorini & Pirandello, 1935:36).

As a result of having servants coached to act out roles from the eleventh century, Henry is able to maintain his illusion for almost a decade. Henry, as Bassanese notes, has only exchanged appearance for reality by adopting the persona of a man who has passed away (Wild, 2020:153).

Henry makes the past come alive for him by drawing on his knowledge and, more crucially, his imagination. Henry maintains control by fully turning his back on the present. He modifies his outside look to reflect his inner state. He becomes blond and dressed in period garb. His palace is now a movable fortress that may be found anywhere the king choose to live (Zipfel, 2017:217).

As Marya Schechtman points out in her essay "Experience, Agency, and Personal Identity," establishing one's identity is crucial to one's survival in the majority of life's situations. What this implies is that it is likely that you will be the person you end up surviving as. But, she says further, you may always pretend to be someone else and live on (Rössner, 2020:179).

The trauma of Henry's fall off his horse leaves him thinking he is not who he really is upon his awakening. As a result, Henry IV not only lives on, but also fully embraces his new persona. Schechtman argues that once we realise that we can get by without our identities, we begin to prioritise our ability to stay alive above whatever sense of self-identity we may have (Ragusa et al., 1970:345).

This is why, as the play's conclusion makes clear, Henry IV may choose which of his many masks to wear.²¹ Henry chooses the mask that provides him and his way of life the most chance of survival, even if none of them are what he would select on his own. With Belcredi dead, Henry has little choice but to embrace his false identity as the historic German ruler and Holy Roman Emperor and live a lie if he wants to save his freedom (Piredda, 2013:157).

5.1 The Return from Delusion

Henry says he regained his sanity on his own after being insane for twelve years, but he chose to keep living the life he had built for himself after the accident. Henry was anxious to go back to his life before his interruption, but he soon realised that, as the historical figure Henry IV, he was now in middle age, and that community was not exactly lining up to welcome him back (Nesari et al., 2011:896).

Henry was already an outcast before he injured his head and became mad, as Belcredi notes in his character analysis. Belcredi's account of Henry's quirkiness, in which Henry's behaviour is both described as real and partly played out, is intriguing. Even in his most impulsive behaviours, Belcredi believed this to be the reality, causing Henry enormous anguish and even provoking rage outbursts in the man (Hutchings, 2020:424).

The public would scrutinise and point fingers at Henry, who was already labelled as awkward and quirky before the accident, and he would be known as "the recovered madman." For this reason, Henry has decided to spend the rest of his life pretending to be a monarch from the Middle Ages, despite the fact that he was born in the 20th century. Henry accepts his place inside what Bassanese calls "the fixed confines of history" by maintaining the appearance of insanity (Giannini, 2006:248).

This allows Henry to have a stable and predictable existence, while the rest of society must constantly adapt to the unpredictable. Henry, by choosing to live the life of a historical person, has effectively rejected his biological heritage. Characters as well as Authors in Luigi Pirandello author Ann Caesar writes that the act of naming is crucial in the development of a person's sense of self. Henry IV, and the reader, are more concerned with Henry's present self-identity than with any previous identities he may have had. Because he is not the same man he once was, Henry can never go back to his previous existence (Bini, 1993:279).

5.2 The Acceptance of Illusion

Henry has spent the previous eight years perfecting his portrayal of the crazed villain. That's why, Henry IV argues, he's cured: he understands how to play his role discreetly, whilst the others aren't even conscious of their own crazy. Henry seemed to have accepted his predicament, choosing to live in a world of illusion, until the people tasked with "curing" him shattered his world of make-believe (Ragusa et al., 1970:338).

The uproar that culminates in Henry's murder of his competitor Belcredi stems from this plan and Henry's subsequent actions. According to Costa, when Henry realises that Belcredi, his sworn enemy, has won over the lady he once courted and is now trying to separate him from Frida, who stands in for the young Matilda, Henry murders him with Bertold's sword, avenging both a past wrong and a current wrong (Piredda, 2013:155).

After stabbing Belcredi, our hero reverts to his crazed identity of the real Henry IV, a role he declares at the conclusion of Enrico IV he will play forever. Henry's pretend status becomes his permanent reality once he murders Belcredi. Henry can no longer choose and choose his own world or even his own identity. According to Schechtman, our focus should be more on psychological than physical continuity to ensure our existence (Enrico & Bini, 1999:128).

After murdering Belcredi, Henry has the option of assuming either identity; however, his way of life is more likely to endure if he adopts the crazed character of the historic German monarch. Henry IV has existed as a historical figure for nearly two decades. Now that his old life is over, he may either live as a social outcast and be mocked by his peers or keep up the facade of the real Henry IV (Rössner, 2020:137).

While he regrets Belcredi's passing, it now makes it impossible for him to shed that disguise. Bentley claims that this "loss of self" is more than just a lack of or belief in an illusory entity called "the self," but rather an attack against the self-carried out by the self itself. Brilliantly implied from the very first scene by the nagging, impatient, sarcastic tone when Belcredi and Matilda confront one other, mental masochism lies at the play's psychological core (Subialka, 2014:631).

6. Destruction The Original Self-Identity

According to Bentley, the nameless one's last attack on himself is a murder. Henry's murder of Belcredi obliterates his whole reputation, and the only way for him to escape the fallout is to accept his craziness and assume his historical role. In this way, the mask that Henry wearing is now forced on him by external forces and the social standards of society, as De Vivo points out in an exact manner (Vittorini & Pirandello, 1935:28).

Henry had been given free reign to pursue his own interests for the previous eight years. Because of this, he will spend the rest of his life imprisoned in his own game as the crazy king. Since the release of Enrico IV, historians and critics have argued about whether or not Henry IV was sane. According to Bassanese, Henry's last deeds prove his insanity to the rest of the world (Wild, 2020:154).

However, can someone who acts out of blind passion and seeks vengeance for a wrong done many years ago be called insane? Henry is well aware that Belcredi caused his accident and that Donna Matilda, the lady he was dating before to his brain injury, now favours Belcredi (Zipfel, 2017:203).

7. The final reality of Henry IV

During his twelve years of insanity, Henry IV had no idea how much time had passed or what had become of the individuals who had formerly been a part of his life. For the crazed person, life consisted solely on portraying the historical Henry IV. The drama ends with Henry IV no longer coming across as furious but rather as becoming heated up. Henry commits the last act of murder after realising that no one around him would ever get him and is actively working to keep him in the role of aggressor rather than victim. Belcredi's unwillingness to take responsibility for Henry's predicament is made clear in the play's last act (Rössner, 2020:182).

Henry is so outraged by this that he murders Belcredi, who is only trying to steal something from him again. Henry's ultimate reality is not one of victim but of killer. The public's perception of Henry will shift from that of a colourful but harmless maniac to that of a deadly paranoiac, as Costa points out. In reality, the last glimpse of the protagonist before the play's curtain calls is a terrible one. Henry's last description is frightening and reveals the depth of his anguish at the murder he has just done, which cements his madness for good (Piredda, 2013:162).

8. Conclusion

Those who have a unique perspective on the world may have trouble finding their place in the social hierarchy. Conventional wisdom and accepted knowledge may not necessarily stem from sound reasoning. They are instead typically set by a resistance to change and a respect for established norms. Those characters in Pirandello's world who do not adhere to the accepted social standards are sent to the peripheries of society, with the notable exception of those who are members of the social elite. They have to constantly compromise between their ideals and the constraints of their society. Pirandello came of age at a period of great upheaval and change. Through several of his works, he sought to demonstrate the folly of dismissing people or ideas just because of their unconventionality. As a Sicilian native, Pirandello seen this issue firsthand. He was always frustrated by the fact that both the poor and the wealthy tended to think in archaic ways.

This study examines how these concepts are communicated via the play of Pirandello, namely through the characters' rationality and hallucination. When given the opportunity to take the easy way out and submit to society's demands, the Pirandellian character in this drama chooses not to do so. As a result, he actively pursues the development of his own individuality. This quest is a weight he must carry until the end, no matter the outcome of his investigation.

It's a fight that exemplifies how far people are willing to go to maintain social order. Despite the fact that not everyone will accept a certain reality, there is generally agreed upon good and wrong. Society says that if you answer questions incorrectly, bad things will happen to you.

While it's clear early on that Henry IV lacks the ability to forge his own personality in *Henry IV*, the protagonist is nimble enough to exert influence over his physical surroundings. His alleged self-delusion is both his greatest liability and his greatest strength.

It gives him the freedom to move between realities and to exist in that grey area between reality and fantasy. Henry IV discovers that he can't keep his own identity while he maintains his own. He can and will thrive as the person his community accepts him to be. His illusion has become the norm of society, and no matter how hard he tries to escape, he will spend the rest of his life inside it.

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