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BECKETT'S 'ENDGAME' AND PIRANDELLO'S 'SIX CHARACTERS IN SEARCH OF AN AUTHOR' AS PLAYS IN THE MAKING – A COMPARATIVE STUDY

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SECTION 1: INTRODUCTION

Modern dramatists in the literary community, irrespective of where they are located, enjoy special privileges related to the theatre. In the wake of the industrial revolution, the stage afforded better settings, sound and light effects and a new interest in innovative performances. These changes gave the playwrights an opportunity to depict novel themes and present them in creative ways. Instead of portraying the characters in society as in any conventional play, one modern playwright turned his attention to the inner mind of a playwright and focussed his attention inside the brain of a playwright. This was a deliberate attempt on the part of Samuel Beckett, and hence he attached the sub-title 'a play in the making' to his play titled 'Endgame'. Another writer of the times, Pirandello, wrote a play on a similar theme but presented it in a different way in his play 'Six Characters in Search of an Author'. This paper examines how both the plays are incomplete, that is they are in the process of creation.

Beckett's 'Endgame' and Pirandello's 'Six Characters in Search of an Author' are both plays in the making. This paper aims to review the plays and identify examples which indicate the incompleteness of the

plays. The plays are compared to observe how the authors have presented the same theme in different ways. The researcher has analysed the plays on the principles of absurd theatre and existentialism.

IMPORTANCE OF THE STUDY

The theme presented in both the selected plays is different. The aim of this paper is to show how it is different and what is different about it. Literature is the slice of society. Instead of presenting the outer society, these plays present the process of playmaking. The aim of the researcher is to point out the similarities in the plays and the different ways of presenting the theme.

The study throws light on the way in which innovative themes and experiments in theatre can be carried out in modern drama. The study also enables understanding of the process of creation of a play or any work of art. The very unique theme of the play is the strength of the study.

METHODOLOGY

The researcher will briefly state the summary and themes of both the plays and the background in which the events in the play take place. The main characters will be discussed in brief followed by evidence

from the plays which indicates that the plays are incomplete, the authors are still working on them (or supposed to be working on them) and thus, why they can be called 'plays in the making'. The plays will be analysed on the basis of the theory of Absurd theatre.

SECTION 2: INTRODUCTION

This section consists of two parts. In the first part, the theoretical background includes a brief summary of the plays along with a short description of the main characters and the theme. It also contains a conceptual framework in the form of characteristics of absurd drama. The second section is a review of related literature.

ABSURD THEATRE

Albert Camus was an existential philosopher who wrote an essay titled 'The Myth of Sisyphus' in which he presented a pessimistic view of life. A few dramatists like Samuel Beckett, Eugene O'Neill, Harold Pinter, Ionesco, agreed with his views that human life has no purpose and it is absurd. The very term 'absurd' gave the writers to overthrow the conventional aspects of drama like unity of time, place and action. The characters are weird; no place or time is defined. There is no plot. Even the language is absurd: the dialogues are full of repetitions. Conversational exchanges seem to be illogical and

disconnected. This often gives rise to comic instances. Absurd theatre reflects the absurd state of the modern world, disturbed minds of modern people, loss of identity, loss of a sense of security, issues related to isolation and so on. "Absurd drama asks its viewers to draw his own conclusions, make his own errors" (Esslin M., 1961, p 20).

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Beckett's 'Endgame'

The setting is apparently Clove's home, where Hamm, Nagg and Nell are trapped. The previous happenings, the reason why they are trapped together, remain unexplained. The room is in a grey light. It is bare except for two bins covered with a white sheet. There are two windows high up on the back wall. There is a kitchen on the left side.

Nagg and Nell remain inside the bins throughout the play. Occasionally, Clov uncovers the sheets and opens the bins. Hamm is seated in a wheelchair. He is blind. Clov moves him around as per his instructions. There is dialogue in the play which sounds illogical and meaningless. The audience has to extract meaning from certain chunks of dialogue, which for a little while, sounds connected. There are a number of utterances that indicate hopelessness, sadness, dissatisfaction, loss and are pessimistic. At the end of the play, Clov covers up Hamm and Nagg with the sheet again and leaves. All the characters are obsessed with death.

Pirandello's 'Six Characters in Search of an Author'

A group of actors were rehearsing a play written by Pirandello, when suddenly, six characters approach the manager and plead with him. The six characters are – the

father, the step-daughter, the mother, the son, the boy, and Madame Pace. They explain that they were created by an author who did not complete their story. They request someone to author the story and complete it. The manager is annoyed initially, but decides to help them. They narrate their story. They attempt to rehearse it but there is so much confusion that the manager is unable to differentiate between what is taking place on the stage and what is reality. Whatever the case, he repents losing a whole day.

LITERATURE REVIEW

Pandya and Sangha (2019) have penned an article titled 'Emergence of Absurdism: Theatre and Anti-Theatre in the Post-World War American Drama'. They have traced how the absurd theatre emerged in European and American drama after the World-War. They start with the concept of absurdism and go on to describe its characteristics. They have listed the playwrights who experimented with this new form and showed how it aptly suits the state of modern man, the meaninglessness in life and absurdity in life. One major and popular play by Beckett, Ionesco, Arthur Adamov each is discussed and analysed on the basis of Martin Esslin's concept of the Absurd Theatre. The writers have also pointed out how Beckett's plays met with severe

criticism. The article concludes with a positive tone that Absurd drama started a new wave. The playwrights, instead of arguing about absurdness in life, began to show it as it existed. Especially Beckett, explored the struggle of his characters, their attempt to run away from self, their alienation and absurdity.

Amjad Abdullah Al-Naqrouz (2017) have compared Pirandello's 'Six Characters in Search of an Author' and Sartre's 'No Exit' in the light of the absurd theatre and the theme of search for identity that is common in the two plays. According to the researcher, the major theme in the former play is reality and illusion, while the latter play examines the effect of other on self. Both the plays are existentialist. Pirandello merges the real with the illusory in his play, which makes it a masterpiece. He provokes questions related to illusion and reality. The characters are nameless, indicating the loss of their personal identity. They experience alienation and lack real existence. They are searching for a new author who will give them names, identity and make them come alive.

The characters in Sartre's plays have sinned during their lifetime, are grouped together in the author's room which is a hell and readily accept punishment. The very existence of each character is a torment and punishment for the others.

Mehdi Sepehrmanesh (2014) discusses 'Relativity and Indeterminacy in Pirandello's Six Characters in Search of an Author'. The researcher focusses on the significance of the situation in which the characters find themselves: hence, the relativity and indeterminacy of truth and reality. This study also shows how Pirandello has mingled reality and illusion, blurring the borderline between them. While the first study lists the characteristic features of absurd drama, the latter studies emphasize the themes in the plays of Beckett and Pirandello. the themes of isolation and identity are evident in absurd drama; however, this study looks at the presentation of the same theme in a different way in the selected plays.

SECTION 3: INTRODUCTION

The first section of this play contains a detailed analysis of Beckett's 'Endgame'. Relevant extracts are quoted which demonstrate how the play is in the process of making. The next section analyses Pirandello's play 'Six Characters in Search of an Author' including examples of dialogue and symbols which serve as evidence that it is an incomplete play. The third section is a comparison between the two plays.

Beckett's Endgame – A play in the making

The setting of the play is a significant and initial clue to the theme. The stage is set to represent the inside of the author's brain. Nagg and Nell, are incomplete characters and are covered with a sheet. There is grey light on the stage. The inside part of the brain is grey in colour. Hamm cannot move around independently. Hamm too is covered with a sheet when the play starts. The two windows on the back side on the wall, that are at a height, are two eyes. The only connection with the outside world is through the windows through which Clov peeps outside by climbing a ladder. Clov is the only character who can move around. Clov is supposed to be the author. Clov mentions that his kitchen has small and fixed dimensions within which he has to do his work. Clov removes the sheets on the ashbins and peeps inside, then covers them again. Clov begins with the words -

Clov - Finished, it's finished, nearly finished, it must be nearly finished.

This indicates that something is unfinished (the play) and about to be finished. Hamm shows signs of waking up and expresses that he is suffering. This might indicate that a created character is as eager to get a story completed as the author. The characters also suffer. Yet, he has realized

that it must end soon. His words are significant –

Hamm: And yet I hesitate, I hesitate to... to end. Yes, there it is, it's time it ended and yet I hesitate to— ...end.

The above words of Hamm clearly indicate that something needs to be ended by him (the play) but he hesitates to end it. The reason is not clear. The following conversation between Hamm perhaps contains a clue:

HAMM: Did your seeds come up?

CLOV: No.

HAMM: Did you scratch round them to see if they had sprouted?

CLOV: They haven't sprouted.

HAMM: Perhaps it's still too early.

CLOV: If they were going to sprout, they would have sprouted. (Violently.) They'll never sprout!

The seed is already sown in the soil. The play has already been started. Even after waiting for enough time, Clov is sure that it will never sprout. Which means that it is dead, like the play.

Yet, a little hope is expressed here:

CLOV: Something is taking its course.

....

HAMM: We're moving on.

Nagg and Nell say that they can hear each other but cannot see each other clearly. They are characters created by the author but there is limited communication between them. Moreover, they say that they are freezing, and prefer to remain covered inside the bin. If they freeze completely, that would be their end. It is difficult for the characters to survive. Their pap is over. They are given one biscuit which they share. Thus, they get just minimum that is necessary to survive. Any conversation between them is disturbing to Hamm who tells them to be quiet.

The conversation reminds Hamm, about the characters and he is disturbed when he realizes that they have taken shape but are yet without legs and cannot move about; they are not independent yet.

Nagg and Nel try to entertain each other but the characters too suffer. Nagg asks Nell,
 “ Are you crying again?” Hence, Nell must be crying often.

The story related by Nagg adds to Hamm's misery. The tailor in the story is unable to stitch a pair of trousers in 3 months while God made the world in six days. Nagg moreover describes how the tailor made a mess of the trousers and had to mend them several times. Obviously, Hamm relates it

to the incomplete play and becomes miserable.

When Clov looks out of the windows the second time through a telescope, he comments that things were livening up. Once again, a faint hope that the play will be completed.

The toy dog without the sex and the ribbon is a symbol of the incomplete play. The dog also lacks one leg so it cannot stand independently. Clov suggests that Hamm ought to complete it.

Hamm instructs Clov to move to the exact centre. He wants to maintain his central position. He tells Clov to look out of the windows once again and see if there are any changes. Hamm is eager to tell his story and he bribes Nagg to listen to him by promising to give him a sugar plum. Nagg goes on asking for the sugar plum repeatedly but does not get it. Nagg complains:

Nagg: I was asleep, as happy as a king, and you woke me up to have me listen to you. It wasn't indispensable, you didn't really need to have me listen to you.

The above words create a doubt in the mind whether Hamm really wants to finish his play. There are hints that he wants to and hints like the above which imply that something is preventing him from doing so. Here is some more evidence:

HAMM: The dialogue. (Pause.) I've got on with my story. (Pause.) I've got on with it well. (Pause. Irritably.) Ask me where I've got to.

....

In the following words, Hamm himself explains that he has lost the necessary inspiration.

CLOV: You've got on with it, I hope. (still referring to the story)

HAMM (modestly): Oh not very far, not very far. (He sighs.) There are days like that, one isn't inspired. (Pause.) Nothing you can do about it, just wait for it to come. (Pause.) No forcing, no forcing, it's fatal

When a work of art is incomplete and an author loses inspiration midway, he suffers. No matter how eager he is to complete it, he cannot force himself; he just has to wait, which is a trying period for him:

Hamm: I feel rather drained. (Pause.) The prolonged creative effort.

Hamm tries to get rid of the pain by swallowing pain killers. While Hamm sounds optimistic about the play, Clov is pessimistic.

All these utterances of Clov indicate his hopelessness:

There's no more pep.

There's no more pian killer.

There's no more light.

In the final monologue Hamm ends up by saying:

*Hamm: ...and speak no more about it....
Speak no more.*

The bins are covered. Clov has left. He covers himself with a handkerchief and stops all dialogue. It should be concluded that the play will remain incomplete.

Six Characters in Search of an Author: A Comedy in the Making

The real action in this play begins with the entry of the six characters who suddenly appear on a stage where a team of actors is about to start rehearsing a play by Pirandello. they seem to be aggressive as they push themselves inside even before the door keeper announces them. The vary situation is absurd; six characters claim that an author created them and then abandoned them. They were there in search of an author. This is how they introduce themselves:

The Father [coming forward a little, followed by the others who seem embarrassed]. As a matter of fact . . . we have come here in search of an author . . .

The Manager [half angry, half amazed].
An author? What author?

The Father. Any author, sir.

The Manager. But there's no author here.
We are not rehearsing a new piece.

The Step-Daughter [vivaciously]. So
much the better, so much the better! We
can be your new piece.

They appeal to the manager to take up their story and complete the play. Initially, the Manager thinks of it all as madness. He does not want to waste the valuable time meant for the rehearsal. The other characters in the real play do not take the six characters seriously and are anxious to continue with the rehearsal but the Manager shows interest in the story. The little conviction that the Manager shows in the six characters is enough to raise their hopes. This is how the characters strengthen his conviction:

The Manager. Very well, -- but where does all this take us?

The Father. Nowhere! It is merely to show you that one is born to life in many forms, in many shapes, as tree, or as stone, as water, as butterfly, or as woman. So one may also be born a character in a play.

The Manager [with feigned comic dismay]. So you and these other friends of yours have been born characters?

The Father. Exactly, and alive as you see!
[MANAGER and ACTORS burst out laughing.]

There is already some storyline started by the original author; the characters have a hot discussion about their individual situations for a major part of the play. However, it makes little sense. The Manager is confused and exasperated, trying his best to understand what they desperately try to explain. They blame each other and quarrel, as they try to ascertain their point of view to the Manager, as if he were the judge and the only one who was capable of solving their problem. The argument between the six characters reveals that there are complexities in their roles and situations, and also in their relationships. The end of the story is summarized by the Father in the following words:

The Father. He disappears soon, you know. And the baby too. She is the first to vanish from the scene. The drama consists finally in this: when that mother re-enters my house, her family born outside of it, and shall we say superimposed on the original, ends with the death of the little girl, the tragedy of the boy and the flight of the elder daughter. It cannot go on, because it is foreign to its surroundings. So, after much torment, we three remain: I, the mother, that son. Then, owing to the

disappearance of that extraneous family, we too find ourselves strange to one another. We find we are living in an atmosphere of mortal desolation which is the revenge, as he [Indicating SON.] scornfully said of the Demon of Experiment, that unfortunately hides in me. Thus, sir, you see when faith is lacking, it becomes impossible to create certain states of happiness, for we lack the necessary humility. Vaingloriously, we try to substitute ourselves for this faith, creating thus for the rest of the world a reality which we believe after their fashion, while, actually, it doesn't exist. For each one of us has his own reality to be respected before God, even when it is harmful to one's very self.

The Manager is impressed and reacts in this way:

The Manager. *There is something in what you say. I assure you all this interests me very much. I begin to think there's the stuff for a drama in all this, and not a bad drama either.*

The Manager says that he could give them the address of an author but the characters insist that he should become the author. The Father adds that it does not need any special qualities and the job would be easier because the characters are already created. They would play their roles scene

after scene and the author just has to write down what they act.

The Manager is hopeful that something great could come out of it and he is tempted to give it a try. The characters boost his confidence. The real actors think it is ridiculous and prefer to opt out of the experiment.

The next confusion arises when the real actors have to play the parts of the created characters. The Manager argues that his team of actors would be giving shape, form and action to the souls and spirits of the six characters and if the play would turn out to be a success, it would be solely on account of his actors who had played loftier roles than this ordinary comedy she calls it. Somehow, the characters do not see much similarity between them and the real actors and are not very happy that they would be played by someone else. Things become more and more complex because the created actors and real actors are present on stage at the same time. The Manager is aware that some stage rules have to be followed. The confusion increases as the strange rehearsal proceeds. The absurdity of the situation lies in the extreme confusion between creation and reality, which is evident in the following extract:

The Manager *[determining to make fun of him]. Ah. excellent! Then you'll be saying*

next that you, with this comedy of yours that you brought here to act, are truer and more real than I am.

The Father [with the greatest seriousness]. *But of course; without doubt!*

The Manager. *Ah, really?*

The Father. *Why, I thought you'd understand that from the beginning.*

The Manager. *More real than I?*

The Father. *If your reality can change from one day to another . . .*

The Manager. *But everyone knows it can change. It is always changing, the same as anyone else's.*

The Father [with a cry]. *No, sir, not ours! Look here! That is the very difference! Our reality doesn't change: it can't change! It can't be other than what it is, because it is already fixed for ever.*

The play ends but the confusion does not. the Manager is truly exasperated. The son dies in the end ... but which one?

Some Actors. *He's dead! dead!*

Other Actors. *No, no, it's only make-believe, it's only pretence!*

The Father [with a terrible cry]. *Pretence? Reality, sir, reality!*

The Manager. *Pretence? Reality? To hell with it all! Never in my life has such a thing happened to me. I 've lost a whole day over these people, a whole day!*

Such confusion is to be expected when unreal characters are created by the playwright and abandoned. However, the writer wants to suggest that when they have a personality of their own with traits and characteristics, they are independent entities although in notion. The entire confusion between the imaginary and the real throughout the second and third Acts of the play is meant to make this point clear. The theme is presented in a unique way by including the point of view of real and imaginary characters and showing the clashes between them. The play remains incomplete till the end.

Principles of the Absurd Theatre and the selected Plays

A person who approaches a Beckett play armed with the conventional principles of drama is likely to be nonplussed for several reasons. He does not know how to use his weapons and he discovers that they are useless. Beckett's plays are 'out of harmony' with his conventional ideas of drama and hence they are rightly called Absurd Plays. Whatever the theme in conventional dramas, there was never a dispute about it and there was no doubt about what is happening on the stage. But

Beckett experiments with all the elements of theatrical performance (and not just language as Eliot did in reviving poetic drama) and seeks to generate many levels of meaning thus causing ambiguity. The form of the play is the consequence of its subject matter. Hence, 'Endgame' does not give the 'slice of life' expected by a normal theatre-goer, nor does it deal with a domestic or social theme. It is difficult to explain what the play deals with because several interpretations are possible. The motifs criss-cross each other and ordinary people are unable to disentangle one single theme and trace it from beginning to end. Once we recognize a clue, we soon perceive a structure. In this play, we realize that what Beckett does in 'Endgame' is something similar to what Pirandello does in 'Six Characters in Search of an Author'.

An analysis of selected extracts and examples from the selected plays shows that both the plays share the same theme. Another similarity is that both plays share the characteristics of the Absurd Theatre. It is very difficult to find meaning in Beckett's plays. However, if one seriously considers the sub-title of the play, 'A Play in the Making', one can trace a line of sense and meaning throughout the play as has been done in this article. The dialogue in the play appears to be disconnected at

several points, which is a typical feature of Absurd drama.

HAMM: Why don't you kill me?

CLOV: I don't know the combination of the cupboard. (Pause.)

HAMM: Go and get two bicycle-wheels.

CLOV: There are no more bicycle-wheels.

Topics are introduced, then ended abruptly and taken up again, like that of the toy dog. When looked at as a play in the making, the setting, the characters and their speeches begin to make sense. The lack of confidence and inspiration on the part of Hamm, who is supposed to be the author, his struggle and intense desire to complete the play, is all demonstrated through his irrelevant dialogues and actions. Depicting the brain of the author on the stage is a unique idea for revealing the process of creation of drama. The dramatist has made the best use of the features of Absurd drama to bring out this novel theme.

The sub-title of Pirandello's play is 'A Comedy in the Making'. The meaninglessness of truth and reality, the lack of communication between the characters, the confusion between the real and imaginary could not have been better expressed through any other form; Absurd drama is seen to be the best technique for

the theme. The lack of communication can be seen in the following exchange:

The Father. *Just so: actors! Both of them act our parts exceedingly well. But, believe me, it produces quite a different effect on us. They want to be us, but they aren't, all the same.*

The Manager. *What is it then anyway?*

The situation itself is absurd: Characters created by a writer and abandoned to their fate before completing their work. Abundant traces of absurdity are found in the play during the exchange between the real and created characters and The Manager, the latter trying desperately to do something constructive out of the situation, in spite of the absurdity. Here is an example:

The Father. *Well, if you want to take away from me the possibility of representing the torment of my spirit which never gives me peace, you will be suppressing me: that's all. Every true man, sir, who is a little above the level of the beasts and plants does not live for the sake of living, without knowing how to live; but he lives so as to give a meaning and a value of his own to life. For me this is everything. I cannot give up this, just to represent a mere fact as she [Indicating the STEP-DAUGHTER.] wants. It's all very well for her, since her "vendetta" lies in the "fact."*

I'm not going to do it. It destroys my raison d'être.

The Manager. *Your raison d'être! Oh, we're going ahead fine! First she starts off, and then you jump in. At this rate, we'll never finish.*

The Father. *Now, don't be offended! Have it your own way -- provided, however, that within the limits of the parts you assign us each one's sacrifice isn't too great.*

The Manager. *You've got to understand that you can't go on arguing at your own pleasure. Drama is action, sir, action and not confounded philosophy.*

The Manager looks at it all from a practical point of view while the Father has an artistic point of view.

The Manager. *Maybe! On the other hand, you will understand -- we can't change scenes three or four times in one act.*

Both Beckett and Pirandello have handled a unique theme and used the form of Absurd Drama very effectively to handle the theme.

CONCLUSION

On the basis of a linear analysis of each play, it can be proved that both the selected plays are 'plays in the making', that both plays are incomplete and remain incomplete till the end. The sub-titles of both the plays are clear indications from

the authors, yet, the distortion of facts, the irrelevant dialogues and the apparently meaningless situations seldom lead the audience to understand the nuances and intricacies of the process of play-making.

Beckett directly leads one inside the author's brain and depicts what happens there. Authors generally hide the details of their work of creation. In 'Endgame', we see this very process of creation. Once a character is created by an author, he becomes independent; he no longer depends upon the author. Clov is a willing slave to Hamm. The master-slave relationship between author and character is commonly shared in Beckett and Pirandello. The Father and Daughter also talk about how they had urged their author to realize them.

The Father: I would go and tempt him, there in his gloomy study, shrunk in an armchair, not bothering to stir himself...

Pirandello's has moved a step further in his work. His characters are created and exist independently. They have their own stories. Then he abandons them, which becomes more difficult for the characters. The author's point of view is not the focus in this play. The suffering of the author when a work is incomplete is not the point of discussion. On the contrary, the focus is shifted to the created characters who suffer because their stories are never realized in

the form of a proper play. Perhaps, Pirandello wants to show that the work suffers as much as the author. The Manager tries his best to help the six characters but his efforts are in vain. His attempt only leads to confusion, chaos and misery. The constant clashes between the real characters, the Manager and the six characters shows that a play has to be completed by the one who begins it, by the original author. Things become difficult if the responsibility is taken up by someone else. The Manager and the Father hardly agree on any point. The six characters are independent, with their own traits and characteristics assigned by their creator and they want things to be done in their way. While they think from an artistic angle, the Manager thinks from a practical, commercial angle, adding to the conflict between the real and the imaginary. It is a unique presentation of the kind, never handled before in literature. Another element of drama considered here is the casting of the characters. The characters are imagined in a certain way by the creator. The actors who play the roles must have similar physical features and must suit the characters that they have to play. All the actors present in the Manager's team do not fit into the roles created by the author so the created characters are unhappy. Even the actors are reluctant to comply with the author's expectations.

The sorrow of unrealized characters is shared by Hamm and the Son. 'Can there be misery loftier than mine?' asks Hamm. The Son believes that he is dragged into the play, he did not mean to be part of it and his misery is the greatest because he feels like an outsider. Clov wants to leave Hamm but both are interdependent. Clov admits that he loved Hamm once but does not love him anymore. There are several references to extinguished lights and failing visions in the play. The author has already abandoned the six characters. At the same time, there are optimistic statements like:

Something is taking its course.

I have a bright idea.

Things are livening up.

Hence, it is difficult to guess what course the plays are going to take.

In conclusion, this play also remains incomplete. The strangeness of the situation leads to comedy, hence, the subtitle, 'A Comedy in the making'.

Perhaps it is common that writers face what is called a writer's 'block' or lose inspiration midway in a work of art. In psychology, we come across the term 'unconscious cerebration'. A writer is not always seen with a pen in his hand. When a person is involved in any kind of creative

activity, it may not always take an overt form. But at the back of his mind, in the cerebrum, his art is taking shape, while outwardly, he may go on with his normal activities. He does not take up his pen until he feels he is ready to pursue his creation and give it the desired expression. Such latent periods of creation are possible several times in the course of a piece of writing. Hamm comforts Clov: "*There are days like that. One isn't inspired. Nothing you can do about it.no forcing. No forcing. Its fatal.*"

Evert Sprichorn, in his introduction to the Chamber Plays of August Strindberg, has quoted the following from Strindberg's 'Notes to the Members of the Intimate Theatre' (p207):

" But Strindberg wrote best when he was dipping his pen in his unconscious. Asked to describe his writing habits he replied: 'Something begins to ferment within me, a not unpleasant kind of fever, which is transformed into an ecstasy or intoxication. Sometimes, its like a seed that suddenly sprouts, sends down roots, draws to it all my experiences – but all the while, selecting and rejecting. Sometimes, I think of myself as a medium – everything comes so easily, unconsciously, with just a little bit of planning and calculation. But it lasts only for three hours. And when its over, things are a little dull and boring

until it comes again. But it doesn't come when ordered and it doesn't come when it pleases me...."

We also come across the following dialogue in Eugene Ionesco's *Amadee or How to Get Rid of it*:

Amedee: I tell you, I've no inspiration.

Madeleine: Its fifteen years since you had any inspiration.

Amadee: You're right. Fifteen years. ...I simply must get down to it. Write, in the state I'm in! a man should be in a state of elation to do creative work. You need to be a hero, a superman, to write in my situation, in such wretched poverty."

So, the author suffers, the characters suffer when a play is incomplete. Authors often lose inspiration midway. They need to be at rest mentally and physically if they have to be creative. On account of lack of one of these factors, 'Endgame' and 'Six Characters in Search of an Author' remain incomplete plays.

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