

FACT AND FICTION IN WILLIAM SHAKESPEARE'S KING LEAR

Ali Fauzi*

* English Education, Lecturer of Sarjana Program Billfath University Lamongan

ARTICLE INFORMATION

Article History:

Accepted : 25-01-2019

Agreed : 26-01-2019

Key words :

Fact and Fiction, William Shakespeare, King Lear.

ABSTRACT

Abstract: Literature is a social product produced by the author resulted from the interpretation of the real life. *King Lear* is the product of society of Renaissance era so it presents the facts of it. Shakespeare proceeded it through his deep imagination and contemplation, so its fictitious elements can also be found. In *King Lear*, the facts can be seen from the setting, character and events. The story happened in England, British palace and Dover Beach, in 1602-1608, especially in Renaissance era. The atmosphere was filled with serious conflicts between England and Spanish. Shakespeare put historical and legend major characters and the characters who are common in the real life. He also put the events reflected from the social phenomena and social mind set like unjust division of inheritance, struggle for winning love from the same man, the change of mind and the emerge of secularism and materialism and the coming of classical mythology. All the aspects are also fiction because *King Lear* is literary work which reflects the real life and is imaginative product. Thus, *King Lear* contains facts and fictions; the fact is analysed through logical and scientific aspects and fiction is discussed through the imaginative aspects.

Abstraksi: Sastra merupakan produk masyarakat buah karya pengarang hasil olah penafsiran tentang kehidupan nyata. *King Lear* adalah drama produk masyarakat zaman Renaissance, maka tentu drama ini mencerminkan fakta dan cermin masyarakat pada zamannya. Shakespeare memproses nya melalui imajinasi dan perenungan sehingga unsur fiksi juga pasti ada. Dalam drama ini, fakta terlihat lewat seting, karakter dan peristiwa. Dari unsur seting, kisah ini terjadi di Inggris, di istana dan Pesisir Dover pada tahun 1602-1608 tepatnya zaman Renaisan yang atmosfernya penuh dengan konflik antara Inggris dan Spanyol. Unsur karakternya menampilkan tokoh utama yang historis dan legendaris serta tokoh cerita yang lazim ada pada dunia nyata. Peristiwa yang ada mencerminkan fenomena dan pola fikir masyarakat umumnya seperti pembagian warisan yang tidak adil, satu pria di perebutkan dua wanita, perubahan pola fikir, munculnya gaya hidup sekuler dan materialis serta kepercayaan pada mitos klasik. Semua aspek tersebut sebetulnya fiksi karena *King Lear* merupakan karya sastra produk dari imajinasi. Jadi Drama ini tentu mengandung unsur fakta dan fiksi yang bias di analisa dari aspek logika dan imajinasi.

Address of Correspondence:

Ali Fauzi,
English Education
Billfath University Lamongan
Complex of Moslem Boarding School 'PP Al-Fattah', in the Village of Siman, in the Sub-district of Sekaran, in the County of Lamongan, in the Province of East Java
E-mail: alifauzi417@gmail.com

Literature is a social product and it has to be seen as historical, situated and produced, and not as descending as divine inspiration to people of innate genius (Wolff, 1981: 1). It is produced by the author not resulted from his genius brain but resulted from the interpretation of real life in which all elements such as history, culture, civilization and social phenomena become the only inspiration. The author tries to portray the real life and then proceeds it with his knowledge in his mind and pour it in form of the work. So it is said that the work of the author is the accumulation of all things happening in the real life involving levels of social cooperation and mediation between conception and reception as well as some collective senses which then lead to something called the collective product (Wolff, 1981: 4). As a social product processed in the author's ideas, it has, of course, the relationship between an artistic literary work produced by the author, the author in which he pours his ideas, the world and life which become the material of literature and the readers who read, enjoy and find the meaning (Abrams, 1976: 6).

As a genre of literature, William Shakespeare's *King Lear* whom he wrote in his third period of his literary career in 1602-1608 and was said to be the gloomy or depression period reflects the life covering the relation among the society, the society and the people, the individual and individual, and among the events happening in the individuals' conscience which often become the materials of literature. It also reflects the behaviour, attitude and personality of human beings by which Shakespeare uses it as a means of criticizing the authority at that time. As a tragic drama mixed with legend, history and old story, *King Lear* tells the life of a historical king, the activities he did, the problems and bad experience he underwent which become unstated prominent message the readers can gain so that this drama is still alive and many people like reading it although it was written around three centuries ago (Jones, 1968: 4).

It tells Lear, old, more than eighty years of age and worn out King of Britain, who had decided to take no further part in the kingdom of his country but to give it to the younger ones to manage. However, he divided it in an extra ordinary manner that was he divided it based on his daughters' love expression to him. So he called them one by one to him to know from their own lips which of them love him best and divided his kingdom among them according to their love for him. Goneril, the eldest, knew it and took the opportunity. She declared that she loved her father more than the words could tell that she was dearer to him than the light of her own eyes, dearer than life and liberty. Such talk is easy to pretend where there is no real love, but the king was delighted to hear it. Thinking that her heart went with her words, he gave to her and her husband one-third of his kingdom. Similarly, Regan, his second daughter, who was as worthless as her elder sister, declared that what her sister had spoken came short of the love which she felt for her father; she also loved her father more than anything else in the world. Lear blessed himself in having such loving children, as he thought, and now to Regan and her husband, he gave another third of his kingdom, equal size to that which he had already given to Goneril. Then turning to his youngest daughter, Cordelia, whom he loved and wanted to have loving speeches very much. Nevertheless, Cordelia was filled with shame for the untrue words of her sisters, which she knew were only meant to get the kingdom part from their father and she just said that she loved her father according to her duty, neither more nor less. This made Lear shocked and angry to her (<http://www.pathguy.com/kinglear.htm>).

Old age had made Lear so unwise that he could not differ truth from untruth. He was so angry at Cordelia's plainness of speech which he called pride that he gave away the third part of his kingdom which he had kept for Cordelia and shared it equally between her two sisters, Goneril and Regan and their husbands, the duke of Albany and Cornwall. Since the time, Lear had nothing and should live month by month in each of his daughters' palaces in turn. Such an unbelievable foolish division of his kingdom, made more in angry madness, than by reason, filled all his nobles with astonishment and sorrow but none of them had the courage to interfere except the Earl of Kent, his loyal servant, whom then he drove away from his kingdom. The king of France was now called in to hear what Lear had decided about his youngest daughter and to see whether he still wanted to marry Cordelia who had nothing to bring. The king of France understood why she had lost the love of her father, said that her goodness was worth more than a kingdom and took her to France to be a queen and to rule over a fairer kingdom than her sisters.

No sooner had Cordelia gone than her sisters began to show their true characters. Even before the end of the first month, the old king began to find his daughters' bad tempers. In the end, they drove away their father from their palaces. He mocked them as ungrateful daughters, left them, went aimlessly and looked like a beggar. This time, a fearful storm, thunder, lightning and rain broke out when the old man went out to fight against them. For many miles there was hardly a bush for shelter. There, on a stretch of wasteland, Lear wondered about, shouting in anger against the wind and the thunder and commended them to blow the earth into the sea, to make the waves so big that they drowned the earth. His mind began to be disturbed and he promised that these unnatural creatures should be punished. With the help of some of the king's knights who had remained true to him, he had the king taken to the Castle at Dover. Kent set sail for France where he hurried to the court of Cordelia and told her father's bad condition. She then went to England with big number of army to overthrow these cruel daughters and their husbands and to help her father in Dover. It was a tender sight to see the meeting between the father and daughter. She then kissed and kneeled to ask him to bless her and asked the doctors to keep him and give some medicines.

In fact Goneril and Regan began to compete either in their kingdoms or in getting Edmund's love. They were not faithful to their husbands. No sooner than, the duke of Cornwall, Regan's husband, died. She then declared her intention of marrying Edmund by which it made Goneril jealous and killed her by giving her poison. The duke of Albany, Goneril's husband, knew her deed and put her in prison where she soon put an end to her own life. A sad end, however, was waiting for Cordelia, whose good deeds seemed to deserve a better fortune. The armies which Goneril and Regan had sent out under the command of Edmund were successful to defeat Cordelia's army. Cordelia was taken to prison and killed there. Because of his old age and the disease, Lear did not live long after his kind child's death. Then, Edmund was also killed in a single fight with Edgar. The duke of Albany, Goneril's husband, who had never encouraged his lady in her wickedness, became the king of England after the death of them (Craig, 1990: 983-1020).

Owing to the fact that *King Lear* is the product of society of Renaissance, so it certainly presents facts especially the facts of life of Renaissance on which Shakespeare use to base. It seemed that Shakespeare let the fact and truth spoke by themselves and arranged the materials well so that it looked real. Aside from it, the real life will be more beautiful if it is stated through other way-imagination-because it will be able to appeal imaginative adventures on what human beings experience. It is positive that the drama is also the result of idea exploration and pouring which Shakespeare proceeds through his deep contemplation and imagination, so its fictitious elements can also be seen. As one unity in literature and as other devices in drama (Reaske, 1966: 73-74), the facts in the drama can be traced back mainly through scientific studies on the phenomena happening when the drama was written and the fictions can be detected through the work resulted from idea pouring and its creativity process in the mind of the author.

DISCUSSION

Facts in William Shakespeare's King Lear

A fact means something known to be true or accepted as true by all people. It is the existing of something on as being so and its truth can be studied by the ratio or empiric (Jones, 1968: 15). In literature, to discuss a fact needs scientific approach which stresses on factual indication through the study of the sources and the scientific cause to explain the literary phenomena referring to the economic, politic and especially social condition as causal factors (Wellek and Warren, 1982: 16-17). As social and factual products, the aspects in a literary work can be analyzed based on the real facts either in phenomenal or mental fact happening in the society. In *King Lear*, one may find the fact of life which refers to the setting of place like England and Dover beach, setting of time like 1602-1608 at which the first period of renaissance began with its social setting and the atmosphere of sad and tragic background like bloodshed, revenge idea and violence. If it is examined closely, one may also find mental fact in form of certain character idol which looks real and becomes social legend and the events of daily phenomenal facts like the unjust division of inheritance, the struggle for winning love and the change of mind set causing the emerge of secularism which deify material and position, and the coming of the works and thoughts of Greek scientists causing the belief on classical mythology which become particular characteristic of middle age society.

1. The Aspect of Setting

The setting of *King Lear* looks historic and real since it is the combination of history and legend. As a legend, however, it just accommodates literary tradition which still present form of mimeticism as real life manifestation because history and literature has closed relationship in terms of an organic, progressive approximation of reality and the accuracy of reflection resulted from the undeniable collaboration between historicism and realism (Gloversmith, 1984: 94). It is true that Shakespeare stated *England*, especially *British palace* where he lived in, the barren field where he had to pass his days in big storms and heavy rain, and *Dover beach* where he hoped to have help from Cordelia. Historically, it is a fact that England Shakespeare stated was *England* in 1602-1608 at which it was the latter part of the reign of Queen Elizabeth and the beginning of that of James I. It was stated that near the *British palace*, empty fields and unoccupied lands where the wild grass and other untreated plants existed and they belonged to the palace. Meanwhile, *Dover beach* has become a very popular harbor since the old time and the main gate to get into England which borders on France, so in this place the real war between England and France and even Spain often happened (Nicolai, 1960: 2). The greatness of the kingdom which became the expectation of all English people inspired Shakespeare to write historical plays blended with patriotic feeling, great character portrayal and put the profound vision of the nature of evil and the struggle of human soul (Benton, 1956: 435).

It seemed that *when the drama was written in 1602-1608*, English people was still uneducated and illiterate indicated by their preference of listening to reading, so it is *a phenomenal fact* that when the drama was written in the first period of renaissance, *the social setting* at that time was dominated by uneducated people (Ford, 1960: 16). However, they liked enjoying literary works especially drama, so they always came when the drama was staged. To meet the demand and the phenomenal fact of the illiterate society, Shakespeare uses modern English with very simple pattern of language in order that the people might understand it. Renaissance era began using modern English with descriptive and analytical grammar and structure and quite simple sentence pattern mainly the use of word and sentence orders functioning as a means of expressing ideas, feelings, and thoughts with the hope that they may be understood by all level of society. It can be considered that the use of modern English is a part of *social setting* as a medium of speech act, expressing ideas, and presenting message and entertainment to all strata of communal and illiterate society in which they still had tradition and mind set of middle age life.

In fact *The atmosphere* of England during Elizabeth's reign in 1550-1603 was filled with many problems although she could solve them. Philip II of Spain and Elizabeth were becoming enemy. Philip hadn't wanted the English Church to become Protestant, and he was annoyed at the voyages of English explorers to the new world beyond the sea. The new world belonged to Spain and Portugal, Philip believed. As far as Philip was concerned, English sailors who had sailed as far as the California coast in his voyage of 1577-1580 had no right to trespass in the new world. Philip began to plot against Elizabeth and tried to make Marry Stuart, Queen of Scots, who was a Roman Catholic, queen in her place. On the other hand, the Protestant Dutch was also in conflict against Spain. Elizabeth used the opportunity to help the Protestant Dutch who were rebelling against Spanish rule in the Netherlands. Philip now decided to conquer England and in 1588 he sent a great fleet called the Spanish Armada against her. But the English ships and seamen were very good and brave so they could defeat Spanish ships. For the old queen Elizabeth had no heir, so many Englishmen feared the day when she would die. They were worried that the big war competing the kingdom would happened (Grimsditch, 1961:222). Indeed, the atmosphere became the background and really influenced and inspired Shakespeare to write *King Lear* in 1602-1608 in which he put the domestic conflict caused by his unfairly way of dividing his kingdom breeding to his conflicts against his daughters and inter national conflict which involved England under Goneril and Regan and France under Cordelia.

2. Aspect of Character

The fact that in Renaissance era, English society liked listening and seeing drama which presented historical and idolized characters was undeniable. This kind of demand and mental fact were accepted by Shakespeare in which he then combined it with legend element. The characters, particularly, major character was not the real name stated in the history but sometimes was the representation of society idolized figure which came up as the manifestation of fact of life. The character had also a part and side related to the public as a root of representation (Elizabeth and Tom Burns, 1973: 280). Therefore, particularly in tragic dramas, the social phenomena inspired Shakespeare very much to present legendary characters even from many countries like Hamlet from Denmark, Macbeth from Scotland, Othello from Italy and King Lear from England (Legouis, 1956:

228). Shakespeare created *Lear* as a major and protagonist character which became social legend using history as a way of representing social-moral determinant in his personality and causing historical collision in form of conflicts with his first and second daughters, *Regan* and *Goneril*. The conflicts which become basic rule in developing historical collision cause their life destruction remarkably and then emerge light of nuance indicated by welcoming of *Cordelia*, his third daughter, as a goddess who saves her beloved father (Elizabeth and Tom Burns, 1973: 284). The sub-plot controlled by *Gloucester*, *Edgar* and *Edmund* as the basis attitude focusing on the central of human greedy characteristic completes and stresses the main plot more. The parallel plot adds aesthetic value and enriches the content of social fact described because it may complete its content, tendency and form so that the readers or audience do not realize Lear's personal destiny becomes the social, national and even general destiny and develops to become epic in the mind of the readers or audience.

3. The Aspect of Events

In Renaissance era, many events related to the daily phenomenal facts and social mind set transformation happened. The events are the unjust division of inheritance, the struggle for winning love from the same man, the change of mind set and the emerge of secularism, and the coming of Greek's works and thoughts and the emerge of Greek classical mythology.

a. The Unjust Division of Inheritance

It often happens that parents divide inheritance unjustly to their children. People often accept logically the facts both phenomenal and mental ones although they are against justice. Lear unfairly divides his kingdom by selling and buying love in that he divides it based on his daughters' love expression not based on right equality. He says "*Meantime we shall express our darker purpose. Know that we have divided in three our kingdom, conferring them on younger strengths, while we unburthen'd crawl toward death. Since now we will divest us, both of rule, interest of territory, cares of state,- Which of you shall we say doth love us most?*" (Act I, Scene I). The greedy daughters, Goneril and Regan, take the opportunity to reach what they want by expressing their love to their father illogically. When Lear asks Goneril to speak, she says "*Sir I love you more than words can wield the matter; Dearer than eye-sight, space, and liberty; Beyond what can be valued, rich or rare; No less than life, with grace, health, beauty, honour; as much as child e'er loved, or father found; A love that makes breath poor, and speech unable; Beyond all manner of so much I love you*" (Act I, Scene 1). By this, Lear gives a third of his kingdom to Goneril and her husband, duke of Albany. Similarly, when Regan is asked to speak, she says "*Sir I am made. Of the self-same metal that my sister is; And prize me at her worth. In my true heart I find she names my very deed of love; And find I am alone felicitate in your dear highness' love*" (Act I, Scene I). Again, Lear gives a third of his kingdom to Regan and her husband, duke of Cornwall. Nevertheless, when Cordelia is asked to speak, she just keeps her love to her father in her deep heart and says "*Nothing, my lord. Unhappy that I am, I cannot heave my heart into my mouth: I love your majesty according to my bond; nor more nor less. Good my lord, you have begot me, bred me, loved me: I return those duties back as are right fit, obey you, love you, and most honor you*" (Act I, Scene I). Hearing this true speech, Lear gets angry and does not give a third part of his kingdom to Cordelia but gives it to Goneril and Regan. Even, he drives away Cordelia from the palace in return to her bad attitude. Seeing the facts, the obedient daughter, Cordelia, who knows their sisters' real bad characters just sees the shameful speeches and behavior and hopes that they will treat their father well. This also happens to the Earl of Gloucester in that he gives all his wealth and position to Edmund but gives nothing to Edgar and even banishes him. Both Lear and Gloucester are blinded to the truth. Lear cannot distinguish which of the daughter is good and which one is evil and Gloucester also cannot distinguish between his younger evil son Edmund and his elder good son Edgar. The blunders leading to the conflict and destruction is resulted by the blindness of the fathers, not the wickedness of the children.

b. The Struggle for Winning Love from the Same Man

To compete to win love from the same man or woman is factual phenomena. It looks that both Goneril and Regan began to fall in love with Edmund though they have had husbands. Goneril really loves and admires Edmund "*My most dear Gloucester! O, the difference of man and man! To thee a woman's service are due: My fool usurps my body*" (Act IV, Scene II). To the infernally feminine Goneril, the honest and moral Albany is a mild, cowardly fool, and the cool, but the treacherous Edmund is the ideal of virtuous manhood. "O, the difference of man and man!" says Goneril, unable to tell which man is angel and which devil. Goneril is more concerned with winning a new husband, Edmund, than with keeping her present husband. Similarly, after the death of her husband, Earl of Cornwall, the widow Regan is also more concerned with winning a new husband

than with the loss of her deceased husband. She wants to marry Edmund “*My lord is dead; Edmund and I have talk’d; and more convenient is he for my hand than for your lady’s*” (Act IV, Scene V). It is fitting that Goneril and Regan should finally destroy each other because of their illicit passion for the handsome villain, Edmund. Resulted from the rival for Edmund, Goneril kills Regan by giving her a poison. Duke of Albany, Goneril’s husband, knows the deed, so he puts her in prison in which she then commits suicide. Soon afterwards, Edmund himself is killed by Edgar in a single fight. Justice as Nemesis takes the form of jealousy and lust. Left to itself evil destroy itself (Main, 1962: 154).

c. The Change of Mind Set and the Emerge of Secularism

It is a mental fact that Renaissance era changed people’s mind set and caused the emerge of materialism and secularism. That Renaissance era *changed the attitude and mental* of West Europeans was understandable. *Science began to control all aspects of human life* which was previously *controlled by Church and tradition authority*. *The spirit to find something by themselves changed the character of human beings* who previously just *accepted* what the *Church and tradition* decided. So it emerged the special characteristic of renaissance people who had freedom, individualism, realism, great effort, and strong will to invent new things to get *prosperity* and to refer to *the secularism*.

Nearly all the dramas including Shakespeare’s works contain *the change of social mind set and secularism* which lead to *materialism and non theological thoughts* which present pre-Christianity period of stories (Levin, 1960: 157). It is seen from Lear’s *classical materialism* expression responding Cordelia’s silent attitude when his father asked her to express her love to him “*Nothing will come of nothing (Ex Nihilo nihil fit)*” (Act I, Scene I) which was the duplicate of *classical materialism* expression found in Roman natural poetry by Lucretus meaning “if Cordelia does not express her love to her father, she will get nothing from him” (Main, 1962: 8). Regan and Goneril have also tendency to get *material, wealth and kingdom* so that they flatter their father redundantly although they really do not love him. When Lear asked them how their love to him, Goneril says “*Sir, I love you more than words can wield the matter; Dearer than eyesight, space and liberty; Beyond what can be valu’d, rich or rare; No less than life, with grace, health, beauty, honor...*” (Act I, Scene I). To get the part she wants, Regan also flatters her father as flowery and illogically as Goneril does saying “*... in my true heart I find she names my very deed of love; Only she comes too short: that I profess myself an enemy to all other joys which the most precious square of sense possesses and find I am alone felicitate in your dear highness’ love*” (Act I, Scene I). The conflicts between Goneril and Regan in *life contest* either in form of *kingdom competition* or in form of *rivalry to get Edmund* is also a part of *secularism*. *The greediness of Edmund to get all the wealth and position* from his father causing he has to betray Edgar and even make collaboration with Cornwall to punish his own father and stab his father’s eye are the tendency to get life prosperity leading to *secularism*.

d. The Coming of Greek Works and Thoughts and The Emerge of Classical Mythology

In Renaissance era, *the works and thoughts* of Greek Authors and philosophers began to *enter in England* and they were match with the likeness of the society, so the works became society reading materials they like. By the coming of *Greek works and thoughts*, society began to believe in *Classical Greek mythology* although secularism existed. It is a mental fact and can be detected from Lear’s swear “*Now, by Apollo*” (Act I, Scene I) when he determined to drive away Cordelia and ignored Kent’s good advice although Lear himself in fact does not believe in the god. According to Greek mythology, Apollo is god of light and health (Main, 1962: 13). When Goneril treats him cruelly, he mocks and despises her that she become barren and calls nature god “*It may be so, my lord. Hear nature, hear! dear goddess, hear! Suspend thy purpose, if thou didst intend to make this creature fruitful! Into her womb convey sterility! Dry up in her the organ of increase*” (Act I, Scene IV). When Lear was in miserable, he compares Cordelia’s fault as a small fault and Goneril’s fault as a big fault and calls her as an ungrateful satan, devil and monster “*...ingratitude, thou marble-hearted fiend, more hideous when thou show’st thee in a child than the sea-monster!*” (Act I, Scene IV). To call a disobedient daughter as satan, devil, monster is a part of belief in classical mythology by which they are also used as a form of mock in Greek classical literature (Main, 1962: 43).

The element of nature presented by a Greek materialistic philosopher, Empedocles consisting of the earth, air, fire and water (Main, 1962: 88) emerge in accordance with the come up of big storm which strikes Lear in the middle of disowned barren land. The surface of the earth, a place of man’s home was stricken by the big storm and rain amid Lear’s fire of anger who is banished by his two daughters Regan and Goneril. Undergoing

this, Lear mocks them “...rumble thy bellyful! Spit, fire! Spout, rain! Nor rain, wind, thunder, fire, are my daughters: I tax not you, you elements, with unkindness; I never gave you kingdom, call'd you children, ...” (Act III, Scene II). Fire symbolizes anger and God's punishment to Lear who has sold love and banished Cordelia from England. The punishment is in form of big storm and rain which strike Lear and the earth as a symbol of life. One of the most dominant element which destroys the earth is water “Swell the curled waters above the main” by which according to Greek classical mythology water is the symbol of great anger “the passion of eyeless rage” which destroys Lear. While, in Christianity symbol, water is a the purification (baptism) meaning to purify Lear from the sins and all bad deeds he has done (Main, 1962: 89). Tempted by Regan and Goneril's flatters to whom classical mythology call them as wild centaurs (a creature of half human and half animal), Lear forgets Cordelia, an obedient daughter called kind Chiron (a goddess bringing up the god of Archilles). Having escaped from his palace, Lear in his old age gets awfully big physical and psychological tortures till he then finds “sweet marjoram”, an old medicine to cure brain ill. The sweet marjoram is nothing and no one else but Cordelia, a beloved daughter he banished, who comes to help him.

Fictions in William Shakespeare's King Lear

The term fiction means made up or imaginative story whose content does not refer to the historical truth (Abrams, 1981: 61). It means that fiction refers to the work which tells made up or imaginative story or something that does not really happens so that one need not find its truth in the real life. The setting, characters and events in the fiction are imaginative ones by which the author presents the story and even aesthetic things in order that the readers may get knowledge, enjoyment and self-satisfaction. As a genre of literature, Shakespeare wrote *King Lear* based on the real life in Renaissance era by which he then mixed it with his ideas and his sense of art through the contemplation and imagination which then produced the work of fiction.

1. The Aspect of Setting

King Lear was written by William Shakespeare in 1602-1608 sharply in his third period of his literary career. It was the legendary drama in which Shakespeare took the setting of place of *England* exactly *the palace of England* as the main place in which the story began and many events like the unjust division of kingdom and the social conflict of Lear against his daughters especially his first and second daughters after Cordelia was driven away from the palace happened and of the *Dover beach* where Lear met his last daughter, Cordelia, who came to help him when he was at the peak of his misery. The setting of place, *England*, *British palace* and *Dover beach* were only the manifestation of British greatness and the symbol of British nationalism leading to the birth of Great Britain which included Wales, Scotland and Ireland under the rule of Elizabeth I (Grimsditch, 1971: 222-223). They are, moreover, only setting of place of the story and only in Shakespeare's imagination in that they are fictive representations of some types of natural discourse to which it cannot factually and historically be proved (Abrams, 1981: 62).

Shakespeare wrote this drama in 1602-1608 but he did not indicate the time of the story. If it is examined closely, he impliedly referred to the time of renaissance era in 1550-1620 in which he used the era as the background to gain the material of the story from the history, legend, other existed stories and create the materials by himself. He just processed those materials in such a way that the result looked original. In order to recognize a given material especially to the setting of time, the readers have to identify a narrative topic. A narrative topic is nothing but a higher -level fabula or an ultimate macro proposition such as can be expressed to decide what the corresponding text is about and the readers activate one or more inter textual frames to take their inferential works and to hazard forecast apropos of the course of it (Eco, 1979: 209). Seeing the fact, it is logic that the proposition that textual meaning is independent of the author's control was associated with the literary doctrine that the best literary work is impersonal, objective and autonomous; that it leads an afterlife of its own, totally cut off from the life of its author (Hirsch, 1979: 1). So, the setting of time used in this story is also a fiction because it has not real statement but just indirect correlation with the time of writing of the drama and the era which includes it that is the setting of time is only in Shakespeare's story and imagination.

The atmosphere of this story is also made up and imaginative. It is filled with *sad* and *tragic background* such as *bloodshed*, *revenge idea* and *violence* caused by Lear's blunder who divided his kingdom not based on equality of right but based on his daughters' verbally love expressions (Levin, 1960: 151). *Bloodshed* happened when Goneril killed Regan to get Edmund, the war between Regan and Goneril's armies under the command of Edmund and Cordelia's army broke out which caused Cordelia killed, and Edgar killed Edmund in a single

fight. *Revenge* happened when Goneril and Regan competed to get Edmund and to make their each kingdom great, Lear was driven away from his daughters' palaces, and Cordelia knew that her sisters mistreated their father. *Violence* in form of speech and attitude also happened when Lear still lived in his daughters' palaces. Goneril and Regan always spoke rudely and behaved badly to him and then they drove Lear away from the palaces. Violence also happened when Lear drove Cordelia away without anything given and Edmund and Regan punished Earl of Gloucester by stabbing one of his eyes with a knife because they considered him a traitor.

2. The Aspect of Character

In fact, when the drama was written in 1602-1608, one does not find an English king and historical actor named Lear even before and after the period. It means that Lear and other characters like Goneril, Regan, Cordelia, Gloucester, Edgar and Edmund as Shakespeare stated in the drama are only imaginative characters in fictitious story not a history. It was positive that in 1602, England was still under the rule of Elizabeth who died in 1603. Before she died, she ordered Mary of Scotland's son, James VI of Scotland who was then well-known as James I to become the king of England and ruled it from 1603 to 1625 (Grimsditch, 1971: 222-223). Therefore, it is certain that Lear, Regan, Goneril, Cordelia, Gloucester, Edgar and Edmund are only the character of the story who had never been stated in the English history although they might be idolized by the society.

3. The Aspect of Events

In great drama ones are moved by what happens, not by the whimpering or bawling of the writer's presentation of what happens. That is, ones are moved by characters and events, not by the emotion of the person who happens to be telling the story (Gardner, 1984: 116). However, the playwright often presents plot and dramatizes the events in such a way that they look illogic and emotive although it is sometimes the truth presented in the work of literature.

a. The Unjust Division of Inheritance

Fiction presents various possibilities more than the real life because the author's creativity may be unlimited. It is an imaginative-narrative prose but it is also sometimes logic and filled with truth which dramatize human being interrelationship. Lear unfairly divides his kingdom by selling and buying love in that he divides it based on his daughters' love expression not based on right equality. He says "*Meantime we shall express our darker purpose. Know that we have divided in three our kingdom, conferring them on younger strengths, while we unburthen'd crawl toward death. Since now we will divest us, both of rule, interest of territory, cares of state, - Which of you shall we say doth love us most?*" (Act I, Scene I). The greedy daughters, Goneril and Regan, take the opportunity to reach what they want by flattering and expressing their love to their father illogically. By this, Lear gives a third of his kingdom to Goneril and her husband, duke of Albany and a third of his kingdom to Regan and her husband, duke of Cornwall. But Cordelia does not do as what her elder sisters do; she just says "nothing" and keeps silent instead. Knowing and hearing this true speech, Lear gets angry and does not give a third part of his kingdom to Cordelia but gives it to Goneril and Regan and even he drives away Cordelia from the palace in return to her bad attitude. This also happens to the Earl of Gloucester in that he gives all his wealth and position to Edmund but gives nothing to Edgar and even banishes him. Both Lear and Gloucester are blinded to the truth. It is positive that one does not find in the history of England telling that there was a king named Lear who unjustly divided his kingdom only based on his daughters' love expression, gives the kingdom to his evil daughters, Goneril and Regan and gives nothing and even banish his good daughter, Cordelia and an earl named Gloucester who gives all he has to his evil son Edmund and gives nothing to the good Edgar. Specifically, those events are only imaginative and made up although they look real since Shakespeare in telling the story as if lets the fact and truth speak by themselves (Jones, 1968: 3).

b. The Struggle for Winning Love from the Same Man

It looks that both Goneril and Regan began to fall in love with Edmund though they have had husbands. Goneril really loves and admires Edmund "*My most dear Gloucester! O, the difference of man and man! To thee a woman's service are due: My fool usurps my body*" (Act IV, Scene II). Goneril is more concerned with winning a new husband, Edmund, than with keeping her present husband. Similarly, after the death of her husband, Earl of Cornwall, the widow Regan is also more concerned with winning a new husband than with the loss of her deceased husband. She wants to marry Edmund "*My lord is dead; Edmund and I have talk'd; and more convenient is he for my hand than for your lady's*" (Act IV, Scene V). They compete to get Edmund's love

and resulted from the rival for Edmund, Goneril kills Regan by giving her a poison. Duke of Albany, Goneril's husband, knows the deed, so he puts her in prison in which she then commits suicide (Main, 1962: 154). In daily life, it looks normal but in this event, it is only a story because in the history of England one does not find sisters named Goneril and Regan who compete and fall in love with the same man and kill each other. Besides it, fiction contains more possibilities than fact or in other words, fiction may present something which fact may not.

c. The Change of Mind Set and the Emerge of Secularism

Nearly all the dramas including Shakespeare's *King Lear* contain *the change of social mind set and secularism* which lead to *materialism and non theological thoughts* which present pre-Christianity period of stories (Levin, 1960: 157). It is seen from Lear's *classical materialism* expression responding Cordelia's silent attitude when his father asked her to express her love to him "*Nothing will come of nothing (Ex Nihilo nihil fit)*" (Act I, Scene I) which was the duplicate of *classical materialism* expression found in Roman natural poetry by Lucretius meaning "if Cordelia does not express her love to her father, she will get nothing from him" (Main, 1962: 8). Regan and Goneril have also tendency to get *material, wealth and kingdom* so that they flatter their father redundantly although they really do not love him. The conflicts between Goneril and Regan in *life contest* either in form of *kingdom competition* or in form of *rivalry to get Edmund* is also a part of *secularism*. The *greediness* of Edmund to get *all the wealth and position* from his father causing he has to betray Edgar and even make collaboration with Cornwall to punish his own father and stab his father's eye are the tendency to get life prosperity leading to *secularism*. Those events are real because the author may create and manipulate all problems of life he experiences and observes both real and unreal to become all possible truths specifically and universally in his work. He can present something which is possible to happen can really happen although factually it never happens. Based on this theory, the change of mind set and the existence of secularism may only be dominated by the educated people in the era and cannot be generalized to all level of society. So the events are only in the story which uses the real life becomes the basic of narration and dramatization that the purpose of the story to give knowledge and to present amusement can be gained.

d. The Coming of Greek Works and Thoughts and The Emerge of Classical Mythology

In Renaissance era, *the works and thoughts* of Greek Authors and philosophers began to *enter in England* and they were match with the likeness of the society, so the works became society reading materials they like. By the coming of *Greek works and thoughts*, society began to believe in *Classical Greek mythology* although secularism existed. It is a mental fact and can be detected from Lear's swear "*Now, by Apollo*" (Act I, Scene I) when he determined to drive away Cordelia and ignored Kent's good advice although Lear himself in fact does not believe in the god. According to Greek mythology, Apollo is god of light and health (Main, 1962: 13). When Goneril treats him cruelly, he mocks and despises her that she become barren and calls nature god "*It may be so, my lord. Hear nature, hear! dear goddess, hear! Suspend thy purpose, if thou didst intend to make this creature fruitful! Into her womb convey sterility! Dry up in her the organ of increase*" (Act I, Scene IV). When Lear was in miserable, he compares Cordelia's fault as a small fault and Goneril's fault as a big fault and calls her as an ungrateful satan, devil and monster "*...ingratitude, thou marble-hearted fiend, more hideous when thou show'st thee in a child than the sea-monster!*" (Act I, Scene IV). To call a disobedient daughter as satan, devil, monster is a part of belief in classical mythology by which they are also used as a form of mock in Greek classical literature (Main, 1962: 43).

The element of nature presented by a Greek materialistic philosopher, Empedocles consisting of the earth, air, fire and water (Main, 1962: 88) emerge in accordance with the come up of big storm which strikes Lear in the middle of disowned barren land. The surface of the earth, a place of man's home was stricken by the big storm and rain amid Lear's fire of anger who is banished by his two daughters Regan and Goneril. Undergoing this, Lear mocks them "*...rumble thy bellyful! Spit, fire! Spout, rain! Nor rain, wind, thunder, fire, are my daughters: I tax not you, you elements, with unkindness; I never gave you kingdom, call'd you children, ...*" (Act III, Scene II). Fire symbolizes anger and God's punishment to Lear who has sold love and banished Cordelia from England. The punishment is in form of big storm and rain which strike Lear and the earth as a symbol of life. One of the most dominant element which destroys the earth is water "*Swell the curled waters bove the main*" by which according to Greek classical mythology water is the symbol of great anger "*the passion of eyeless rage*" which destroys Lear. While, in Christianity symbol, water is a the purification (baptism) meaning to purify Lear from the sins and all bad deeds he has done (Main, 1962: 89). Tempted by Regan and Goneril's flatters to whom classical mythology call them as wild centaurs (a creature of half human

and half animal), Lear forgets Cordelia, an obedient daughter called kind Chiron (a goddess bringing up the god of Archilles). Having escaped from his palace, Lear in his old age gets awfully big physical and psychological tortures till he then finds "sweet marjoram", an old medicine to cure brain ill. The sweet marjoram is nothing and no one else but Cordelia, a beloved daughter he banished, who comes to help him.

Those events of believing on classical mythology especially Greek mythology resulted from the coming of Greek works and thoughts is real and unavoidable. Shakespeare uses the factual phenomena to give moral message and social criticism to the high class people and the authority whom their life style has been dominated by secularism. Moral message and social criticism are only two of literary elements which come up in the society if bad and immoral phenomena happen. Shakespeare tries to defend truth and justice against the bad character of human being through his work, *King Lear*. So, in the story, Classical Greek mythology is as means to remind people to come back to the real character of human beings as the creatures who know and can differ good from evil.

CONCLUSION

It is clear that as one unity in literature, fact and fiction cannot be classified separately. The aspects of settings, character and events cannot be discussed partly but can be analyzed in different approaches that is through the scientific and history and through the theory of literature and fiction. Fact is the raw material in form phenomenal and mental facts and the author's life experience either his own or other experience resulted from the close observation on life itself and its surrounding. Fiction is the process of accumulation between raw material and imagination in the author's world of ideas. Literary work is the product resulted from the accumulation in which the author has totally right to present and to dramatize in such a way that it looks aesthetic (Wellek and Warren, 1982: 1-7). The extreme opinion is given by Gardner (1991: 17-23) in which he states that fact and fiction cannot be classified in spoken or written way but they can only be identified through the sense because literary work is the mix product between fact and sense experiences. Therefore, in history and story, settings of place like England, British palace, wide empty field around the palace, and Dover beach in; setting of time referring to the time of Elizabethan period and the time when the drama was written, characters in the mental fact of the people referring to the legend and the events like unjust division of inheritance, the struggle to win love from the same man, the change of mind set and the emerge of secularism and the coming of Greek works and thoughts and the emerge of classical mythology look nearly similar although they are sensely different.

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