



Appearance and Reality in King Lear

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ABSTRACT

With fictional characters, every situation in life has its appearance and reality. The looks of things are sometimes what we would like to work out. The fact, what actually happens, isn't always clear to the observer. Folks that cannot break through the superficial appearance of things will only see what they require to believe. The fact during this situation is usually unattractive to the perceiver. These are the circumstances surrounding the conflict that transpire in William Shakespeare's fictional character. As an audience, you discover there's an enormous character flaw within the characters of King Lear and Earl of Gloucester. Within the story, neither of those two men manages to create the difference, in their minds, between what the people say and do, and what are the important motives of those two people behind their actions. This permits Lear and Gloucester to betray their own blood, becoming isolated from people who have their best interests inside. It's the lack to differentiate between appearance and reality that causes Lear and Gloucester to fall. In fictitious character, appearance or reputation determines the character. Edgar says lots in his soliloquy, when he disguises himself as poor Tom. There's a transparent contradiction between reality versus appearance. Reality is that the world or state of things as they really exist, Appearance could be a fantasy, and reality may be a gospel. In fiction, there are many characters that appear like they're not really. Since one cannot see the personality of the opposite, you'll be able to never identify someone for who they really are.

Introduction

Lear's primary flaw within the play's beginning is that he values appearances above reality. He wants to be treated sort of a king and revel in the title, but he doesn't want to satisfy the king's obligations to rule for the advantage of his subjects. Likewise, his testing of his daughters shows that he values the pleasing public display of affection over true love. He doesn't ask "Which of you loves us more," but rather, "Which of you are doing we are saying loves us more?" **(Wells, S. 2015)**.

Most readers conclude that Lear is solely blind to the reality, but Cordelia is already his favorite daughter at the start of the play, so he presumably knows she loves him the foremost. However, Lear appreciates Goneril and Regan's fawning over Cordelia's sincere sense of responsibility.

King Lear may be a play about blindness - blindness to the motives of others, blindness to one's true nature, blindness to the emptiness of power and privilege, blindness to the importance of selfless love. Lear's only desire is to enjoy and carefree maturity, but he fails to work out the role his sheer power has played in shaping his relationship along with his daughters, who are expected to require care of him. Once he loses his power, Lear gains insight into his own nature and realizes his shortcomings, acknowledging that "my eyes aren't 'the best.'" **(Armstrong, D. 1978)**.

Tragically, this self-knowledge comes too late, at a time when Lear has lost the ability which may have enabled him to alter his destiny. Finally sees the globe because it really is, but is powerless to try anything about it. He dies after saying the last words, Look there, look there, a literal command during which others look on Cordelia, but also a symbolic plea that the survivors see themselves and therefore the world more precisely.

1. Dramatic ideals in Reality and Appearance

The whole modality of Cordelia in King Lear is a dramatic ideal of the gradual reading and awareness of Lear which tells Goneril and Regan, have the malicious intention to kill or expel their father from the hierarchy of power and strip him of everything that he has.

King Lear is a tragic performance; most of the main characters in this play either enemy or horrible in their acts in their reality, apparently worthless tragedy. The play's event raise a clear demand for the humanity to be unjust and to be unfair with its pure characteristic that it created for, that is why we as humanity ask, is there any opportunity of reality in the realm, or the realm is deeply incurious or even aggressive to humanity.

Most of the characters offer their opinions, believing that individuals get what they deserve. But, finally, characters of high moral standing knew and distinguished truth from falsehood, but unfortunately, when King Lear said "Only we still retain the name and all additions to a king." (**Gadamer, H.-G. 1960**). there was nothing left but to weep over what was past, even though the king dies of grief , the good die along with him, concluding in the terrible reality of Lear holding Cordelia's body in his arms.

Sincerity always controls over fake appearance and deceived, even if it lasts long, we can say that this is a true nature of human beings in the world of this play, and it is really difficult to specify which achievements and victories in the end, because two of the main characters had died in play. Cordelia holds her peace when they give their advice to her father away to be aware of distinguish and realize between those whom flattering and stand behind him when confronted with these traitorous of kingdom.

Betrayal is also the main difficulty in King Lear beside reality and appearance and it could be a part of appearance, the consistency that the characters are focused to adopt new way so as to excluding themselves from Cordelia. Accordingly, while Goneril and Regan completely intend to step out other characters and their acts are not meant wickedly. Typically, both Goneril and Regan seem to be hateful in the eyes of those they are covering up themselves from; they are in fact faithful to these authority facts.

2. The connection between reality and appearance explored in many ways.

In King Lear, the connection between reality and appearance in this play, like a relationship that a person loving to defend the homeland as a man is taking poison in the hands of those closest to him. Though it is used far more subtly in King Lear, the effect of the disparity between appearance and reality is similar the impact of the



contrast between appearance and reality is comparable, in that it brings about a complete confusion and disorder movement.

Whilst King Lear it is lastly destroyable, when we say that our lives became mostly “appearances,” we don't seem to be exaggerating in the least, as we are in an exceedingly time when “essence” is that the very last thing people give some thought to.

Many people are “deceived” by appearance, and drift behind “deceptive appearances” that don't reflect reality in the slightest degree, because reality in its basis is revealed by many factors, the foremost important of which are dealings, proximity, and scrutiny of traits and qualities.

In everything we'll find the equation of “appearance and substance”, in business, in social life, in daily practices, and even within the processes of acquiring and buying things.

We like something from its external appearance, so we crawl for it, but once we try it and acquire closer thereto, we discover that the essence is extremely weak, and therefore the contents are scanty, and this beautiful thing on the surface is also “hollow” on the within.

Like the proverb that claims that once you see an individual shouting loudly, and who features a presence in every assembly and gathering, with its noise and disturbance, you simply approach him, and probe him closely, you'll often discover that he's “empty” from the within, and here his condition is just like the “drum” that's beaten on him. It makes loud noises, but its inside is hollow and empty. **(Hobson, J. 2002).**

But their actions and behavior aren't associated with religion, all the contradictions you discover in it, He talks to you about honesty while he's a liar, he talks to you about justice and fairness, and he's unjust and corrupt. and lots of people within the community wrote on it Perhaps the talk today applies even to the electoral situation we are browsing, as what percentage of the candidates are beautiful in their “appearance” but ugly in their “essence”?!

Do not be deceived by the apparent appearance, and don't be deceived by how some people present themselves to society, as what number people we loved and



reversed “from afar”, but once we “close to them” we are shocked after shock, because reality reveals to you “deceptive and false appearances”.

3- An Analysis of Tragedy in King Lear.

King Lear may be a tragedy in five acts, written in prose and in verse, and is predicated on a double plot, within which the secondary plot - during this case of the Gloucester family - serves to spotlight the story and also the main action. It's a way employed in many of Shakespeare's works, but is mostly reserved for comedy.

A fictitious characters rely on a famous story known in Shakespeare's time, and will have already happened several centuries ago, and it's perhaps necessary to remedy its historical accuracy that Bard took see you later to write down this drama compared to his other works. The themes covered are many, starting from the cruelty with which a person can accommodate other men, and are available to the performance of the foremost unspeakable and meaningless acts of a strenuous and blind desire for power.

It's true that villains die at the top of tragedy, but also Lear and Cordelia share the identical sad ending, such a lot so the ending was publicly disputed within the time of Shakespeare and other versions within which Cordelia is formed and Edgar married. Another major theme during this tragedy is madness, which is an item that reflects the characters' outer and inner turmoil, but also gives them new wisdom, like character who another time gained humility when he was not a king. Even Edgar, from his experience with fake madness, comes out strong, and finds the strength to defeat his brother. Specifically, Chapter Three's Storm is that the explicit metaphor for the kingdom's outward and mental turmoil, but it also embodies the force of nature forcing the king to reconsider his power and rediscover humility. fictitious character is that the king who has not been ready to distinguish between what's right and what's wrong, and also the same is true of Gloucester, the founding father of the subplot, who will discover that he was blind in judging his own children only if he loses his sight.

4- Appearance and Reality in Shakespeare's attitude

Those who cannot penetrate the superficial appearance of a situation will see only what they have to believe its real; the fact of true is usually unattractive to the perceiver. These are the circumstances surrounding the conflict that takes place within the playwright's imaginary creature. As an audience, you discover that there's a significant character flaw within the fictional characters and also the Earl of Gloucester.

Within the story, neither of those two men can tell the difference, in their minds, between what people say and do, and what those people's real motives are behind their actions. "This permits Lear and Gloucester to betray their own blood, it's the inadequacy of differentiating between appearance and reality " (**Dodd, Julian 2001**). It seems that it's in Lear, appearance, or reputation that defines character. Edgar says the foremost in Soliloquy, when he disguises himself as poor Tom. Once he modifies his expensive clothes, and decides that Edgar isn't, although Edgar remains in disguise, when his father Gloucester and his godfather Lear confront him. It becomes clear that as soon as Edgar changed his costume, all perceptions of his character did likewise.

This same situation parallels when Kent, also exiled, returns in disguise as Lear's servant Caius. When Lear first saw that he was so self-confident, he asked, "How now?" who are you? (**Gareth and McDowell, John 1976**).

One wonders how, after forty years of service, Lear wouldn't recognize his good servant Kent, whether or not he was disguised. With this in mind, we are able to conclude that Lear and Gloucester are both very quick to just accept people at face value, with none of them attempting to realize a deeper understanding of them. Likewise, we learn at Lear, that the way we perceive ourselves, might not be the way others perceive us. Lear, as an example, is believed to be a wonderful, venerable, wealthy and powerful king.

However, Goneril and Regan's actions constantly remind him that he's an old man who has lost his kingdom, his only faithful daughter, and his intelligence. "Sir, you're too old! The character in you stands on the cusp of limitation. You must be governed, and led by a number of the discretion that characterizes your state"; this might be



both a reason and the simplest way for Reagan to feel that her father should be off from power. Lear, who is completely blind, doesn't see that his two daughters are attempting to steal his kingdom. As a result, when Goneril and Regan were lowering his train, he still believed that their love was measured by your fifty words and numbers, but you multiplied by twenty-five, and you're twice her love (**Nicholas Rescher, 2010**).

Lear believes that since Goneril would allow him twice as many servants in her house, she should love him twice the maximum amount as Regan would allow. This constant lack of praise and praise makes Lear very susceptible to impressing his evil daughters, and it ultimately lands up taking its toll. Gloucester, he also sees himself differently from the people around him. He sees himself as a loyal and respectable man with some power and standing. Conversely, Regan and her co-conspirators decide that Gloucester may be a traitor because he has warned Lear and his party to escape to Dover.

However, Gloucester believes he's loyal, as he's loyal to the King. But at the identical time, Edmund and his party believe that the king's loyalty could also be a betrayal of their cause. Hence, when Gloucester admits that he warned Lear of the enemy's plans, Cornwall and Regan catch his eye as punishment for his betrayal.

It's interesting, however, that although Lear and Gloucester were blinded by their self-image; Gloucester was only ready to see Edmund in his real role due to the bad seed. Lear unfortunately took longer to attain this realization and suffered greatly for it. Much of the unrest in fictional character comes from nothing, i.e. not saying or doing anything. Specifically, we are going to take a look at how Lear, in his desire to listen to what quantity he's loved, made the error of trusting the essence of spoken words. Lear vainly asks each of his daughters to inform him what quantity they like, and proposes to divide his kingdom accordingly. The fictitious character gleams in praise from Goneril and Regan who seduces him and claims to like him as anything within the world. Cordelia's lack of honest answer meant nothing to him after Goneril and Regan praised her.

Lear warns his daughter that nothing will come from nothing. Then, since Lear cares more about his ego than he does about reality, he mistakes Cordelia's response as an insult. What Lear doesn't know, however, is that the reason Cordelia won't speak of



the words Lear wants to listen to is that she isn't pregnant, and can't express how she feels about her father. She said this to herself while Goneril and Regan are too busy praising Lear. What is going to Cordelia talk about? Love and Silence, it's Lear's inability to identify Regan and Goneril's former deception and into Cordelia's sincerity that drives his only faithful daughter far away from him and isolates him from the one he loves most. Within the case of the Earl of Gloucester, it's ironic that if he trusted only words, his destruction would never have occurred. This paradox becomes clear when Edmund says that the message he's carrying is nothing truthfully (**Armstrong, D. 1978**).

Gloucester won't trust the reality of words, the criterion of nothingness must not disguise itself. Gloucester must see the message for himself to work out that it's really nothing. Since Gloucester only trusts what he can see, and Lear will only believe what he hears, both men are deceived over and over until they're willing to maneuver beyond these superficial notions and develop some understanding of reality. From that said, it seems that Lear's Autumn, combined with the subplot of Edmund's betrayal of Gloucester, provides many similarities that reinforce one another. We watch, in imaginary creature, these two old men fall from positions of respect and power to being easy and abusive things in society. Furthermore, we see the identical two men think about it as a mode, although others view them very differently.

Finally, we learn by watching the play that valuing things by what proportion they appear instead of what quantity they're really worth gives a false representation of reality. On the full, Shakespeare Lear issues a promulgation about appearances and facts; specifically, you'll not accept things at face value, want to look for deeper truths and avoid deception.

5- The storm within appearance and reality in King Lear

King Lear relies on appearance and reality; both parents within the main plot and thus subplot accommodate children who are deceived by appearances. Raising these many characters within the play seems like someone but they persuade are others like Edgar disguised as a beggar and Kent disguised as a servant. What matters fool, he sounds foolish but is largely wise, and Goneril boasts by trying to deceive her father



and saying that her love is insufficient compared to his. And prove the phrase "love that afflicts the soul with narrowness and speech." Trying to form her love seems priceless. On the opposite hand, Regan isn't any less. Regan tells her father that her happiness lies only within the pleasure of his love. Sister's love could also be a method to an end.

The truth lies behind the looks when Goneril and Regan remark about their father at the highest of the scene about "twice the age". They complain about Lear's reckless judgment and inexplicable behavior and worry that they'll get the identical treatment from Cordelia until they decide that they "have to try to do something," and "Heat." **(Angere, S. 2010).**

Appearance and reality have a bearing on the character. Goneril is sick and uninterested in her father, because she accuses him that because of his character, the knights are behaving in an unbearable manner, and suggests disciplinary action. Lear is shocked as he answers her, "Are you our daughter?" Lear does something, as the way of expressing his horror and amazement, and these are signs of insanity. Phrases: Does anyone know me here? **(Stauffer, Donald. 1949).**

Johnnyland curses and says he still has one "nice and comfortable" daughter left to fly to Regan, yet she seems to be fabricated from the identical things. I told him to chop off the knights aside from Lear, they're a standing symbol. The king attacks and curses his daughter for presenting her birth to an ungrateful child who will torment her as his self-identity as king. The person works on flattery and therefore the like harms him. Lear Kent inside the stock is an insult, When Kent tells Lear that "your son and your daughter" **(Wilson, Harold. S 1957).** On whom they put him there; Lear refuses to believe that Cornwall and Regan are liable for his service.

'Shame'. Lear refuses to act on reality. Lear cares lots about his status because he fears he will become hysterical with grief. He was physically affected as if his daughters were attacking him from within. Lear is shocked to seek out that Regan is on her sister's side as she tells him that if she examines his knights, there are good reasons. Regan tells Lear to follow Goneril with his knights so he is at her house.



From all those bloated speeches, Lear expects kindness and respect but Goneril doesn't. Not even fifty knights. The phrase 'I have given you all by Lear' shows bitterness because it should be an incontrovertible fact that hits him hard.

To many, Cordelia may appear cold and disrespectful, as if she wants to challenge her father because she fails to please him because she refuses to elicit a part of what he might say, a love "contest." She says she has nothing to recollect as she tells him, "What will Cordelia say amorously and be silent" **(Neil Tennant 1987)**.

But of course she is that the epitome of a loving daughter and one can realize that, because the King of France says he takes her because she can be a married woman. Although her father has driven her out of control, Cordelia is really saddened when she reads the letters, describing Lear's treatment at the hands of her sisters. She lamented Lear's plight. Cordelia shows that her love is over when she sends her soldiers to go looking for Lear, who still wanders outside because she feels pity for him. She shows a real, deep interest in her father. Like Edgar, she helps a parent who has rejected her so vehemently. Cordelia does her best to bring her father back to mind as she takes care of him through love.

Cordelia feels compassionate her father. She directs her sympathy towards him. When her father tells her that if she has any poison he will drink, she answers, "No reason, no reason" for Cordelia, there's no reason why she shouldn't make sure of her father, for Cordelia really may be, a lady of principles and integrity.

One can draw a parallel between most of the plot and also the subplot about what's associated with appearance and reality. Gloucester is taken by the incorrect words and appearances, a bit like Lear. In both plots, the innocent and therefore the loving are deferred to the kid, and thus the daddy promises his property to the undeserving children, similarly to point out affection. Bad kids advance.

Since Edmund could be a foundling son, having no rights to land, like Johnnyland Reagan, Edmund is prepared to defend his own interests because he's willing to do anything that appears from the phrase, 'If I do not take it with a birth, I'll take the land with it.' He writes a letter supposedly from Edgar during which there are many repeats that Edgar is looking for the lifetime of Gloucester. He pretends that he doesn't want to elucidate to his father what he wrote. Edmund behaves together with his along with his father in an exceedingly excessive way and with his brother in a



different way. To Gloucester, Edgar appears to be the villain, but this may be ironic since Edmund is that the villain, and he shows his trust in Edmund such a lot that he agrees to let Edmund determine the truth on his brother's feelings.

Simply put, Gloucester puts himself under the ability of his sons. Edmund pretends to agonize about honoring the family, and tries to point how loyal he's, when he uses words like "justice for the cause." a range of paradoxes are seen as an example, when Cornwall tells Edmund, "I heard you showed your father a baby like an office" and when he says "the nature of this trust we'll need" but all of this could be ironic because he's not so trustworthy. Gloucester praises Edmund as a "loyal and natural boy" and this means that he accepts Edmund as his only legitimate child

(Basil Blackwell 1987).

Edmund aims not only at Edgar's inheritance, but also at his father's title. We see that appearance lies behind reality when Edmund within the third scene turns against his father. He doesn't show Cornwall that he hates his father but wants to influence Cornwall, that he's loyal to the country and at the identical time loyal to his 'blood'. Edmund turns against his parents, of his own flesh and blood. Cornwall is given the letter containing data about the French invasion as Edmund proves his father may be a spy for France.

Due to Edmund, Cornwall intends to punish Gloucester for his betrayal. He pretends to be sorry that he discovered his father but hopes to search out his father with Lear to make a more suspicious Cornwall.

Edgar's notion of appearance and reality is usually discussed in this he disguises himself as a mad beggar, Poor Tom. Edgar's disguise affects the king and thus the plot. When Edgar appeared as Poor Tom, Lear was convinced that the tough girls must have reduced this pathetic man to beggary. Edgar must do his best to be convincing as a madman. Edgar sees Lear as a homeless man as Edgar sees "a poor, naked, forked animal." **(F. H. Bradley 1897).** Lear charge that's just someone like poor Tom who has nothing superfluous (more than that) which may draw him to the fundamental nature of man. In Edgar's view, Gloucester is also a demon but he's actually a loving father. Until Gloucester realizes that Edmund cheated on him, Edgar is for him that unfaithful and evil son. When within the fourth act, Edgar directs his group, for Gloucester he thinks he's being directed by a beggar but is after all his son.



It may seem to some folks that when a Kent uses a kind of 'ugly recklessness' he's showing disrespect towards his king. Kent accepts the ban with none grudges and immediately assumes disguise, and applies to Lear for recruitment, so he can still follow him. Lear served. Kent is also under slight suspicion of being a loyal servant despite the way Lear treated him. Throughout the play, Lear believes that next to him is his servant, but only at the highest can he understand who is de facto behind this disguise.

The fool, with all his songs and riddles, appears like a fool but is actually wise. Many idiot letters are designed to alert Lear of his daughters' true personalities. He points out that Reagan will act the way Goneril does, because it's pointless to investigate Kindness, the second daughter. The fool is sane inside an idiot and knows that Lear goes to cheat. In his steadfast poems, the fool shows that he's no fools near being wise. Generalizations about the civilization but after all it connects Lear, when he tells him that when he's rich they flatter him, but when he becomes poor they do not like him. Fools present a general truth about selfish humanity. He says that a father who doesn't appear to be rich has children that they are doing not adore, while rich fathers are the other.

Added to the present also indicates that the poor are unlucky, and this is often a fact of life.

Maturity is usually tied together with wisdom but a really imaginary creature and a dismal idiot. Gloucester is a fool because he puts himself within the facility of his son and never asks and is swayed by words and appearances. Lear is deceived by Goneril and Reagan's superficial and chic rhetoric and fails to acknowledge the sincerity of Cordelia and Kent. Lear appears to be strong alongside the Hundred Knights because they're the brand of strength and importance, but basically it is not, because he's treated with "onerous neglect" by Oswald and also the opposite servants as Goneril requested.

One can only see that king who seems to possess power when he asks Lear Oswald "Who am I, my lord?" (**Searle, J.R. 1997**). Oswald disrespectfully replied, "Madam's father" as if to point him that he had no power anymore. When Lear looks really wise in his eyes he's a fool, and when he's mad he shows traits of real wisdom. When Kent, Lear and also the idiots are inside the storm, the Kings show their concern for the fool,

and one understands this from the phrase, 'Boy go first'. You're homeless poor 'and here one begins to work on cleanse the king. In his madness, the king begins to attain a social conscience. We do indeed witness the salvation of the king by spending the night in an exceedingly hut, where he reduces himself to the people and understands what the people are looking because the phrase 'the art of our necessities is strange, and can make vile things precious'. Lear, it is necessary to form things that then appeared sinister seem precious. Lear tells Kent to hunt shelters first himself and this proves that the King begins to understand himself et al. better.

When he began to talk about the poor, naked poor, he realized that he should have cared more about the fairness of justice. The king's social consciousness begins to emerge, because the king in his madness becomes a social revolutionary and from a sentence like, "Isn't man above this?" One can confirm that. He says that if the rich show themselves what the poor feel, they'll give what they're doing not have to the poor and thus the world are visiting be more just.

The same Gloucester explains that on condition that he's blind can really see him. Gloucester's phrase: "I don't have any way, so I don't want eyes; I stumbled when I saw asserted that when he was really blind he understood what was occurring around him and Gloucester realized his mistake and needed to reconcile with Edgar" (**Daniel Lee Burcham 1966**).

Through many themes and among them, the concept of appearance and reality, the reader includes a fuller understanding of the play. We feel and understand more personal suffering.

Conclusion

As a result, the first distinction isn't between The features that are available in our experience and what's not beyond it in a very way that's difficult to succeed in, but between what's true In our experience this is often somewhat incorrect or misleading. So it'd be wrong to think reality as a definite reasonably difference, from 'phenomena' a world 'of what people perceive intrinsically. The essence isn't the contrast between what's and what's believed to be, but between what he thinks is true and what he thinks is wrong and incompletely.

The tragedy of fictional character is at its heart the story of two men who don't understand their children. Lear is that the best example of this, and within the opening scene the audience witnesses the disconnect from true nature of his daughters and his perception of them. Lear rewards the primary two for having tongues of serpents and offering praise to him, essentially being a pair of brown-nosers. He proceeds to punish his youngest daughter for speaking honestly in her evaluation of him, concluding incorrectly that she cannot love him as she “loves him in step with her bond no more no less.”

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پوخته

له کاراکتەرە خەیاڵییەکان، هەموو بارودۆخێکی ژیان دەرکەوتن و واقیعی خۆی هەیه. سەیرکردنی شتەکان هەندێ جار ئەو شتەن کە ئێمە حەزمان لێیە کار بکەین. پراستیەکە، ئەوێ کە روودەدات، هەمیشە بۆ چاودێر روون نییە. ئەو خەلکە کە ناتوانن لە پۆلە تێکی رووکەشی شتەکاندا تێکشکێنن تەنها ئەو دەبینن کە ئەوان پێویستییان بە باوەرکردن هەیه پراستیەکە لە ماوەی ئەم دۆخدا زۆر بەی کات ناچێگرە بۆ هەستەکرە. ئەمانە ئەو هەلومەرجانەن کە ئەو مەلانییە کە لە کاراکتەری خەیاڵی ویلیام شکسپیردا تێپەرپووە وەک بینەرێک، تۆ دەدۆزیتەووە کە لە ناو کارەکتەرەکانی شکسپیر و گلوستەردا کەموکۆپیەکی گەورە کاراکتەر هەیه.

لە ناو چیرۆکەدا، هیچ کام لەو دوو بیاوە بەرپۆه ناچن کە جیاوازی دروست بکەن، لە مێشکیاندا، لە نێوان ئەوێ خەلک دەلیین و دەیکەن و پالەپەنای گرنگی ئەو دوو کەسە لە پشت کردەووەکانیانەووە چین ئەمە پێگە بە لیر و گلوستەر دەدات کە خیانت لە خۆینی خۆیان بکەن، لە خەلکێک کە بەرژەووەندی خۆیان لە ناووە هەیه دابراون. ئەو نەبوونی جیاوازی لە نێوان دەرکەوتن و واقیع کە دەبێتە هۆی کەوتنی لیر و گلوستەر.

ناکوکییەکی شەفاف هەیه لە نێوان واقیع بەرامبەر دەرکەوتن. واقیع ئەوێ کە جیهان یان دۆخی شتەکان وەک ئەوێ کە بەراستی بوونیان هەیه، دەرکەوتن لەوانێ خەیاڵیک بێت، و واقیع لەوانێ ئینجیل بێت. لە خەیاڵیدا، زۆر کاراکتەر هەن کە وا دەرکەوتن کە ئەوان بەراستی نین لەوێ مەرۆف ناتوانیت کەسایەتی پێچەوانەکی بینیت، تۆ هەرگیز ناتوانیت کەسێک دیاری بکەیت بۆ ئەوێ کە ئەوان بەراستین.

المخلص

مع الشخصيات الخيالية ، كل موقف في الحياة له مظهره وواقعه. أحياناً ما يكون مظهر الأشياء هو ما نود أن نحققه. الحقيقة ، ما يحدث بالفعل ، ليس دائماً واضحاً للمراقب. الناس الذين لا يستطيعون اختراق المظهر السطحي للأشياء سوف يرون فقط ما يحتاجون إليه ليؤمنوا. الحقيقة خلال هذا الموقف عادة ما تكون غير جذابة للمُدرِك. هذه هي الظروف المحيطة بالصراع الذي يظهر في شخصية ويليام شكسبير الخيالية. بصفتهك جمهوراً ، تكتشف أن هناك عيباً هائلاً في الشخصية في شخصيات ملك لير وإيرل غلوستر. في القصة ، لم

ينجح أي من هذين الرجلين في إحداث الاختلاف ، في أذهانهما ، بين ما يقوله الناس ويفعلونه ، وما هي الدوافع المهمة لهذين الشخصين وراء أفعالهما.

هذا يسمح لير وجلوستر بخيانة دماهم ، والعزلة عن الأشخاص الذين لديهم مصالحهم الفضلى في الداخل. إن عدم التفريق بين المظهر والواقع هو الذي يتسبب في سقوط لير وجلوستر.

هناك تناقض واضح بين الواقع والمظهر. الحقيقة هي أن العالم أو حالة الأشياء كما هي موجودة بالفعل ، يمكن أن يكون المظهر خيلاً ، وقد يكون الواقع إنجيلياً. في الخيال ، هناك العديد من الشخصيات التي تبدو وكأنها ليست كذلك حقاً. نظرًا لأن المرء لا يستطيع رؤية شخصية العكس ، فلن تتمكن أبدًا من تحديد شخص ما على حقيقته.