

The Idle Lie and Its Representations in Shakespeare's Plays

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Abstract

The falsehood came with the concept of the big lie, which diverts things from their true destination, and which turns things up to what is not true. It is associated with falsehood in that both of them are not better with the truth, and it differs from lying as it requires the presence of auxiliary verbs, when they are available, lying is false, and it is fabrication. And slander, rumor, and fraud, as the falsehood is one of the ugliest types of lies, and not all lies are called falsehoods, as they are more special than lying with the lie that both of them do not exist in reality. Shakespeare's theatrical texts were distinguished by their intellectual loads, and their inclusion of topics characterized by novelty and application in all times. His themes were characterized by being in line with human thought and explaining its overt and hidden phenomena. That the truth becomes clear until the character falls and loses his life as a result of those lies, and then fates intervene to reveal that falsehood and deception, but it is too late, that is, after the character falls victim to the lie of others and then things unfold and awareness returns to the human being, but he cannot turn back time to treat what he has done, and such These phenomena have existed in human society since ancient times, and they need to be explained, and put forward in a way that achieves solutions and clarification for them, and explains to man what It is the price of neglecting it, and the subject of the concept played a role in monitoring and tracking the drawing of characters with him, and his treatment of cunning and deceptive characters that deal with lying as a method to achieve goals, and remove obstacles that stand in their way, and this is what stirs the conflict between characters, and adds a number of diversity in building characters, intending Thus, a change occurred in the construction of the theatrical event, and from here the researchers found the problem of their research with the following question: What is the jaw and how is it represented in Shakespeare's plays? This study sought to study (the jaw and its representations in Shakespeare's plays), as the study consisted of four sections: the first section included the conceptually the jaw, Section The second epistemological references to Shakespeare, section The third eye in the world play (classical English theatre) section The fourth is an analysis of the play (Othello) by Shakespeare, and the study concluded with the most important results and a list of sources and references.

Keywords: the lie, stage, Shakespeare, Othello

Introduction: concept of the lie

The falsehood is a type of lie, and a part of it, i.e. the big lie that punishes the ugly act, and the (verb/say) of the falsehood includes a number of negatives that are condemned by religion, law and custom, and everyone who calls for reform among human society abhors

them, because the falsehood carries the Negatives distance the truth from the right path and replace it with a false lie, which does not exist in the truth, and the falsehood is every act that diverts the truth from its true destination, and everything that turns things into a wrong way, which leads to the truth with falsehood, to satisfy a personal personal instinct, and lying is not false in all In its cases, the falsehood relies on lying in all its aspects, and when there is slander and slander in speech, morphology and inversion in action, deception and misrepresentation, and rumors, that makes lying become a joke, so the inclusion of one of those actions makes lying a joke. When the lie is every statement that is not true, “whether the lie is obscene or not obscenely ugly...[then] the falsehood is an outrageous and ugly lie like lying about God and His Messenger, or against the Qur’an, and like slandering a chaste woman and other things that outrageously ugly” (Al- Askari, 1997), since the falsehood is the highest level of transgression against the Creator, and this type of lying was worthy of being distinguished from its peers by the name (Al-Afk). Also, the term “afak” as a concept was given to “every talk that is deviated from the truth and is deviated from the truth, and from this it is called a lie (afak). Al-Tabarsi sees in Majma’ al-Bayan that the word is not called every lie, but rather the big lie that changes the subject from its original state” (Shirazi, 2005) That is, lying is not in all its cases, but rather in some of it, as the falsehood is considered one of the major sins through which a person seeks to end the existence of the other, and that “fabricating facts that do not exist, withholding correct information or presenting it distorted or stuffed with lies to distract the mind of the recipient to other directions. It changes reality, by losing the ability to think and pushing it in the wrong direction, making it easier to control it and lead it towards the goal. This type of lies is not released by chance or by chance. (Baker, 2013) That is, it is an intentional act that seeks to divert from the direction of the truth, as “The falls: every diversion from the direction of the one who is entitled to be on it,... that is, they divert from the truth in belief to falsehood, and from the truth in the article to the lie, and from the beautiful in the act to the ugly. ... So they used the idea of that when they believed that it was a diversion from truth to falsehood. (Al-Zein, 2001). Changing the point of view and thought would change the scales of things, and make the other under the dominance of the lie, and lying takes a notion that is not easy from the concept of the lie. And since not all lies are falsehoods, but rather that which is harmful and resentful to the other.” There is no doubt that it is a major sin, and it is a lie that contains harm and corruption. And bloodshed, and therefore this type of lying is also one of the most severe types of lying, because it adds to the inviolability of the lye the inviolability of harm and some other forbidden titles such as causing murder, indecent assault, or wasting and damaging money. (Collection from Section Report, 2014) This type of falsehood is considered one of the major sins that cause harm to the other, we do not harm it, as it comes in the form of “non-conformity and is characterized by belief and action as speech is characterized by, so conjecture and belief contrary to reality is a lie, just as the action that contradicts speech and promise. For example, lies. Lying in words is speech. Contrary to reality, it also contradicts belief or not, and it is speech that contradicts belief that contradicts reality or conforms to it. (Surani, 2006)

Literature review

1. Cognitive references by William John Shakespeare

The dramatic writer establishes, through his references of knowledge, a ground from which to base his style of writing theatrical text. Shakespeare has been associated with political, social and economic aspects that he relies on in monitoring the ideas that he diagnosed and treated in dramatic topics. The good relationship he had with the authority at the time and his closeness to Queen Elizabeth gave him the opportunity to achieve his brilliant success in artistic achievement, as Queen Elizabeth supported art, and this contributed to encouraging theater writers at the time to profuse artistic production. The timing in which Shakespeare came had an active role in establishing his personality as an outstanding playwright, as "the era in which Shakespeare crystallized, the hero of deep romance, and Shakespeare dazzled the whole world with his amazing way of depicting the innermost human soul, and the emotions and passions raging with it. Shakibir is an outstanding artistic phenomenon in the history of theater... However, the English ignored him for more than a century and a half until the German critic Schlegel (1767-1845 AD) introduced him to them, and they realized that they possessed a writer more valuable than their empire. (Dasa, 2005) which made them celebrate his artistic theatrical performance to be a guiding light. Shakespeare's work was distinguished in breaking the Aristotelian rules that were working to restrict and suppress the writer's freedom, so he added new treatments that would improve the theatrical situation for the better. Extremism, nothing remains that can be linked between him and his predecessors from the ancients except what is related to the main character in terms of form only. There are similarities between the Aristotelian form and the Shakespearean form, which is the concept of the hero... He did not present us with ordinary people, but rather presented us with King Lear, Queen Cleopatra, Prince Hamlet, Commander Othello and noble Macbeth. (Al-Salihi, 1999) His characters were suffering from psychological diseases that he tried to treat correctly and without exaggeration, during which he demonstrated his dramatic ability, especially when he wrote the play (Titus Andronics), in which he "combined the main characteristics that distinguished each of the authors Marlowe and Kid D to a degree that seemed to be superior to all his contemporaries, as (the contributions of These two authors have been used as a basis, and the entity built on this basis shows us the artistry of the author of (this play) and his dramatic ability... All of these things are comparable to Marlowe's amazing expressions, but they allow themselves to express characters far from those characters he gave them Lyricist Marlowe generously pays attention and interest. (Sudanese, 2015) He tried to stay away from the old classics and their characters who always face external forces that try to harm them such as fate and gods, as he "transferred the field of conflict into the mind of the hero himself. Although Shakespeare adheres to the Aristotelian rule that says that the tragic hero is better than the level of the average individual, he puts him in conflict with His humanity is not with external forces, and therefore he endows him with an extraordinary psychological and mental ability. (Sirhan, no date) It has varied in the use of fate in the situations in which the hero is placed, and takes from the most humane topics such as Alfak to make it a justification for his characters to fall into conflict with themselves and with the characters that surround them, and the mistakes that he cannot avoid or escape from, and they were inevitable. His characters were "people easily submissive to their moods,

hindered by their bad habits, prone to falling into mistakes and committing grievances, but they speak with human voices, moved by their human emotions, and immersed in the affairs of public life." (Natoll, 2013) His historical plays revolved around the struggle for the throne, and they began with the death of a king and the coronation of another, and they contained a series of crimes, conspiracies, deceptions and falsehoods in order for the king to preserve the throne. Most of the characters fall prey to slander, as "many of his characters bear the mark (the victim) against their will. They are forced to do so as a result of overpowering one of their instincts or holding a certain point of view in which they prove their humanity or freedom... Shakespeare's tragic dramas impose with their greatest question suicide or disposal. From life to escape or work on the event to escape from the suffering of the human soul, but Shakespeare's comedies ... bear the dramatic burden of wounds, crimes, intrigues of palaces, wars of the white and red roses, and the game of thrones. (Eid, 1982) There were also other artistic achievements that enhanced Shakespeare's knowledge and artistic balance at that time. Baroque theater prevailed in the Elizabethan era, which included various concepts and topics that enrich thought and increase its aspirations and theatrical performance. Elias, 2006) These rules, which the Baroque theater worked on, attracted Shakespeare to work in it because of its distinctiveness, as "The Baroque play takes an irregular and heterogeneous path, and the hero moves within it from one surprise to another. He does not control the events that follow and overlap so that human life appears as if Subject to coincidences, characters also multiply and their hobbies mix and change due to chance and recognition, and this is what appears clearly in most of the English Shakespeare's comedies" (Alias, 2006) We also find writers who shined in the Elizabethan era, whose presence had a role in enhancing Shakespeare's cultural and cognitive side, and who " [contributed] to the renaissance of theater, which reached its maturity and prosperity with William Shakespeare. In building his plays, Shakespeare relied on Seneca and Plots, and the shyness of comedy. Improvised, mixing tragedy and comedy. He also mixed scene, dance, and singing, and his dramatic knot extended in the space-time, and he settled in most of his plays, history instead of legend, ... English comedies are distinguished by their pastoral character par excellence, and they use magical and non-rational elements" (Hamdawi, 2020) And all of this has benefited Shakespeare in building his artistic thought and monitoring the diversities in building his theatrical characters.

2. The Afak in the World Theatrical Script (Classical English)

Al-Afk took a method in drawing the lines of the dramatic conflict adopted by the English theater writers, as the ideas were manifested in their content that was not based on the rules of Aristotelian writing, adopting innovative methods in the composition of the text and dealing with the characters, and creating conflict between them, which increased the cohesion of the dramatic plot, and its descent to reality in a way that exceeds the handling The realist in the book of the old classic play, as the English playwrights who preceded the era of Shakespeare, as well as those who were contemporaries with him, dealt with topics more touching to human reality, and the interpretation of the inner interiors of the human soul, and focusing on what causes anxiety, anger, envy, jealousy, and feelings of inferiority and inferiority, all of which was a source of inspiration. Playwrights and the play had a role in their handling of the

issues that pertain to the ruling classes and the classes with which they are in contact. The playwright Thomas Kidd (1558 - 1549 AD) dealt with the subject of the jaw in his theatrical texts, making it a focal point for managing the conflict between characters, and a main reason for creating disagreements, and for the characters to fall into disgrace. Kidd is considered one of the most important English playwrights and is the author of the play (The Spanish Tragedy). His characters were from the common people, and he had a knack for linking events, and the writers who came after him followed suit, and we find in his play "a noteworthy phenomenon. The human emotion that is not restricted by the limits of time and place, the father has to follow the trail of criminals, and the motive was not only a desire to clear his name from what was attached to him, but he also submitted to the punishment of those who destroyed the edifice of his happiness, and when (Kid) presented this type of retribution plays for acting, he performed a new service Without knowing it...in an era in which the effects of the previous tragic amusement parks have spread." (Hamdawi, 2020) These development ideas for the English theatrical text gave playwrights the incentive to follow Kidd's example, and Shakespeare was among the contemporaries who were interested in seizing everything that had an impact on building the theatrical text. It is full of ideas to be the focus and basis for building the conflict between the theatrical characters. As for the thoughts of Christopher Marlowe (1546 - 1593 AD), the English writer who was a contemporary of Shakespeare and who produced a rich theatrical achievement, which started from the requirements of the English society and monitored the topics that touched the human emotional, imaginative and material contact, putting various concepts, most of which lie, deception and falsehood that dominates man, and put them together In his theatrical characters, and his audacity in observing such topics touching society did not come out of nowhere, as he was "a spy and an obscene atheist, with several tragic plays. (Carrigan, 1990) In the play of Dr. Faustus, human standards are turned upside down to show what is hidden from them and what man has not been able to reveal, so that most of his concepts revolve around the conflict between man and greed and between man and his belief in Satan's lie, as "he is trying to prove to Satan that there is no hell, and what Hell is nothing but old fables, and there is nothing after death but nothingness." (Gethe, 2008) so Faustus is a victim of his stubbornness and the ugliness of a lie, an easy bite for Satan to bring him down in his inevitable punishment, as the character here contributed to facilitating his fall into the nets of the lie, which Satan tried to lie about Dr. Faustus, so greed was the goal of the victim character, when taking revenge on a person and ending his life is the intended goal of that disgrace. The lie of Ben Johnson (1573-1637 AD) in Volponi's play took the aspect of deception and shading, as the characters immersed in the act of the jaw wear a colorful mask according to the utilitarian necessity of the character, and Johnson knits that act in a flattering style to divert and turn things around according to the requirements of the arguments adopted by the person, the Avak. In this play, "Ben Johnson tells us about an old sheikh named Volponi surrounded by a group of people trying to inherit his fortune, pretending that he is near death, so these people go crazy, and compete for the honor of the old man in a frantic bidding, sacrificing honor and wealth for him, and even one of them A woman is presented to him, then his case is revealed to them, and they rush to justice, complaining about him. But justice is acquittal.. But this play hurts more than it laughs. (Dotan, 1948)

3. Play Analysis (Othello)

The play (Othello) talks about the story of the leader Othello, a black-skinned man of Arab origins (Al-Murshab) who marries the daughter of the king (Desdemona) and for his courage, he is close to the king and after the king's death he becomes the legitimate king of the country, and Iago is the competitor who does the impossible for a short of his position, and manages The tricks and intrigues to overthrow King Othello, despite showing his loyalty and love to him, but behind that love hides a revolution of hate, a feeling of inferiority, which affects the psychologically ill personalities, who feel inferior, and uses the handkerchief to spoil Othello's wife, Desdemona, so he takes the handkerchief and puts it in the bed of Cassio, who is one of the men Othello is loyal and close to him, and here Iago is trying to get rid of the two by one act, which is the falsehood that he plots, so Desdemona is the victim of that slander and slander in her honor, so Iago began to provide false evidence to Othello and gradually, to be the focus of ratification and proof on the other side, using Iago with a trick and a cunning And his intelligence and cunning in weaving deception, just as he is close to the king, he knows the most minute details of the king, and then he knows from where he kills his prey, so he enters into a dialogue in which he expresses his love and absolute loyalty to Othello, and tells him suggestively of a disgraceful act. It was committed by his wife, and the commander of the army, Cassio, the man loyal to him and confidant of his secrets, so he achieved his final blow to bring down the two at the same time:

Othello: O, if you think that your friend is insulted and you do not tell him what you have done, then you are one of the conspirators against him.

Iago: My suspicion may be a sin, and I acknowledge in your hands that it is from my evil nature to mistrust and fabricate sins that may not be. It is of benefit to you in terms of your serenity and serenity, and not for me in terms of my manly honor, integrity and intellect, that you see the secrets of my mind.

Othello: What do you want from this? (Shakespeare, 1991)

Shakespeare puts opening topics to enter the conflict, Iago offers surprise tricks to pave the way for his ugly act, and before reaching the lie, he begins to plant doubts in the heart of Othello, knowing the weaknesses in the character of his undeclared enemy, so they show him love, obedience and loyalty, but he hides from hatred, envy and resentment, What negates his life, and upsets the affairs of his kingdom, but he does not reveal those plots and malice in a hurry, but rather leaves them to come gradually, and after poisoning Othello's mind, he goes to his wife Emilia, who works as a servant for Desdemona, to be the assistant in spreading the lie, and to distance himself From the facade, leaving the others believing everything he utters, he asks Emilia to bring him what belongs to Desdemona, a handkerchief:

Emilia: What handkerchief!! That was the first gift of the Moroccan to Desdemona and which she always asked me to steal.

Iago: You stole it?

Emilia: No, but it fell from her inadvertently in my presence, so I picked it up and here it is. Look.

Iago: Yes, you are! Give it to me.

Emilia: What do you intend to do with him, when you insist on embezzling him?

Iago (snatching the handkerchief): What does that mean to you?

Emilia: If it has no significant purpose, then return it to me, for that poor lady will be struck by a curse, if she loses it and does not find it.

Iago: Beware that he thinks of you and that I need him. Go and let me (Emilia graduates) and I'll lay this handkerchief in Cassio's lodgings so that he can find it. The likes of this trivial thing are done in the jealous of the investigations of the sacred books, and perhaps this handkerchief dragged something. (Shakespeare, 1991)

Shakespeare deals with the subject of the jaw by making characters to intervene to help the evil characters, to contribute to the planning of the plans, as the character uses the lie of other characters to be a pliable tool capable of carrying out their plots, based on intelligence and resourcefulness in deceiving the mediator to perform the jaw by exhorting the victim, and the mediator and the other party are the victims of Yago's lies, So Amelia, the maid, used him to deliver the handkerchief to Cassio's bed, to be conclusive evidence of the betrayal of Dasdemonia.

Othello: I went to Hellfire because she was lying. I killed her.

Emilia: Oh, with this death you only increased the purity of the honorable king, just as you did not increase your crime except the blackness of the accursed Satan.

Othello: She was a whore.

Emilia: I accused her of lying and slander. You are the devil.

Othello: The apparent deceit was like water. (Shakespeare, 1991)

The avarice character can expect the opposite character to her in the conviction of believing the lie she draws, and this is what Shakespeare focuses on in drawing the avatar character, so the victim submits to her act with complete conviction, and without hesitation, and here appears the degree of intelligence that Iago enjoys, and Shakespeare introduces the character of Amelia to reveal that Al-Afk, being the first victim of Iago's afk, has lured her and plotted his plan on her to be a tool to carry out tricks and deceptions, and to be the victim in that afk:

Othello: Yes ... and that she committed adultery with Cassio. If it were not her fault, if I exchanged her for the world, and he collected one jewel for me, I would be satisfied.

Emilia: My husband!?

Othello: What do these habits mean... I told you, woman, that he is your husband.

Emilia: My lord, treachery has gambled love, a deceitful gamble... My husband, who said she was an immoral!?

Othello: Same, woman. Your husband himself understand? My friend, your husband, Iago, the faithful faithful.

Emilia: If this is his tea, let his wicked soul rot every single day. He lied from the bottom of his heart, and that she was mad for the frightful satiety that Baal had chosen. (Shakespeare, 1991)

Alafk comes in Yago's character as a hub for the implementation of his plans, and with him he can reach his goal, striking his enemies among themselves, and using Amelia, who laughs at her that he loves her, so she is deceived by the lie of love and marriage, and she is the mediator of the carrier and the good in the secret of his secret, but after all the characters fall into The trap of that jaw, and commits all crimes and defilements, and reaps a sin as a result of walking behind her emotions, believing in the falsehood and fabrication that Iago

succeeded in spreading among everyone, and when Amelia reveals that jaw, everyone is defiled by his sins:

Emilia: O dull Moroccan, the handkerchief you remember I found by chance and gave it to my husband, because he often pressed me to steal it, and I was amazed at how much he cared about such a trifle.

Iago: Oh, you whore whore!

Emilia: She gave it to Cassio--no--and alas, I found it lost and gave it to my husband.

Iago: You lie, you filthy (stabs her and runs away)" (Shakespeare, 1991)

The almighty character suffers from a psychological illness, which she cannot get rid of, for murder condemned her, and it is a pulp act in its merits, as Shakespeare makes of this character a compound mixture of malice, deception, slander, murder, jealousy, envy and a feeling of inferiority, making it a character involved in its sin and the ugliness of its act, unable to coexist. With love and peace among the other characters, and here Shakespeare excelled in making the lie a starting point for establishing conflicts, and provoked crises between events. Achieving the goal of the thoughts brings the events to the climax, which is most of what Iago, the character of the fruit, desires. She is a dark character that cannot live in the light, and Shakespeare made her hidden behind her false and distorted masks to infer through this the ugliness of the character, and the level of evil that it carries with it.

Conclusion (Results)

- 1- Al-Afk was represented by the false and slanderous words that were limited to the verbal statement, when Iago slandered Desdemona, insulted her honor, and accused Cassio, the obedient man of Othello, of being the traitor.
- 2- The jaw in Yago's character came from an instinctive intention and self-psychological motives. Envy, jealousy and grudges are what drives her to commit the wrongdoing. He does not care about the amount of harm he causes to the other who opposes him, so understand very well what he is doing, he does not show any sign of psychological disability.
- 3- The Alafak person knows the smallest details of the personality he is telling about, and sneaks through undisclosed or apparent ways, to erase his criminal traces, stays away from simplified facts, and begins to spread false news with complex theories, supplementing his words with material evidence.
- 4- Exploitation of close personalities by the false personality, to make it a tool and a mediator of the falsehood, and a good mediator to keep it away from suspicion, and for the lie to be branched to make it easier to believe.
- 5- Shakespeare adopted the style of lining up with lies, flattery and deception, making the victim a dumping ground for slander, with the use of secondary characters to consolidate the thoughts, and without leaving gaps to discredit the false statement.

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