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DISORDER IN MAN AND THE STATE IN FOUR
VIDEO VERSIONS OF KING LEAR: THE BBC
TELEVISION SHAKESPEARE
THAMES VIDEO COLLECTION, THE ROYAL
SHAKESPEARE COMPANY AND FILMWAYS,
TURKISH STATE THEATRE VERSION

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ÖZET

Kral Lear Shakespeare'in ilgi ile okunan ve seyredilen trajedilerinden biridir. Shakespeare Kral Lear'de insan devletteki düzensizlik temasını ele alır.

Bu araştırmanın amacı insan ve devletteki düzensizlik temasını Kral Lear'in dört video film uyarlaması olan BBC Televizyonu, Thames Video Koleksiyonu, Royal Shakespare Company and Filmways yapımlarında yer, zaman, karakterler, kamera, ışık ve kostümler açısından incelemektir..

Bu tez, giriş, dört ana bölüm ve bir sonuç bölümünden oluşmaktadır. Girişte, Kral Lear oyunu, insan ve devletteki düzensizlik teması hakkında bazı bilgiler verilmektedir. Diğer dört bölümde ise dört değişik yapım, yer, zaman, karakterler, kamera, ışık kostümler insan ve devletteki düzensizlik teması göz önünde bulundurularak incelenmektedir.

Araştırmanın sonucunda ise modern yönetmenlerin, insandaki ve devletteki düzensizliği, oyunlarında değişik uyarlamalarla yorumladıkları sonucuna varılmıştır.

ABSTRACT

King Lear is one of Shakespeare's tragedies which is widely read and watched. In King Lear Shakespeare deals with the theme of disorder in man and the state. The aim of this research is to trace the theme of disorder in man and the state in four video film versions of King Lear, which are the BBC Television Shakespeare, the Thames Video Collection Version, The Royal Shakespeare Company and Filmways Production, and the Turkish State Theatre Version, considering the settings, characterisation, camera work, lighting, and costumes.

This thesis consists of an introductory chapter, four main chapters, and a concluding chapter. In the introduction, some information will be given about King Lear and the theme of disorder in man and the state. In the main chapters, the four different versions are studied, looking at the setting, characterisation, camera work, lighting and costumes in relation to the theme of disorder in man and state.

The closing chapter reaches the conclusion that the modern directors of the plays have very different notions of what disorder in man and state means, in terms of their interpretations of the play.

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INTRODUCTION

William Shakespeare's King Lear, which was first printed in 1608, has been a popular play with modern directors, both in the theatre, and on film and television. To date some five productions of the play are available on video-cassette, including Gregori Kozintsev's Russian version of the play (1969), Peter Brook's film of the Royal Shakespeare Company production (1969), the BBC Shakespeare production (1982), the Granada Television production, with Laurence Olivier as Lear (1982), the Thames Video version (1988). There is also a Turkish version, originally broadcast on Turkish Television and Radio (TRT) in 1984, and regularly repeated since then. Each production differs from one another in terms of the way the director handles the play. In this thesis four video film versions of King Lear will be studied focusing in particular on the theme of disorder in man and the state: The BBC Television version; the Thames Video version; The Royal Shakespeare Company version; and the Turkish State Theatre version.

The notion of disorder in man and the state in King Lear is raised in the first scene of the play. In his desire to be intensely beloved, Lear makes a love trial of his daughters, offering to divide his kingdom equally between the three of them. As Cordelia refuses to declare her love openly for him, he banishes her and divides her portion of the kingdom amongst the two elder daughters, Goneril and Regan. This is a rash act: not only does he fail to recognise that Cordelia is the daughter who loves him the most, but he expects that everyone should continue to treat him like a king, even though he has renounced his throne. Since the state is an extension of the king's inward nature, Lear's action prepares a suitable situation for Goneril and Regan to fight for the throne. (Danby 1961:171). In this they are joined by

Gloucester's illegitimate son Edmund, who plots against his father and his brother to acquire power. Thus disorder in the state is created not only by Lear's decisions as a father and a king but by his two wicked daughters, and ambitious Edmund.

The consequences of this action have been explored in different ways by modern directors. This thesis will seek to illustrate this by looking at the staging techniques (sets, lighting, etc.), the costumes, and the characterisation in each of the four versions of King Lear referred to above. In the BBC Television Shakespeare, for instance the director Jonathan Miller is concerned with the characters and their reactions to one and other. In this production the domestic nature of the tragedy is stressed, so the setting and costumes are not elaborate. Black and white costumes indicate the good and bad characters. Since the characterisation is important in this production Lear (Michael Hordern) is perceived as being responsible for the disorder caused in the state. In the Thames Video version of King Lear the use of colour, lighting and visual devices are important, unlike the BBC production. In this version the disorder in man and the state is established in a colourful atmosphere, making use of strong primary colours. This version also emphasizes that the tragedy of King Lear is social, political, and personal in contrast to the BBC version, which emphasizes the domestic nature of the tragedy. In the Royal Shakespeare Company production, Peter Brook displays a primitive and disordered landscape and Lear starring Paul Scofield is a hard man to live with. He is responsible for the disorder in the state, as he gives up his authority. The camera work, the setting (which is a desolate landscape), and the primitiveness of the characters' behaviour all indicate that this is a world of hardship, over which human beings have little control. Disorder in man and the state is displayed in the most pessimistic

way in this version. Finally, in the Turkish State Theatre version, the play is displayed starkly. As with the BBC version, the director Basil Coleman gives importance to Shakespeare's text. Throughout the play the characters' relationships to one another are significant. Therefore, they themselves are responsible for the disorder in the state.

In this thesis the theme of disorder in man and the state will be closely examined in relation to these four video versions of King Lear, which will be studied in terms of setting, characters and interactions, camera work and light, and costumes.



CHAPTER I

THE BBC TELEVISION SHAKESPEARE KING LEAR

The BBC Television Shakespeare: King Lear video version of King Lear was produced in 1982, directed by Jonathan Miller. It lasts for a hundred and eighty six minutes and is now released on two video cassettes.

How King Lear Was Produced:

Jonathan Miller first directed Lear at the Nottingham Playhouse in 1969, using Michael Hordern and Frank Middlemass as Lear and the Fool. In 1975 Miller used the same two actors in King Lear as the BBC's Play of the Month. It was the BBC's last Shakespeare production, before the start of the "BBC Shakespeare" series. When Miller became the chief producer of this series, he used the same leading actors while restaging the play in 1982 (Willis 1991:129).

What was the importance of the "BBC Shakespeare" series? In 1975 the television producer Cedric Messina initiated a project to produce all 37 of Shakespeare's plays. This was done out of a desire to inform, to educate, and to entertain audiences throughout the world. The whole project was to take six years (Willis 1991:128).

As far as financing it was concerned, the BBC co-operated with the American company Time-Life TV, and also got support from the Exxon Corporation, the Metropolitan Life Insurance Company and the Morgan Guarantee Trust Company of New York. To ensure this support, however, the BBC undertook to observe certain conditions while producing the plays, such as making the plays "endure" in the form of video-cassettes. It was also

suggested that each production should be of high quality with great directors and actors. Since "high quality" and "durability" were the aim of these series, these Shakespearean productions had to be straightforward; for the American producers, the success of the BBC series would bring economic returns (Holderness 1985:194).

In the BBC's King Lear these conditions are evident in the choice of cast: Michael Hordern, Frank Middlemass, Gillian Barge, and several other successful actors and actresses on the British stage play the principal roles.

This chapter will look at how BBC's Lear was televised. The main focus in this production is on Shakespeare's words: according to the critic Hardy Cook: "Miller's televisual strategies enable viewers to watch Shakespeare on television in a manner that is directly similar to the theatrical experience" (Cook 1988b:131). Thus the settings and the costumes are deliberately designed so as not to distract the viewer's attention away from the words.

Setting:

The setting of this version is a wooden platform, which is adapted with a simple use of props in order to show changes of location. In the first scene, in Lear's court for instance, the stage is formed of planks and drapes. There is a wooden table in the middle of the stage. The scene remains the same for the second scene, involving Edmund, Edgar and Gloucester. Miller wants to move the action fast, to sustain the viewer's attention, so he links the first scene with the second; and thereby links Lear's plot with Gloucester's.

For the exterior scenes, such as Edgar disguised as poor Tom meeting blind Gloucester, there is a plain cycloramic curtain with dark tarpaulins spread over the studio floor (Willis 1991:130).

Costumes:

In the BBC's King Lear costumes have an important role. They are all black and white: Goneril's, Regan's and Cordelia's costumes, are rough, velvety, crisp, coloured in silver, gold, or black on white (Willis 1991:129). Many of the costumes are similar in design; this reduces the variety and complexity of Shakespeare's characters. This is significant, as Miller suggest there is no distinction, either social or behavioural, between courtiers and servants; they all behave equally bad (Urkowitz 1983:289). The only exception to this is characters such as Cordelia, who wears a white collar on her dress in the first scene, with a white tulle in her hair. By contrast, Goneril and Regan are all in black. This is significant, suggesting that Cordelia is innocent and true unlike her sisters.

In this dark atmosphere any white figure or white element stands out. There is white make up on the Fool's face; in the last scene Edgar wears a white mask while challenging Edmund to fight. Again in the same scene when Cordelia is dead there is white make up and she wears a simple white gown, symbolising the death of innocence. These three characters are clearly defined as good characters who suffer in the play. So this dark world of tragedy is reflected by the costumes (Willis 1991:129).

Whilst the costumes change throughout this production, the colours of black and white do not. In the opening scenes Lear, the Fool, Gloucester and Edgar are in smart black costumes. However, in the storm scene the

white paint on the Fool's face has almost disappeared as he is all wet. Edgar disguised as Poor Tom is all in rags; his face and body are blackened and he is crowned with thorns. Their appearances show that they are in despair:

LEAR:

To have a thousand with red burning spits
Come hissing in upon 'em!

EDGAR:

The foul fiend bites my back.

FOOL:

He's mad that trusts in the tameness of a wolf, a
horse's health, a boy's love, or a whore's oath.

(III,vi,15-19)

Lear's progress towards self-knowledge is similarly expressed through changes of costume. In the first scene, he wore black: at one point, in Act IV he enters to the sound of a trumpet, wearing a simple dirty white shirt with a crown on his head made of thorns:

GLOUCESTER:

Were all thy letters suns, I could not see.

EDGAR:

I would not take this from report. It is;
And my heart breaks at it.

LEAR:

Read.

GLOUCESTER:

What, with this case of eyes?

LEAR:

O, ho, are you there with me? No eyes in your head, nor no
money in your purse?...

(IV,vi,141-147)

In Act V, scene iii Edgar, wears a white mask: Edmund has a white shirt but this does not represent innocence on him, as he has a sword at his

waist. Edgar challenges Edmund to fight; as Edmund dies, his white shirt is covered in blood; his "innocence" is clearly tainted.

It is clear that in the BBC's King Lear white represents purity and innocence; on the other hand, black reflects the dark atmosphere of tragedy and the disorder both in man and in the state.

Camera Work and Lighting:

Miller in this version of King Lear uses every inch of the platform. He shows the entrances at the back while the action is going on in the front . For instance, after the division of the state in the first scene, Goneril and Regan speak in the foreground while Edmund is standing near the map on the table in the background. Another example is the blinding scene of Gloucester. While Cornwall is plucking out Gloucester's eyes, an old servant is striking his head in the background, apparently terrified by what he sees. The transition of scenes is done within the frame (Cook 1988a :123). So the pace of the play becomes fast, the events running one after another.

It is clear that changes of action, and changes of scene, are all going on within the frame of the camera (Willis 1991:130), with the performances of the actors being recorded in long takes. In the first scene, the first lines last about a minute and a half, but there is no cutting. Lear's palace is seen in long shot. Kent and Gloucester enter from right at the back and they approach to the front of the platform. Edmund, sitting with his courtiers at the back, comes to the centre between Kent and Gloucester. He looks as if he is trying to overhear their conversation. After being identified by Kent Edmund comes next to Gloucester. Instead of cutting, Miller moves the actors within the frame (Cook 1988a:124); which emphasizes the "domestic"

nature of the tragedy. This is a tragedy of people, not of events. Therefore, the disorder in man leads to tragic situations resulting in disorder in the state. Thus Gloucester's fault, in having a bastard son, and not recognising his son's essentially evil nature, is the ultimate cause of his downfall:

KENT:

Is not this your son, my lord?

GLOUCESTER:

But I have a son, sir, by order of law, some year elder than this, who yet is no dearer in my account. Though this knave came saucily to the world, before he was sent for, was his mother fair; there was good sport at his making, and the whoreson must be acknowledged. Do you know this noble gentleman, Edmund?

(I,i:18-24)

As the setting and costumes are relatively simple in the BBC production, lighting becomes important; it is very cool and white. No warm or golden tones are used. For the interior scenes, such as those taking place in Lear's and Gloucester's castles, a beam of light shines behind a drape. This is done both to achieve depth of shot, and sometimes for shadowing the figures partially as they enter and pass through darker areas. This makes the characters' actions - especially those of Goneril, Regan, Edmund and Cornwall - appear secretive. According to the lighting designer of this production John Treays, "Certainly with [this] tragedy the less colour is better." Tragedy is displayed starkly; this is not only achieved in this production through the black and white costumes but also through lighting (Willis 1991:129).

Characterisation:

In this production Lear (Michael Hordern) enters in the first scene with his daughters and courtiers to divide the kingdom. With his grizzled beard and black costume and rather unsteady walk, he appears not to have

an air of authority. He is always flanked by other characters, as if they are "chaperoning" him, or looking after his welfare: while he stands next to a map on a table to formally divide his kingdom on his left there is Goneril and on his right there is Regan. While he is sitting on his throne Cornwall and Albany stand at the back. Clearly the two wicked sisters - played by Gillian Barge and Penelope Wilton - and their husbands; have taken it upon themselves to manipulate this old, senile Lear. All he requires is for someone to confirm their love for him:

GONERIL:

Sir, I love you more than word can wield the matter,
 Dearer than eyesight, 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.

(I,i, 55-61)

The only character who refuses to "protect" Lear by standing either at his side, or behind him is Cordelia, who stands away from her sisters in the foreground. Clearly she is not in favour of the division of the kingdom, or of Lear's apparent willingness to accept everything that his other daughters say as true. She speaks directly to the camera; her thoughts are communicated privately, emphasizing the domestic nature of this tragedy.

Despite the sisters' intentions, it is still clear that Cordelia is Lear's most beloved daughter:

LEAR:

To thee and thine hereditary ever
 Remain this ample third of our fair kingdom,
 No less in space, validity, and pleasure
 Than that conferred on Goneril. - Now, our joy,
 Although our last and least, to whose young love

The vines of France and milk of Burgundy
 Strive to be interested: what can you say to draw
 A third more opulent than your sisters'? Speak!
 (I, i, 79-86)

He faces Cordelia, bending forward a little and looking straight into her eyes.

In the background the two wicked sisters retreat slowly, and Kent comes forward in front of them. This shows that the sisters do not want to be involved in this ritual, perhaps because they are afraid that their "ingratitude" masquerading as love will be understood, both by Cordelia, and more importantly by Lear himself. However, it is clear that they have little to worry about: Cordelia's response so shocks Lear that he begins to talk desperately:

LEAR:
 The barbarous Scythian,
 Or he that makes his generation messes
 To gorge his appetite, shall to my bosom
 Be as well neighboured, pitied, and relieved
 As though my sometime daughter.
 (I, i, 115-119)

At that moment the two sisters are seen standing together. They look at each other and smile slightly, clearly showing that they share the same intention - to deceive the King. In contrast to their silence, Lear makes inarticulate noises and shouts at Kent:

LEAR:
 Away! By Jupiter,
 This shall not be revoked!
 (I, i, 178-179)

In Miller's version of this play, this scene is clearly about relationships; how Lear foolishly rejects his most beloved daughter for telling

the truth, prefers to listen to flattery, and relies on the "protection" of those who would seek to destroy him. The consequence of this is suggested later on, when Lear is cast out by his daughters from the palace. Lear shouts and looks up at the sky. Flashes of lighting illuminate his face. He is about to suffer for his mistake; not only in terms of his own personal relationships (he no longer has the support of Goneril and Regan to rely upon), but because he has to endure the storm on the heath. Again Miller suggests that the source of the tragedy of King Lear lies in personal relationships; what happens at the familial level is paralleled at the universal level, with the storm.

In this version of the play the Fool, starring Frank Middlemass is an aged man. It is significant because he is close to the King like a friend. This increases the intimacy between man and master, as well as the domestic nature of tragedy in this production. Frank Middlemass acts an aggressive, faithful Fool; (Woudhuysen 1982:288); his behaviour does not change much throughout the play; he is Lear's real friend.

In Goneril's palace the Fool criticises Lear for being rash in deciding to banish Cordelia:

FOOL: (to Kent)

Prithee tell him; so much the rent of his land comes to. He will not believe a fool.

LEAR:

A bitter fool!

FOOL:

Dost thou know the difference, my boy, between a bitter fool and a sweet one?

LEAR:

No, lad; teach me.

(I, iv, 132-137)

Clearly Lear should not rely on his friends or courtiers to acquire self-knowledge; the responsibility is his and his alone.

This production is very much concerned with the characters and their reactions to one another, rather than with elaborate settings and costumes. In Jonathan Miller's view, Lear is responsible for his own downfall; he needs to discover his mistakes, particularly where his family are concerned, and acquire self-knowledge. As this production is for educational audiences, intended, perhaps, for audiences with little or no knowledge of the play, Miller uses costumes and lighting to identify both good and evil characters. However, this does not mean that he has sacrificed the complexity of Shakespeare's text; it just means that viewers are given a quick visual introduction to the kinds of character they will encounter, and thus can concentrate more keenly on Shakespeare's language. It is a measure of Miller's success in achieving this that this production is still readily available, both for educational purposes, and commercially in the shops, for anyone to buy.

CHAPTER II

THE THAMES VIDEO COLLECTION VERSION OF KING LEAR

The Thames Video Collection Version of King Lear was directed by Tony Davenall, with Patrick Magee starring as Lear. This version was produced for schools in 1988 and it lasts for 110 minutes. Unlike the BBC version, this Lear was not produced as part of a series; it was an adapted version of the play, intended for students studying the play for their examinations at 16 or 18 years old. Thus the main intention behind it was to present the play in as clear a way as possible, suggesting the themes both in verbal as well as visual terms. Davenall uses colourful costumes and decoration, in contrast to the BBC version.

Setting and Props:

The Thames version of King Lear displays a fully decorated stage. In the first scene, the stage is lighted by candles, the wall is painted with colourful flowers and figures, whilst in the middle of the room there is the king's throne with fur on it. On the floor there is a large yellow carpet with grey, black and white circles on it. Two servants pass through this room one after another carrying plates of meat and fruit. It is clear that Davenall wants to show an attractive palace appropriate to a king; in the BBC version, on the other hand, the wooden platform is formed of planks and drapes. For decoration there is only a black wooden table, and a simple chair for the king. It is a stark scene, suggesting desolation rather than richness.

All the interior scenes taking place in the king's palace, Goneril's and Regan's residences, and Gloucester's residences are similarly staged in the

Thames version. There are long walls, some of them painted with dim figures and flowers. In the first scene there is a large carpet on the floor in Lear's palace, whereas in some other interior scenes such as Gloucester's palace the floor is tiled with black and white shapes. Unlike the BBC version, it is clear that the decoration in this production is of greater importance. This may be because Davenall might have wanted to make the point that Lear and Gloucester start off rich, living in a wonderful, lively world before they are cast out on the heath.

In the first scene of this production, Kent enters with a map in his hand. It is open he is looking at it briefly, before rolling it up again. When Lear comes and sits on his throne, and asks "Give me the map there" (1,i,37), Kent opens it once again and hands it forward to Lear. After Goneril's and Regan's speeches Lear shows each daughter her dowry pointing at the map. After Cordelia's refusal to confess her love, Lear banishes Cordelia and Kent rolls the map. When Kent kneels in front of Lear to oppose his decision, he still has the map in his hand:

KENT:

Fare thee well, King, sith thus thou wilt appear,
Freedom lives hence and banishment is here...
(1,i,180-181)

Clearly Davenall wants the audience to understand the significance of the map as a symbol of Lear's divided and diminishing kingdom. After the banishment of Cordelia, Cornwall and Albany absorb the third area on the map. This is not just Lear's kingdom; it is the whole of Britain. Albany is the old name for the area of Scotland, and Cornwall is the old name for Wales and the West of England. (Hawkes 1995:5). What is clearly indicated here is that Lear's foolishness, in rejecting Cordelia, has consequences not only for

himself, but for the entire state. He alone is responsible for political turmoil. If the BBC version stresses the domestic nature of the tragedy, Davenall's Thames Video version places far more emphasis on the link between individuals and their society.

In the storm scene, the consequences of Lear's decision are vividly displayed. There are moving clouds and sparkles of thunder. The sound of wind is heard. The colour of the sky changes from dark blue to yellow and brown, not only symbolising the passion of Lear, but indicating the disorder in his kingdom. Lear himself is a tiny figure, silhouetted against the vast colourful sky. The video shows for the first time that the elements of weather and man's mind are equated. It is as if the king is in process of total identification with the natural catastrophe (Lloyd-Evans, 1982:284). In the BBC version, on the other hand, the camera is close to the actors, again emphasizing the domestic nature of the tragedy. It is dark and an icy light illuminates the characters' faces. The flashes of lighting are not seen in the sky; all we see are Lear's and the Fool's eyes wet with tears. The sky is crying like Lear:

LEAR:

Blow, winds, and crack your cheeks! Rage! Blow!
 You cataracts and hurricanoes, spout
 Till you drenched our steeples, drowned the cocks!
 You sulphurous and thought-executing fires,
 Vaunt-curriers of oak-cleaving thunderbolts,
 Singe my white head!....

(III,ii,1-6)

Costumes:

In the first scene of the Thames Video production, when the king divides the kingdom between his daughters, members of the royal family wear coronets. This may be due to the fact that they are well-born. After the division Lear takes off his coronet and offers it to Albany and Cornwall, showing that he gives them the responsibility of kingship. In Act IV scene iv, when Cordelia returns to Britain with the King of France, Cordelia also wears a coronet; but it is different from that which she wore during the first scene. Originally she wore a small coronet; when she returns as the wife of the King of France she wears a golden coronet, showing that she has now assumed some kind of authority. In the BBC version the actors did not wear coronets; in this production, Davenall is emphasizing the official or political nature of royalty; that their authority is invested in the coronet. When it is given away, people who were once kings and queens become ordinary people.

A similar symbolic significance is evident in Davenall's use of armour. When the play ends, a shield and two swords crossed on it are seen, symbolising the kingdom. When Edmund and Edgar fight at the end of the play, they are fighting with the same swords, clearly showing how members of the royal circle are struggling to get power.

The disorder starts with the division of Lear's kingdom and ends with war and death. The colours of the costumes are very varied. Gonerill's costume is gold and green; Regan wears a red dress; Lear's costume is in different colours with fur edges. The main point to note about these costumes is that they are designed to be as historically accurate as possible, giving school students of today (who may not know much about seventeenth

century history) an introduction to the context in which it was originally performed. Thus the soldiers who attend Lear at Goneril's court, or who fight the battle at the end of the play, are all in armour. Davenall's costumes also stress the play's visual element; this is something to be performed, as well as read in the classroom. In a highly visual medium such as television, images can often be in competition with Shakespeare's language (Cook 1988a:123).

Davenall also stresses the visual element in his production, to compensate for the fact that Shakespeare's original text has been shortened. If performed in its entirety, King Lear might last for four, even five hours; this production for schools lasts under two.

Camera Work and Lighting:

In the Thames Video production, the camera tends to concentrate as much on the setting as on the characters, demonstrating once again the link between human beings, the state and the universe. Any action performed by an individual - especially a king, has its consequences both for himself and for the health of the state he is supposed to rule.

As with the costumes, the lighting tends to be colourful. In keeping with the historical accuracy of this production, the interior scenes are lighted by candles. In the storm scene we see clouds moving in the sky, changing from rosy red to yellow and grey. Flashes of lighting are seen in the sky. In the BBC production, Jonathan Miller created a dark world of tragedy by using dim and icy tones; this version creates a colourful atmosphere.

Perhaps the most interesting use of camera and lighting in the Thames Video production occurs in the blinding scene of Gloucester. The blinding is not seen clearly, so as not to disturb the audience; instead the

camera is directed towards the wall. All the stage is darkened and with the help of the lights we see the shadow of Gloucester on the chair and Cornwall plucking his eyes out. This performance gives the audience the effects of violence, so that they can feel what Gloucester feels. Gloucester is subsequently seen with a bleeding eye while Cornwall is fighting with the servant. Regan encourages Cornwall:

Regan:

One side will mock another. Th'other too!

(III, vii, 70)

When Cornwall plucks out the other eye, this time the camera is placed on Gloucester's seeing eye. Regan's face is seen bending forward and Cornwall's bloody hand opens wide to pluck out Gloucester's other eye. As he does so, the screen goes black: Gloucester is totally blind from then on. Through this camera work Davenall tries to appeal to the feelings of the viewers, as they "go blind" with Gloucester at the same time. This reveals how Gloucester feels when he is totally blind. With his cries, coupled with the blackened screen, this scene becomes more even more pathetic - a demonstration, perhaps, of what happens when individuals lose their authority and anarchy breaks loose.

Characterisation:

In the Thames Video version of King Lear the king (Patrick Magee) looks inactive and old with a white beard and moustache. In the first scene he sits on the great state throne at the centre of the stage, dressed in ceremonial robes, and large jewelled crown, speaking authoritatively and in a measured style. This Lear has authority; he is not flanked by his daughters or their husbands; instead Davenall uses close-ups whenever he speaks.

Cordelia, as his favourite daughter, is sitting next to her father's legs, emphasizing the closeness of relationship between the two. Magee only stands up from his throne when Cordelia refuses to declare her love for him:

LEAR:

So young, and so untender?

CORDELIA:

So young, my lord, and true.

LEAR:

Let it be so! Thy truth then be thy dower!...

(I,i, 107, 109)

As soon as he does so, Lear is seen to be isolated both from Cordelia and from everyone else around him; with Cordelia's rejection he finds himself looking into the blankness of an empty - and ultimately disordered - world (Fry, 1967:265).

Davenall as a director displays an authoritarian king, who is nonetheless subject to destructive rages. Lear calls Cornwall and Albany and they kneel in front of him as he stands up from his throne. After the division of the kingdom Kent kneels in front of him, protesting against the banishment of Cordelia. In a fit of anger, Lear tries to grab the spear which the soldier next to him is holding to take revenge on Kent: Albany hurriedly restrains him:

Albany:

Dear sir, forbear!

(I, i, 164)

He behaves rashly. Too much power may have made him authoritarian, but it has also corrupted his nature. He is blind to the truth and he does not want to face reality. Accusing Cordelia of being "untender", and calling her a wretch of "whom nature is ashamed" is proof of his basic flaw.

Asking for love to be expressed by words shows that his sense of human values is completely false (Lloyd-Evans 1982:277). Once again Davenall stresses the link between the individual and society, by having Lear banishing Cordelia, and subsequently taking off his crown. Throughout the rest of this production, he is never seen wearing it again. In an ideal world, the monarch should be the embodiment of unity. Socially, politically, and spiritually he should be the symbol of order and stability (Hawkes, 1995:2). This production suggests completely the opposite: due to his irrational anger, his blindness, and his wilful authoritarianism, he loses all pretence to be the symbol of order and stability, to the detriment of his subjects.

After the division of the kingdom Lear is seen in Goneril's palace. He sits next to the table prepared for dinner with a few of his knights. He looks tired as he has returned from hunting; in a fit of rage, he strikes Goneril's servant Oswald who refuses to call him king. The only comfort he has is in the Fool's company. This Fool is in his twenties and wears a funny hat; as soon as he enters, he embraces the king. It is clear that he is close to Lear like one of his children - a substitute, perhaps, for the banished Cordelia. In the BBC production the fool was also close to the king but like a friend; he was able to frown at Lear, and talk to him man-to-man. This is mainly because of the fact that the fool in the BBC production (Frank Middlemass) was nearly the same age as Lear.

Despite the Fool's company, it is clear that the Lear in the Thames Video production is suffering the consequences of his rash act in the first scene. When Goneril accuses his knights of causing disorder in her palace, Lear's eyes are open wide; he trembles and strikes his head. While cursing Goneril his eyes seem to be bursting out of their sockets, He starts to

depart but returns again trembling, as if refusing to believe that his daughter could be so harsh to him:

LEAR:

Detested kite, thou liest!
 My train are men of choice and rarest parts,
 That all particulars of duty know
 And in the most exact regard support
 The worships of their name. O most small fault,
 How ugly didst thou in Cordelia show!...

(I,iv, 259-264)

Lear's authoritativeness in the first scene vanishes once he is faced with the ingratitude of his wicked daughters. Clearly he not only has flaws as a father but also as a king, who refuses to listen to his subjects, and thereby lacks knowledge and reason (Danby, 1961:177). Magee's Lear lacks these qualities; and, as can be seen from the storm scene in the Thames Video production, this causes disorder in the state.

In the Thames Video version of Lear the colours of the character's features reflect their essential natures. Cordelia as the youngest and the most honest of all is auburn. Goneril who is lustful and ambitious is a redhead. Regan, who is blonde-haired, is violent, lustful and generally led by Goneril. This notion of "redness" symbolising passion, fire and anger, is reinforced at the end of the first scene, when Goneril who approaches Regan to suggest conspiring against Lear:

GONERIL:

Sister, it is not little I have to say of what most nearly appertains to us both. I think our father will hence tonight.

REGAN:

Such unconstant starts are we like to have from him as this of Kent's banishment

GONERIL:

There is further compliment of leave-taking between France and him. Pray you, let us hit together.

REGAN:

We shall further think of it.

GONERIL:

We must do something and i'th'heat.

(I,i:284-306)

After Goneril's last words a fire is seen, which continues to burn in the next scene, as Edmund starts plotting against his father Gloucester and his brother Edgar in Gloucester's palace. Therefore, the fire emphasizes the links between Lear's and Gloucester's plots:

EDMUND:

Thou, Nature, art my goddess; to thy law
 My services are bound. Wherefore should I
 Stand in the plague of custom and permit
 The curiosity of nations to deprive me,
 For that I am some twelve or fourteen moonshines
 Lag of a brother? Why bastard? Wherefore base?
 When my dimensions are as well-compact,
 My mind as generous, and my shape as true
 As honest madam's issue? Why brand they us
 With 'base'? with 'baseness'? 'bastardy'? 'base, base'?

(I,ii,1-10)

The Thames Video version of King Lear makes more use of colour, lighting and visual devices, as opposed to the BBC version. The purpose of this is two-fold; the director Tony Davenall is not only trying to make the play accessible for school audiences, who probably have had little previous exposure to the play in performance, but he is also suggesting how the consequences of an individual action ultimately affect the state - especially when a king is involved. The BBC Shakespeare thought of Lear as a domestic tragedy; the Thames Video version, by contrast, shows that the tragedy is both social and political as well as personal.

CHAPTER III

THE ROYAL SHAKESPEARE COMPANY AND FILMWAYS PETER BROOK'S KING LEAR (1969)

This version of King Lear was produced by The Royal Shakespeare Company and Filmways, and directed by Peter Brook in 1969. This is a black and white version, based on the Royal Shakespeare Company's original stage production of the play in 1962, lasting for three hours and eleven minutes starring Paul Scofield, Irene Worth, Alan Webb. This production was very much influenced by the work of the critic Jan Kott, who had argued in his book *Shakespeare our Contemporary* (1963) that twentieth century history had re-equipped audiences for the political violence of Shakespeare. The knowledge of the death camps of the Nazis in World War II had made audiences aware of the existence of 'a cruel social order in which the vassals and superiors are in conflict with each other, the kingdom is ruled like a farm, and falls prey to the strongest' (Kott 1967:25). Peter Brook's original stage production was based on Kott's chapter "King Lear, or Endgame" - the idea that Shakespeare's vision in this play is like that of Samuel Beckett, where, according to Charles . Marowitz: "the world ... is in a constant state of decomposition" (Marowitz and Trussler 1967:134). The politics of this production - and the subsequent film - were nihilist; Brook made sure that his Lear could not offer any positive possibilities for humanity; all struggles for change, however heroic, were doomed in a world where all morality, law and justice had disappeared.

Setting and Props:

In this version of King Lear the setting creates an atmosphere which is directly related to Brook's way of directing the play. It is bare and primitive, full of wide, desolate spaces, both for the interior and exterior scenes (Dawson, 1988: 184). The disorder in man and the state in this film is displayed more pessimistically than in the other versions: disorder starts with the division of the kingdom.

At the beginning of the film, Lear's residence is seen with a crowd of men and women standing outside. It is winter time; they are dressed in winter clothes; their faces remain still, as they wait for the outcome of the division of the kingdom. Clearly Lear's decision will have significance not only for his family, but for the entire state he is supposed to rule.

Inside the throne room there is Lear's court. The courtiers are sitting in a circle, with the throne placed within this circle. The shape of the throne is significant, it is made of stone and its inside is carved; Lear sits inside this "coffin-like" throne, as if he is prepared by sign his own death-warrant, once he divides the kingdom up (Jorgens, 1977:237). While declaring their love for the king, the daughters have a gourd in their hands, which shows their respect for him. As with the coronet in the Thames Video production, it is an official duty for members of Lear's family to make use of appropriate props.

The map symbolising the division of the kingdom is formed out of animal fur, sticks and ropes in front of Lear's throne. The ropes are stretched between the sticks, showing the borders of each daughter's dowry. In the Thames and BBC versions the map is made of paper; Brook's map, by contrast, suggests that Lear's kingdom is primitive; a world of hardship.

When Lear (Paul Scofield) hears Cordelia's remarks about her love, he stands up from his throne and opens the fur on the map, stating that Albany and Cornwall will take Cordelia's dowry as well.

The interior scenes in the film display castles which are primitively decorated. Inside the castle there are hearths, wooden tables; there is nothing ornamental or outstanding in the decoration. While having her dinner Goneril drinks from a bowl. To suggest the nihilistic nature of this primitive world, Brook shows a desolate snowy landscape in the exterior scenes. This is a world of "negation". The season is winter; the atmosphere is cold (Davies, 1991:149). In the film the hard conditions of weather creates a desperate atmosphere - especially when Lear has given his kingdom to his wicked daughters and their husbands. He travels endlessly between their houses in a covered wagon, his hundred knights following on horseback.

The setting creates an atmosphere which is desperate and desolate. In this dark world, there is no hope, either for humanity or for the state in general.

Costumes:

As with the map in the opening scene, the costumes used in this film are mostly made of animal fur. Lear's coat is black and so thick that when he stands up it appears that he has a hump on his back. He looks like a beast. When he returns from hunting to Goneril's house he wears a hat and coat made of animal skin. Such costumes suggest that there is little distinction between man and beast: in this world, only the fittest will survive, by feeding off the weak (Davies, 1991: 144).

The use of such primitive costumes results from the conditions of Lear's world. The weather is cold and it is winter. The landscape is desolate. People usually travel on horseback. While watching the film, the viewer senses that Lear's world is as disordered and unforgiving as the characters themselves, especially at disturbing moments in the play such as Lear and Edgar suffering in the hovel (Holland, 1994:66).

Camera Work and Lighting:

In this film of King Lear camera work plays an important role. Sometimes only the faces of the characters are shown in the frame. In the opening scene when the daughters admit their love for the king, only their heads and shoulders are seen. This kind of camera work emphasizes the isolation of characters from one another; concepts of friendship and human feeling simply do not exist in this world (Davies, 1991:144). This is further emphasized at the beginning of the film, when the camera moves slowly across the gathered crowd outside Lear's palace, showing the still faces. This shot is taken without any interruption and in complete silence.

In many parts of the film the camera is held still. This is done to focus the viewer's attention on one particular scene. For example, in the storm scene in the hovel the sodden bodies of drowned rats are shown slowly, to the accompaniment of disturbing sound (Davies, 1991:145). The connection between man and beast is further emphasized; the fact that the rats are drowned also suggests that this brutal world is in a state of decomposition; there is no hope for anyone.

Brook uses another kind of camera technique which is two shots in profile. After Lear banishes Cordelia, Kent and Lear are seen in the same

frame facing one another. The two faces look toward the centre of the frame. In this way the conversation of two characters is contained within one frame.

This film is in black and white, which is significant particularly at the beginning, when the film opens in darkness; and at the end, when the screen shows a blank white image, suggesting the notion of "nothingness", following the death of Lear, Cordelia and the others (Jorgens, 1977:243). A similar use of black and white imagery is evident in the costumes and lighting in Jonathan Miller's BBC version of the play. Any white figure stands out in contrast to the general darkness. In the BBC version, whiteness stands for purity and death.

Characterisation:

Brook's film begins in silence showing a crowd of people with expressionless faces. They are waiting for the division of the kingdom outside the palace. Inside Lear, his daughters, and the courtiers are sitting in complete silence until Lear speaks. He has a grizzled moustache and a beard; his behaviour towards his daughters, and the generally unenthusiastic way in which he speaks his lines, immediately suggests that he is cold, arrogant, and unsympathetic, who has a cold and formal relationship with his daughters (Jorgens, 1977:237).

Cordelia is seen, sitting alone. As if to demonstrate how cold the relationship is between herself and her father, while confessing her true feelings, she does not smile or make gestures. On hearing Cordelia's words, Lear stands up and opens the fur on the floor angrily; this is the first time that he has shown any reaction to the things his daughters say. Outrageously he gives Cordelia's dowry to Albany and Cornwall to share between them and

leaves the room. When he opens the door the crowd, who are still waiting for the result of the division are seen. Clearly Brook wants the viewers to understand the magnitude - and the ultimate folly - of Lear's decision, both for himself and for his subjects.

Later on Lear is seen returning from hunting on horseback. He rides the horse very fast, shouting "hou hou"; his knights also shout with him. From the way he rides the horse it is clear that he is energetic - perhaps destructively so. When Goneril complains disorder caused by his knights, Lear has an insane fit of temper, and he overturns one of the tables prepared for dinner. His men also do the same. In Brook's production, Lear behaves so riotously in Goneril's castle that it would appear that Goneril's and Regan's reactions to him are justified (Dawson, 1988:184) This Lear is a hard man to live with. He humiliates his family, like he does in Goneril's palace, and makes enemies of his children (Jorgens, 1977:246).

When Lear leaves Gloucester's castle he drives his carriage wildly through the storm. The wind is blowing. Lear's desperate face is seen. The horses neigh, men shout to control the horses. But this world is an unforgiving one: Lear whips the horses shouting loudly: "Hia hia". A wheel on the carriage breaks; he mounts one of the horses and rides it bearback. A clap of thunder sounds shatteringly and the screen goes black. With another clap of thunder the screen is white and Lear is seen lying on the ground, moaning and groaning bitterly (Buchman, 1991:59). In other productions, Lear is shown making a heroic stand against the elements; in this production he is shown as powerless, the victim both of his own stupidity and of the unforgiving elements. Like a Beckettian character, he has no purpose in life left:

LEAR:

Blow, winds, and crack your cheeks! Rage! Blow!
 You cataracts and hurricanoes, spout
 Till you have drenched our steeples, drowned the cocks!
 You sulphurous and thought-executing fires,
 Vaunt-curriers of oak-cleaving thunderbolts,
 Singe my white head! And thou all-shaking thunder,
 Strike flat the thick rotundity o'the world,
 Crack Nature's moulds, all germens spill at once
 That makes ingrateful man!

(III, ii, 1-9)

After each word he utters, a clap of thunder is heard. The camera shows Lear's body lying on the ground with the Fool; both are wet with rain. The screen goes white with thunder. Lear stands up slowly; opening his arms wide up into the sky he utters these words to the heavens in an expressionless voice:

LEAR:

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 give you kingdom, called you children.
 You owe me no subscription; then let fall
 Your horrible pleasure.

(III, ii, 14-19)

As he speaks a continuous miserable tone of voice is heard in the background. When Lear shouts "Tis foul ... foouoooouuul" (III, ii, 24) a clap of thunder is heard and the desolate landscape is seen receding into a distance until Lear's cry ends.

In these parts of the film the destruction of man and the state is displayed in the storm scenes. Lear has lost his throne, he loses his reason too. (Danby, 1961:173) Brook's production indicates that Lear is responsible for his own destruction, because of his riotous behaviour in Goneril's palace.

too. (Danby, 1961:173) Brook's production indicates that Lear is responsible for his own destruction, because of his riotous behaviour in Goneril's palace.

In this version Gloucester's plot is not linked to Lear's plot as it is in the other versions. Edmund's plotting against his father and his brother Edgar in Act I, scene ii is not displayed after Lear has divided the kingdom. Instead, Gloucester, Edmund and Edgar are seen sitting in another covered wagon; they will become part of a world in a state of decomposition, brought about by Lear's division of the kingdom. Gloucester talks about the situation:

GLOUCESTER:

These late eclipses portend no good to us. In cities, mutinies; in countries, discord; in places, treason; and the bond cracked between child and father. We have seen the best of our time. Machinations, hollowness, treachery, and all ruinous disorders follow us disquietly to our graves.

(I, ii, 103-114)

In this version Edmund's plotting against Gloucester is completely different. While Gloucester and Edgar sleep, Edmund wakes Gloucester up in a hurry to inform him about Edgar's treachery. Then he wakes up Edgar and makes him read a piece of writing about Gloucester's treachery. In the meantime Gloucester listens to Edgar's words in horror thinking that he is confessing his intention of usurping Gloucester's land and titles.

When Cornwall blinds Gloucester, Brook blacks out the screen so that the viewer too is blinded. This technique is also used in the Thames production. In Brook's version, first one of the servants takes Gloucester's coat off and ties him to the chair with a rope. Regan and Cornwall are sitting next to a table. Cornwall stands up, takes a knife, and plucks out one of Gloucester's eyes. With his cries the screen goes black and Cornwall's face is seen. After a short while the plucking out of the other eye is shown. One

of the servants wounds Cornwall with a knife. Regan takes a big knife from the table and kills the servant by striking him several times. This part of the film shows how casually Cornwall gouges out Gloucester's eyes and Regan kills the servant like a butcher (Jorgens, 1977:245). And this violence shows how arbitrarily cruel people can be in times of disorder: violence is second nature to Regan and Cornwall.

When Edgar challenges Edmund in the battle field, they fight with axes. Once again this shows how primitive people are in this world. After having killed Regan, Goneril commits suicide by hitting her head on a rock. So the disorder in man and the state is displayed in the most primitive way.

Brook's version of King Lear is often difficult to watch, in its display of mindless violence, and its suggestion that, the world will not forgive either Lear or his subjects for what he has done, in giving up his responsibilities as monarch. This Lear is shown as unfit to be a King; he mistreats his daughters so much that one can be forgiven for thinking that both Goneril's and Regan's behaviour towards him is justified. When on the heath, he seems not to be an heroic king, passing from ignorance to self-knowledge, but rather an ineffective figure, fighting vainly against the unforgiving elements. At the end of the film, when Lear's dead body disappears from the frame, the screen is white. At the beginning, it was dark (Jorgens, 1977:243). This is significant, as it shows that the new beginning, where the world can progress from darkness to light, can only be achieved once Lear - the person originally responsible for creating darkness in the world - has died.

CHAPTER IV

THE TURKISH STATE THEATRE VERSION OF KING LEAR

The Turkish State Theatre version of King Lear was first performed at the Ankara State Theatre in 1982, and televised by TRT (Turkish Radio and Television) two years later. The play was translated by İrfan Şahinbaş; directed by Basil Coleman; and its decoration and costumes were prepared by Roger Andrews. Cüneyt Gökçer starred as Lear. Aykut Sözeri, with Sönmez Atasoy, Birol Uzunyala Türker, Canan Özdenoğlu as the other leading actors and actresses. It lasts for a hundred and seventy minutes.

Basil Coleman and Roger Andrews were brought in by the British Council as guests for this production; both had considerable experience of working both in the theatre and television. Coleman was a former actor, who had first encountered King Lear in 1940, when he had played a small part in John Gielgud's production at the Old Vic Theatre in London. He had gone on to become a well-known director - particularly in television. He was responsible for directing one of the earliest productions in the BBC Shakespeare series - As You Like It in 1979 - with Roger Andrews designing the sets and costumes. Coleman had a reputation for directing 'straightforward' productions of Shakespeare, which remained close to the original printed text, and which were historically accurate to the time when they were first performed - i.e. the Elizabethan period.

Cüneyt Gökçer, who played Lear in this production, was known as one of Turkey's most celebrated actors. He had played Lear once before - in a production at the Ankara State Theatre in 1964; and had seen other Lears in other countries, most notably John Gielgud's Lear at Stratford-upon-Avon

in the mid-1950s. It is possible that he chose Basil Coleman to direct the 1982 production of King Lear, on account of the fact that Coleman had been involved in a British production of the play, and had directed Shakespeare for the BBC.

Setting and Props:

In this version of King Lear the decoration is simple with not much furniture around the set. Like Jonathan Miller in the BBC production, Coleman displays the play starkly; but he does not especially emphasize the colours of black and white in the decoration. Through a simply designed setting, he rather encourages viewers to listen to the words, rather than have their attention distracted by elaborate settings. This is perhaps especially appropriate for this version of King Lear, given that it was the first production in the Turkish theatre since 1964; and that Shakespeare is not revived as frequently in Turkey as it is in Britain.

The play is staged on a wooden platform, with an entrance in the middle of the stage in the form of a rectangle. This is put there for the king to enter and exit in the first scene. The attendants and courtiers enter from the left and right sides.

When Lear enters, behind him there are attendants carrying his throne. It is time for the division of the kingdom and Lear calls for the map. Two of the servants who are holding it in the form of a carpet spread it in front of Lear. After the flattering words of his wicked daughters, Lear with a sceptre in his hand, points out Goneril's and Regan's dowries on the map. In the BBC version, when the courtiers enter the room a wooden table and a chair is there. The map symbolising the division of the kingdom is in Kent's

hand and it is made of paper. However, in this version the attendants carry the map, which is in the form of a carpet. After the banishment of Kent; and Lear's departure from the court room, Cordelia holding France's hand bids farewell to her sisters while standing on the map. This is significant, because when Goneril and Regan cast Lear out of their palaces, Cordelia will return to those territories represented on the map with her army to help her father:

CORDELIA

The jewels of our father, with washed eyes
 Cordelia leaves you. I know you what you are;
 And, like a sister, am most loath to call
 Your faults as they are named. Love well our father!
 To your professed bosoms I commit him.
 But yet, alas, stood I within his grace,
 I would prefer him to a better place.
 So farewell to you both

(I,i:268-275)

In act I, scene iv, Lear returns from hunting to the sound of music. First two of his men enter carrying a deer tied to sticks by its legs. Lear appears with two pheasants in his hands and throws each one to his knights in pleasure. After Lear, his men enter carrying tables and chairs for dinner. This shows that Lear is enjoying himself with his men as if it is his own palace. But he is certainly not as riotous as the Lear in Brook's film version, who shouts, strikes Goneril's servant Oswald with his whip, and encourages his men to throw their food over him. In the Turkish version Lear's men are not badly behaved; thus the viewers are invited to perceive Goneril as wicked, when she tries to reduce the number of Lear's knights who can stay in her house.

The simplicity of the setting is further demonstrated in act iii scene vi, (the storm scene). At the back of the stage there is a wall painted black with white scratches on it, suggesting that it is raining heavily. In the BBC

production in the storm scene, the camera is kept close to the character's faces. It is all dark so the stage is not shown completely. Characters are wet with rain, so there is no need for decoration. The BBC production is more realistic with the use of rain; the Turkish version, on the other hand, uses an expressionistic-style setting to contextualise the storm-scene.

Costumes:

Cüneyt Gökçer's Lear is a figure whom viewers are expected to sympathise with. In act I, scene i he is dressed in his official costume, wearing a dark robe, some parts of which are covered with white fur. He has white long straight hair and a white beard and moustache, giving him the appearance of a benevolent old man. When he loses his wits in Act IV, scene iv, he is seen in flowing white robes, with a coronet made of flowers. This is the only time Lear wears a coronet in this version, implying not only that Lear has lost his authority, but that he has discovered what being a king means - "Reason in madness", indeed.

Costumes are used in this version of King Lear to show the audience the social status and personality of the characters. As the youngest daughter of the king, Cordelia wears a light blue dress and a cape. She has light brown straight hair not tied at the back. The colour of Cordelia's costume indicates that she is young and innocent.

Goneril and Regan wear brick red coloured dresses - clearly indicating their passionate natures - Goneril's hair is dark brown, whereas Regan's is red.

In act I, scene ii Edgar is in a black costume. He has dark brown hair combed at the back. The earring on his ear - which seems rather

inappropriate for one so noble in birth - shows that he has a rebellious character. This earring shows that he is different from other characters. Edmund is the only character wearing black in this version, suggesting the treacherous and dark side to his character.

Camera Work and Lighting:

As this version of the play was recorded on the stage of the Ankara State Theatre, many shots show the whole stage from a distance. At the beginning of the play, the whole stage is shown within a frame; in this way viewers are made to feel as if they are watching the play in a theatre. As in the BBC production, the performances of the actors are recorded in long takes, with two or three establishing shots (Cook 1988a:123).

When it is time for the characters to speak the camera gives a close up of their faces:

LEAR:

And my poor fool is hanged! No, no, no life!
Why should a dog, a horse, a rat have life,
And thou no breath at all?

(v, iii, 303-305)

When Lear utters these words at the end of the play while kneeling next to Cordelia the camera is kept close to him.

At the beginning of the play, the stage is dark: With the entrance of the courtiers and the sound of trumpets, it is lightened. When the play ends, Lear's and Cordelia's dead bodies are put on stretchers and while they are marching off stage, again to the sound of trumpets, the stage is darkened again. This darkness at the beginning and at the end restates the fact that this is a recording of a theatrical performance.

In keeping with the straightforward approach to this production, Coleman uses lighting to indicate the setting and atmosphere of certain scenes. For example in the storm scene, the stage is all dark except for a spotlight on Lear coming from the roof of the stage. This is not a bright light; it is shadowed, indicating that it is a dark and stormy night. Flashing lights are projected on the painted wall at the back of the stage to suggest lightning in the storm.

Characterisation:

In the first scene to the sound of music, Cordelia enters followed by Goneril and Regan holding their husbands' hands. They take their places at the front of the stage. Afterwards Lear enters with his men carrying his throne behind him. This ceremonious entrance suggests the respectful and gorgeous atmosphere of the court. Lear sits on his throne saying:

LEAR:

Meantime we shall express our darker purpose.
 Give me the map there. Know that we have divided
 In three our kingdom; and 'tis our fast intent
 To shake all cares and business from our age,
 Conferring them on younger strengths, while we
 Unburdened crawl toward death. Our son of Cornwall-
 And you, our no loving son of Albany-
 We have this our a constant will to publish
 Our daughters several dowers, that future strife
 May be prevented now. The princes, France and Burgundy,
 Great rivals in our youngest daughter's love,
 Long in our court have made their amorous sojourn,
 And here are to be answered. Tell me, my daughters,
 Since now we will divest us both of rule,
 Interest of territory, cares of state,
 Which of you shall say doth love us most..

(1,i:36-51)

However, when Cordelia refuses to declare her love for him, Lear is unable to suppress his anger. He stands up furiously and throws his sceptre away. Clearly this Lear is a man unaccustomed to people telling the truth in his presence; if they do, his sole reaction is to act like a child. But viewers are still encouraged to sympathise with him - especially after having witnessed Goneril's and Regan's behaviour, once Lear has left the stage. Goneril calls Regan "sister" and holds Regan's hands as she utters these words:

GONERIL:

Pray you let us hit together. If our father carry such disposition as he bears, this last surrender of his will but offend us.

REGAN

We shall further think on it.

GONERIL:

We must do something, and i'th'heat.

(I,i:302-306)

Goneril's behaviour and attempt to plot against Lear right after her declaration of love for her father reveals her hypocritical nature. She is avaricious, and acts more boldly than Regan (Danby 1961:42). When the music starts they leave the room walking decisively and quickly in opposite directions. This is very different from the BBC version, where Goneril and Regan stand next to each other, sometimes hand in hand. When the courtiers leave the room they are left together, and at the back Edmund loiters next to the map. Their intimacy is emphasised in the BBC version; clearly their natures are alike. (Danby, 1961: 39) By contrast, in Brook's version the two wicked daughters' plotting takes place in the carriage as they are leaving Lear's palace. As the carriage is moving they do not face one

another, but they are shown in the same frame. Clearly they are not on good terms with one another; they are aloof (Davies, 1991:144).

In the Turkish version, it is clear that Lear is no match for his scheming daughters. In act iv, scene ii he enters with the Fool and a gentleman slowly. He is not the proud looking king now; on the contrary, he looks sulky and desperate. When he sees Kent in the stocks, he is shocked; his eyes are wide open, as if to suggest that he is becoming aware of the fact that he does not have any authority any more. He gets furious when he learns about Regan and Cornwall, who are responsible for Kent's being in the stocks; but all to no avail. He walks forward and backward shouting and holding his heart saying:

LEAR:

O me, my heart, my rising heart!
But down!

FOOL:

Cry to it, nuncle, as the cockney did to the eels when she put 'em 'the paste alive. She knapped 'em o'the coxcombs with a stick and cried 'Down, wantons, down!'

(II,iv:116-120)

Clearly his madness is brought about by the fact that he cannot believe that his daughters would act so wickedly towards him - particularly when he gave them their portions of the kingdom. Lear is in a state of disorder. By giving up his authority to his wicked daughters, he loses his reason; and the consequence is his suffering in the storm. At the beginning, he was blind to the truth; he only discovers it when he loses his wits - again reminding viewers of the notion of "Reason in madness".

Yet it is clear that viewers are to be made aware of the consequences of Lear's actions. In act iii, scene vii Gloucester is brought in by servants. A chair is put in the middle of the stage. Gloucester is tied to the

chair on Cornwall's orders. Once Cornwall has learned about Lear's whereabouts, the back of the chair is turned towards the audience and Cornwall plucks out Gloucester's eyes with his hands. The camera at that time shows Gloucester's hands tied at the back of the chair. Gloucester makes them fists and this shows how he suffers from pain.

Cornwall is wounded by a servant, and Regan kills this servant with a sword. Because of their wicked and disordered nature and their desire to get power, the state is reduced to disorder. Regan does not even pity her husband:

REGAN:

Go thrust him out at gates and let him smell
His way to Dover.

At that time she sees Cornwall suffering:

REGAN:

How is't, my lord? How look you?

CORNWALL:

I have received a hurt. Follow me, lady.
Turn out that eyeless villain. Throw this slave
Upon the dunghill. Regan, I bleed apace.
Untimely comes this hurt. Give me your arm.

(III, vii, 90-98)

Cornwall cries for help "Regan, Regan", but Regan goes out of the room without looking at his face. Regan's attitude shows her wicked nature more precisely. Like Goneril who admires Edmund although she is married, Regan is ready to forget her husband before he dies, because of her desire to woo Edmund.

In act v, scene iii the wicked natures of Regan and Goneril are further emphasised. Goneril poisons Regan to be with Edmund. When Edmund is dead she commits suicide with a knife. Lear, by giving up his

throne to Goneril and Regan, enables them to fight for the throne. The division results in disorder.

Yet this version of the play will not allow Lear to escape the consequences of his actions. Lear is rescued, but Cordelia dies. As her body is brought in by servants, Lear kneels next to her and embraces her:

LEAR:

Howl, howl, howl! O, you are men of stones!
 Had I your tongues and eyes I'd use them so.
 That heaven's vault should crack. She is gone for ever.
 I know when one is dead and when one lives;
 She is dead as earth. Lend me a looking-glass;
 If that her breath will mist or stain the stone,
 Why then she lives.

(V,iii:180)

He holds an imaginary mirror in his hands to understand if Cordelia is dead or alive. When he dies from grief their dead bodies are put on stretchers and carried slowly out of the stage to the sound of a trumpet. The disorder in the state can now be removed: the remaining characters can give Lear a state burial and attempt to restore order to the kingdom.

To conclude, the Turkish State Theatre production of King Lear is a stage production like the BBC production and the Thames version. The colourful setting and costumes are not of importance like that of the Thames version. The Turkish version is performed more starkly, emphasizing that Lear has to pay for his folly with the ultimate price - death. The disorder in man, concerning Edmund, Goneril, Regan, Cornwall and even Lear himself, lead to the disorder in the state which is a possible foreign invasion (Hawkes 1995:2).

CONCLUSION

In this study, the notion of disorder in man and the state in four different versions of King Lear has been studied. It is clear that all four directors have very different ideas of what this means, in terms of their productions.

In King Lear the disorder in man starts with Lear's decision of dividing the kingdom. He banishes his most beloved daughter Cordelia, and divides the kingdom between Goneril and Regan. This foreshadows that there is going to be future strife. King Lear's unsound decision to divide the kingdom, his banishment of Cordelia; Goneril's and Regan's avaricious desire for power, and Edmund's plots against Gloucester and Edgar all contribute to disorder within the state.

In the BBC version, the setting is not of much importance. It is stark. Miller prefers to perform a tragedy with less colour, simply using different shades of black and white, both in the costumes and the setting. Disorder in the state is shown to be part of the dark world of tragedy, suggested by the light, settings and costumes. In the Thames Video Collection version, since it is a school production and a low budget production, Davenall gives the outline of the play, the incidents. It is not as detailed as as the BBC version, concerning the text. On the other hand, contrary to the BBC version the setting and costumes are in primary colours, giving the intended audience of school students an immediate visual indication of how disorder has been caused within the state. In Peter Brook's version the disorder is suggested in the most pessimistic way. The setting is a desolate landscape. The characters also have to deal with the hard conditions of winter. In times of

disorder, in this film, the viewer can feel as confused and distressed as the characters themselves (Holland, 1994:66).

The Turkish State Theatre version is also a stage production like the BBC and Thames productions. The Turkish version is performed more starkly than the Thames version. As in the other versions the disorder in the state, arising from Lear's original decision to divide the kingdom, results in the death of many characters; but perhaps its ending is the most optimistic of all . the four versions, suggesting that disorder in the state no longer exists, once Lear has paid for his sins with death. When he dies, he can be given a state funeral, and those left alive can work towards establishing a new, ordered government.

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