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King lear no fear act 3

Read an overview of the plot of the entire work or a scene by scene Summary and Analysis. Act 1, scenes 1–2 Act 1, scenes 3–5 Act 2, scenes 1–2 Act 2, scenes 3–4 Act 3, scenes 1–3 Act 3, scenes 4–5 Act 3, scenes 6-7 Act 4, scenes 1–2 Act 4, scenes 3–5 Act 4, scenes 6–7 Act 5, scene 1–2 Act 5, scene 3 Finding the quotes you need to support your rehearsal , or update the memory of the work by reading these key quotes. Act 1, scenes 1-2 Act 1, scenes 3-5 Act 2, scenes 1-2 Act 3, scenes 1-3 Act 3, scenes 4-5 Act 3, scenes 6-7 Act 4, scenes 1-2 Act 4, scenes 3-5 Act 4, scenes 6-7 Act 5, scene 3 Test your knowledge of King Lear with our questionnaires and study questions, or go further with essays on context and background and links to the best resources around the web. The purchase in BN.com chapters 2 3 4 5 Act three scene opens in the storm in Kent, in disguise, talking to a gentleman about how Lear is out in time alone, except for the fool. Cordelia apparently has some knowledge of her father's behaviour, so Kent asks the gentleman to visit Cordelia and let her know she is with her father. He gives the knight a ring, which proves Kent's identity, so Cordelia will know who he is. He then tells the gentleman to let him know if he finds the king. In scene two Lear is with the fool in the storm. He points out that time doesn't need to treat him well because he hasn't given anything to the weather. Kent finds them and the fool presents them as a grace and a cod, but he noticeably lets out which of them is which. Feeling depressed, Lear tells Kent, still disguised, that he feels he is more sinful than sin, which means he has done worse than him to others, a very famous line (King Lear 3.2.60). Kent offers to take Lear to the shelter, so the three leave. Scene three begins with Gloucester explaining to Edmund that he wanted to help Lear find refuge, but Lear's daughters ordered him not to get involved. He confesses to Edmund that he received a letter about the upcoming battle, and feels they must fight for Lear's side. He does not realize, however, that he is giving this information to an enemy. Edmund decides he has to tell Cornwall what he knows, so that young people can take over the posts of older men. In scene four Lear is still with Kent and the fool, and begins with a stronger moment when he decides he must stop crying and fight, so he agrees to enter the shovel to which Kent has taken him. Having fought against elements and hunger, Lear sympathizes with the poor and realizes that he has not been a good king for the people in need on his land. Then Edgar arrives disguised as Poor Tom. They cover their nudity with a blanket while Edgar pretends to run as a person on how fragile fragile fiend is Lear assumes that this man's daughters must have done it that way because what else could make a man become so incoherent. After talking to Edgar for a while, King Lear decides that he must also remove his clothes, and he takes a deeper turn in madness. When Gloucester arrives, he does not recognize his own son disguised as a beggar. Gloucester tells Kent that Lear's daughters want him dead, and wishes the good man Kent had not been banished, which is ironic since he says this in Kent. Then he says he loves his son Edgar while ironically again Edgar is there listening. These two lines, in particular, show how blind Gloucester is to what is right in front of his face, part of the reason for blindness. In scene five Edmund delivers the letter to Cornwall, and they have a brief conversation about the impending war. At scene six Lear's madness continues. The fool leaves him, never to return to the play. Gloucester fears for Lear's safety, but also wants to go to the cliffs of Dover. When Cornwall and Edmund talk to Regan and Goneril about how Gloucester want to help protect Lear, Goneril decides they must rip their eyes off Gloucester to be a traitor. Edmund accepts this punishment for his father and leaves so that they can carry it out without him witnessing it. When Gloucester comes, Cornwall takes its eyes off one at a time. A servant jumps in to protect Gloucester and stabs Cornwall, but the servant is killed by Regan. After blinding Gloucester, they allow him to wander. Cornwall requires help because he is bleeding, so Regan helps him out to finish the act. Here, we focus on the first four scenes to help you get to fit in with this work. Kent is out to the witch in search of King Lear. Ask the Knight where Lear went. We learn that Lear is fighting the elements in a fury, poking against the world and tearing his hair out. The fool tries to shed light on the situation by making jokes. Kent explains the recent split between Albany and Cornwall. He tells us that France is about to invade England and has already sequenced part of his army in England in secret. Kent gives Knight a ring telling him the linen is in Cordelia, which is with French forces in Dover. Together they continue to look for Lear. Lear to the witch; his mood reflecting the storm, he hopes the storm will force the world. The king dismisses the fool who tries to convince him to return to Gloucester Castle to seek refuge from his daughters. Lear is angry at his daughter's in gratitude and accuses the storm of being in cahoots with his daughters. Lear wants to calm down. Kent arrives and is amazed by what he sees. Lear doesn't recognize Kent, but talks about what he hopes the storm will discover. He says the gods will discover the crimes of Lear famous muses that he is a man more sinful against sin. Kent tries to persuade Lear to take refuge in a shovel he has seen nearby. He intends to return to the castle and ask the sisters to return their father. Lear shows a more sensitive and supportive side when identified with the suffering of the fool. In his state, the king recognizes the precious refuge, asking Kent to take him to the shovel. The Fool is left on stage making predictions about England's future. Like his teacher, he speaks of sinners and sins and describes a utopian world where evil no longer exists. Gloucester is concerned about how Goneril, Regan and Cornwall have treated Lear and his warnings against helping him. Gloucester tells his son Edmund that Albany and Cornwall will clash and that France is about to invade in order to restore Lear to the throne. Believing Edmund to be loyal, Gloucester suggests that they both help the king. He tells Edmund to act like a bait as he goes to get the king. Alone on stage, Edmund explains that he will betray his father in Cornwall. Kent tries to encourage Lear to take refuge, but Lear refuses, saying he wants isolation to pray in the storm. Lear speculates on the state of homeless people, identifying with them. The fool runs screaming from the shovel; Kent calls the spirit and Edgar as Poor Tom comes out. Poor Tom's state resonates with Lear and he is driven even further into madness by identifying with this homeless beggar. Lear is convinced that his daughters are responsible for the beggar's terrible situation. Lear asks 'Poor Tom' to tell his story. Edgar invents a past as a wandering servant, alludes to the lechery and dangers of female sexuality. Lear empathizes with the beggar and believes he sees humanity in him. Lear wants to know what it must be like to have nothing and be nothing. In an attempt to identify with the beggar even further, Lear begins to undress in order to eliminate the shallow traps that make him what he is. Kent and the fool are alarmed by Lear's behaviour and try to stop him from undressing. Gloucester appears and Edgar fears that his father will recognize him, so he begins to act in a more exaggerated way, singing and running about a female demon. It's dark and Kent demands to know who Gloucester is and why he came. Gloucester asks about who lives on the shovel. A nervous Edgar then begins a seven-year story as a mad beggar. Gloucester are not impressed by the company the king maintains try to convince him to go with him to a safe place. Lear is more concerned about 'Poor Tom' believing he is some sort of Greek philosopher who can teach him. Kent encourages Gloucester to leave. Gloucester tells him he is half angry at the pain regarding his son's betrayal. Gloucester also discusses Goneril and Regan's plan to kill their father. Lear insists that the beggar stays in his company as they all enter the shovel. As he continues to storm out, Kent enters the stage wondering who else is and where the king is. A gentleman, one of Lear's knights, responds, describing the king as fighting and becoming one with the raging elements of nature. The king has been left alone except for his fool. Kent recognizes the knight and fills him in on the events he has learned about the dukes and news from France. He explains that a conflict has grown between Albany and Cornwall that is momentarily forgotten because they are united against Lear. He then mentions that French spies and soldiers have moved to the island, almost ready to openly admit to their invasion. He urges the gentleman to rush to Dover where he will find allies to whom he can give an honest report of the treatment to the king and his declining health. Kent gives her purse and a ring to confirm her honour and show Cordelia if she sees her. They go out looking for Lear before the knight leaves his mission. Scene ii: We meet Lear, furious against the storm, daring the storm to break the Earth. Fool pleads with him to dodge his pride and apologize to his daughters so he can take refuge in the castle. Lear points out that the storm, unlike his daughters, owes him nothing and has no obligation to treat him better. However, the storm comes together to help his ungrateful daughters in their unnecessary punishment of him. The fool says it's nonsense, however, to reside in the storm house, but Lear replies that he won't say anything to his daughters. Kent enters, pleased to have found the king, and remarks that he has never witnessed a more violent storm. Lear cries that the gods will now show who has made any mistakes for his treatment in the storm and Kent pushes him towards a cave where they can find a small shelter. Lear agrees to leave, acknowledging how cold he and his fool must be ravaging. Before entering the shovel, Fool prophecy that when England's abuses are reformed, the country will go into great confusion. scene iii: Gloucester and Edmund speak with confidence. Gloucester complains about the unnatural relationships of Cornwall and Regan, taking over his home and banning him from helping or appealing to Lear. Edmund feigns agreement. Taking him further into confidence, Gloucester alert him to the split between Albany and Cornwall. He then tells her that he has received a letter, which he has locked in the closet of it dangerous contents, divulging that a movement has begun to avenge Lear at home. Gloucester plans to go get him and help him until the forces arrive to help him. He tells Edmund to accompany the Duke so that his absence is not heard and if they ask him to denues he went to bed badly. Gloucester points out that he is risking his life, but if he can save the king, his death would not be in va in vorse. After his departure, Edmund tells the hearing that he will immediately alert Cornwall to Gloucester's plans and treacherous letter. Young people will win, he says, where the old have been altered. scene iv: Kent and Lear find their way to the cave, where Lear asks to be left alone. He points out that the storm soars further into his own mind and body because of the filial inateness he has been forced to endure. Thinking it can lead to madness, Lear tries not to think about the betrayal of his daughters. Feeling the cruelty of the elements, Lear remarks that he has taken too little care of the poor who often lack shelter from these storms in life. The fool first enters the cave and is frightened by the presence of Edgar disguised as poor Tom. Edgar enters, speaking in confused jargon and pointing to the fragile fiend that bothers him greatly. Lear decides that Tom must have been betrayed by the daughters for falling into this state of despair and madness. Kent tries to tell Lear that Tom has no daughters, but Lear can't comprehend any other reason. Fool points out that the cold night would make them crazy. Lear finds Tom intriguing and asks him about his life, to which Edgar replies that Tom was a service man who was ruined by a woman he had loved. Lear realizes that the man is nothing but the one who has been stripped and starts taking off his clothes before Fool stops him. Gloucester finds its way to the cave. He questions the king's company before commenting that he and Lear must hate what their bodies have given birth to, namely Edgar, Regan and Goneril. Although he has been banned from securing shelter in his own castle by Lear, Gloucester entertains the king by coming with him to a better shelter. Lear wants to stay and talk to Tom, treating him as a philosopher. Kent urges Gloucester to beg Lear to leave, but Gloucester points out that it is not surprising that Lear's wit is not about him when his own daughters seek his death. Lear is convinced to follow Gloucester when they agree to allow Tom to accompany him. scene v: Cornwall and Edmund chat about the information Edmund has shared with him. Edmund plays the role of a tortured son doing his duty for the kingdom. Cornwall muses that Edgar's disloyalty is best understood in terms of betrayal of his own father. Delivering the letter Gloucester had received, Edmund shouts wishing he was not the filial traitor. Cornwall makes Edmund the new Earl of and requires him to find where his father Hide. On the one hand, Edmund hopes he finds Gloucester helping the king incriminate him although filial inaccuracy on his part would be greater. Cornwall offers her way as a new and more loving father to Edmund. Wine scene: Gloucester finds the group a little better shelter and then heads for help. Edgar speaks of a lack of fiend and Fool tells the king a rhyme, concluding that the madman is the man who has enjoyed his own children too much. Lear intends to hold a trial for his evil daughters, placing Edgar, the fool, and Kent on the bench to test them. Lear tries Goneril first and then Regan before crying that someone had accepted a bribe and allowed to escape. Kent asks to stay patient as he had often been in the past and Edgar points to a side that has almost threatened his disguise with tears. He tells Lear that he will punish the daughters. Lear is grateful for the gesture and claims he will take Tom as one of one hundred on his train if he will agree to change his seemingly Perseus pieces. When Gloucester returns, he urges Kent to hold the king in his arms because of the death threats circulating. There is a caravan waiting to take Lear to Dover and safety if they rush. Edgar stays on stage and soliloquies that the king's pains are far greater than his own and will promise to help him escape safely. Vii scene: Cornwall asks Goneril to bring the letter relating to the French invasion to her husband and asks his servants to look for the traitor, Gloucester. Regan and Goneril are calling for a tortuous punishment. Edmund is asked to accompany Goneril for not being present when his father is taken away. Oswald enters and alerts the court to the news of the king's successful move from Gloucester to Dover. When Goneril and Edmund leave, Cornwall sends servants in search of Gloucester. Gloucester enters with the servants and Cornwall commands that he be tied to a chair. Regan rips his beard while protesting that they are his guests and friends. They questioned him in the letter he received from France and his part helping King Lear. Gloucester responds that he received the letter from a third target, but it is not believed. He admits that he sent the king to Dover, explaining that he was not safe in the terrible storm or in the company of those who would leave him in these conditions. He hopes Lear's horrible children will have revenge light on them. Cornwall replies that he will see no such thing, blinding one of his eyes. A servant speaks in defence of Gloucester and is quickly stabbed by Regan using the sword Cornwall had drawn. Before the servant dies, he cries that Gloucester has one eye remaining to see the damage reach the Duke and Duchess. Cornwall immediately blinds the other eye. Gloucester asks Edmund to help him at the time of danger Regan replies that it was Edmund who had alerted them to Gloucester's betrayal. At this low point, Gloucester realizes how badly it has shown Edgar if Edmund has done this wrong. Regan has expelled Gloucester from the castle and then helps Cornwall, who has received an injury, out of the room. Two servants speak of the incomprehensible evil of Cornwall and Regan, proposing to help Gloucester on their blindfolds. One of the servants leaves to find him while the other searches for Gloucester's wound-searching. Analysis of Law III: The theme of madness is explored deeply in Act III, as we encounter at least three different forms of madness in at least three different characters. King Lear goes more noticeably, or is driven, to a madness he had predicted in this act, but is accompanied by two others who are destined to be foolish or crazy, but to whom he concedes the greatest sincerity. These two men, both Lear places on the bench of his fictional jury, are Edgar as poor Tom and Lear's Fool. Edgar feigns a madness like poor Tom that provides a great contrast to Lear's real madness by questioning what madness is and how it was seen in Shakespeare's day. History shows that in Shakespeare's lunatic times they were seen as comic entertainment. Elizabethans went to certain places simply to see how lunatics act crazy. In addition, Edgar's character was believable at the level of a mad trickster, a common character on the day who was known to trick others into believing him out of his wits. At a time like this, we had to be careful to illuminate a lunacy that would be taken seriously if that were Shakespeare's intention, which as far as King Lear is concerned we have to assume it was. The reasons justifying his grave drop in madness are many, as the public is deprived of his daughters' actions and the indignity that has been proven since he gave up his title that could easily drop an old proud king into madness. The horrible action of all but two children in the play, Cordelia and Edgar, is summed up in a polished phrase by Gloucester as he enters the shovel to talk to Lear. He cries: Our flesh and blood, my lord, is cultivated so vile / that he hates what he gets (III.4.136-137). The vileness, evil, of Lear and Edmund's two daughters (though ironically, at this time Gloucester still talks about Edgar) is a betrayal that has caused the skin to crawl and want to reject the beings it helped create. They have lost any human ties to their parents in such a vile way that hatred is the only word that can describe the relationship. We also learn from Gloucester that Lear's daughters are now trying to kill him. Not only have they stripped her of all dignity, condescendingly and hypothetically turned many of the knights against him, and threw him una helped in a dangerous storm, but have cut the corner of pretentiousness in which they said they would accept their father if he came without a train and decided to kill his own father who gave them their whole kingdom. Lear's fault in front of them was a quick temperament and a quantified love in value and material weight. This love, as we have discussed, could not always have existed in this way as we know from Lear's reaction in Act I that Cordelia had been his favorite daughter and that he had never rejected him or his wish previously. Therefore, the self-centered plea for love seems to be a fault of old age as well as ego. As Gloucester mentions flesh and blood, Lear's daughters have come out in blood and power, in a manner again similar to Lady Macbeth's ambition, to which they have no need to fight, but of which they apparently cannot get enough. Rumours continue throughout the vein of a rift between Albany and Cornwall and we will soon encounter a great rivalry between Regan and Goneril. His undoing, his evil, thus relies on arrogant ambition and horrible filial inateness. This evil leads Lear to his belief that large-scale madness can only result from the betrayal of the daughters. Honestly, he has been driven by his confidence and loyalty and therefore delves into a darkness and madness that the storm, shovel and night portray literally and symbolically. Vividly Shakespeare portrays the transformation of man into storm and storm into man as Lear goes crazy. Personifying the storm with himself and the children he has forgotten, Lear grins: Rumble thy bellyful. Spit, fire. Spout, rain / No rain, wind, thunder, fire are my daughters (III.2.14-15). The storm is given a belly and the elements are compared to the daughters. Note that even sound effects arenovate at key points in the dialogue to echo Lear's mutation. Storm still is included by Shakespeare, for example, between poor Tom's continued rants and Lear's conclusion that his madness should be the result of his daughters' betrayal (III.4.59-61). In this rugged, stripped-down and essential state of man, Lear is able to focus on some important human issues he has overlooked as king. On the left to fight against the elements of nature and storms that are his products like the poor, Lear is forced to think about the daily lives of the homeless and his ignorance of the situation of the poor. Comments: Poor miserable nude, wherever you are./ Let me bide the fur of this merciless storm./ What will your homeless heads and your casual sides be like./ Your loop and window, defend you/ From seasons like these? Or, I have ta'en/ Too little care about it! (III.4.28-33). This is a climactic moment for Lear as he stands on the threshold of madness. He it seems, as soon as he comes face to face with Edgar the reflection of the madness he has as philosophy and wisdom. And perhaps Lear is much closer to one humanity as a result. Madly, he tries to undress just moments later before being stopped by the Fool, whose madness (opposite Lear's) becomes mere complacency as he tries to look out for the custody of his master. In this, we see again how sanity has been all along and how Lear's real madness is to make the fool's speech so practical. Lear is trying to physically strip himself of the artifice he has noticed within himself and most of humanity. He wants to be put on par with poor Tom, a man who has lived much closer, he thinks, of the truth of nature. Edgar's character from poor Tom de Bedlam relied heavily on a text published shortly before King Lear's Shakespeare writing. Harsnet's Popishe Egregious Declaration of Impostures, published in 1603, seems to provide much of the basis for Tom's tongue, as well as mentioning the fragile surreptitious fiend that plagues Tom constantly, biting on the back and instigating other evils on him. With feigned demonic madness, Tom's character is questioned less by the other characters who allow Edgar to provide commentary through his sides and the irony he often provides, especially in the established contrast between the disguised and acted madness he chooses and the uncontrollable and anguished madness that Lear overcomes. Tom also provides the physical character to represent the man Lear realizes he has ignored during his rule as King of England. Immediately after Lear shouts in recognition of his ignorance, he meets poor Tom. This allows Shakespeare to give a more different meaning to Lear's, and later Gloucester's, desire for greater equality among the population in terms of money and favours. Lear exclaims: Take physiqe, pomp/ Expose yourself to feeling what the wretched feel/ That you can't shake the superflux at them / And show the fairest sky (III.4.33-36). Along the same lines as Robin Hood, Shakespeare here promotes a system where the rich would share their excess, their artifice, with the poor in order to even get out of the ranks a little. Lear, in this way, is placed at an equitable level with Tom and refuses to leave the outdoor storm to roost unless he can take Tom with him. Lear has made his biggest leaps in human consciousness since his descent into madness and his knowledge with Tom. He affirms this to the audience when he comments, Man is nothing but that? Consider it right. There is no silk, the beast does not hide, the sheep have no wool, the cat does not perfume the art of the thing itself; the man not approached is not more, but an animal as poor, naked, forked as you [Edgar] art (II.4.97-102). Clothes, excesses like lear referred to when talking to Regan and Goneril about the of his train, is superfluous and a great symbol of Lear artifice has finally stripped of his body. Regan and Goneril are getting closer and closer to their tragic as they progress substantially in their evil, as evidenced through their desire to kill Lear and blinding Gloucester. Regan, who was originally thought to be the bidder for Lear's two, is leading the charge against Gloucester. Gloucester is finally responding to demands as to why she sent Lear to Dover addressing her and her sister as the basis for the evils. It is his nails that he mentions, not the power of Cornwall, even though the two have joined in Gloucester's punishment. He declares: Because I wouldn't see cruel nails / Tearing off your poor old eyes (III.7.56-57). Ironically, this claim has more truth for Gloucester himself. Regan teases Gloucester after an eye is blind and then takes the sword to kill a servant defending Gloucester's honour. On the other hand, she happily boasted to Gloucester that her trusted Edmund was the one who alerted them to their betrayal and then sends Gloucester to sniff their way to Dover (III.7.93-94). In fact, we recognize this woman as more of a beast, a naked, forked animal than any of the characters she is fighting against. Struggling.

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