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Master's Thesis

A Psychoanalytical Study of *King Lear*

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『리어왕』에 대한 심리분석학적 연구

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Introduction

Shakespeare's famous tragedy *King Lear* is about family conflicts between father-daughter, father-son, and siblings. The theme of family conflicts is also common in his other plays, such as *Hamlet*, *The Taming of the Shrew*, and *Othello*. Barber observes that "Shakespeare's art is distinguished by the intensity of its investment in the human family, and especially in the continuity of the family across generations" (188). Orgel notes, "families in Shakespeare tend not to consist of husbands and wives, and their offspring but of a parent and a child, usually in a chiasmic relationship—father and daughter, mother and son" (6).

Shakespeare's *King Lear* (1608) originates from an anonymous play "The True Chronicle History of King Leir and His Three Daughters" (Bradley 471). However, the way Shakespeare developed the characters and the storyline makes *King Lear* unique and distinguishable from that story. In his play, Shakespeare presents two single fathers, Lear and Gloucester, along with their children without a mother at their sides for children's development, which shows how relationships are strengthened between fathers and children. Yet, the idea of feminine passion, love, and social fulfillment of the gender role is generally associated with mothers who in every society are dedicated to children's development. Family is a part of the individual's early development and the primary agent of socialization because "from mother and father, humans learn to be men and women" (Khan 241). The human sexes are transformed into girls and boys through the activities and agency of parents, and mothers are often expected to have more responsibility to bring the best out of their children compared to the fathers. They are expected to be held accountable for teaching children the main roles of socialization making them more

acceptable in the society and community. This exposition of the motherly figure is suppressed by Shakespeare in his play *King Lear* because he has either tried to experiment with the patriarchal notion of the family where children are completely attributed to the male figure, or he wanted to investigate the consequences that originate from the absence of a mother in a family. In the play, Lear and Gloucester fail in their parenting role, causing troubled relationships within the family, with fathers being betrayed by their daughters and sons, which is against the natural order. Shakespeare's play can be understood better from a psychological point of view: Nancy Chodorow, a sociologist who studied under Beatrice and W.M. Whiting, focused her work on personality and cultural anthropology, which is now classified as pre-feminist work. It is a study of personality through a Freudian lens basing her studies on the unconscious phenomena of psychoanalysis. Her theory of the reproduction of mothering explained in her book *Feminism and Psychoanalytic Theory* connects the motherly figure with the upbringing of the daughters and sons as mothers teach children the distinct emotional needs. By connecting the absence of the mother in the play *King Lear* with her theory, this paper explores the mother's absence and its impact on the fathers and on the children, and their reasons for betraying their fathers. In this paper, the consequences of the absence of mothers in the play's plot will be analyzed: the lives of all main characters will be of main focus and the textual references will be discussed whether any child such as Goneril, Regan, Cordelia, Edmund, or Edgar has felt the need of a mother or not. This paper aims to explore the missing mother's effects in *King Lear*, since she is the only person in a family capable of strengthening the family by guiding her children and bringing harmony.

To attain these aims mentioned above, this paper consists of 4 chapters. The first chapter discusses the support of this study, Nancy Chodorow's psychoanalytic theories emphasizing the

early bond and the personality development during the early mother-child relationship. It discusses the theories that will help this study to explore the characters' minds and behaviors.

Chapters 2 and 3 look into the two motherless families that Shakespeare presents in the play *King Lear*. Chapter 2 briefly explains the reason why Shakespeare excludes the mother to explore the consequences that the mother's absence causes on Lear; his actions and failures in his parenting roles and the daughters' (Goneril, Regan, and Cordelia) mental and behavioral characteristics are also discussed. Chapter 3 examines Gloucester's motherless family, Gloucester's behaviors toward his sons (Edgar and Edmund), and each son's mental and behavioral characteristics.

1 Nancy Chodorow's Theories

All Chodorow's works are mostly based on personality and cultural anthropology, studies of human characteristic behaviors and their development. I will use her psychoanalytic theories, which are useful for the analysis of single fathers and motherless children's experiences, emotional changes, and extreme behaviors in Shakespeare's play *King Lear*. According to Chodorow, psychoanalysis is the method and theory directed toward the investigation and understanding of how we develop and experience our unconscious fantasies and of how we construct and reconstruct our past emotions in the present (Chodorow 4). In this study, I will use Chodorow's concepts on separation and individuation: Oedipal attachment and asymmetries that explain the boy's and girl's personality and emotional development during childhood.

a) The Concept of Separation and Individuation

The concept of separation and individuation will be important to the examination of the development of Lear's three daughters and Gloucester's two sons. In her discussion, Nancy Chodorow begins by stressing the expected roles of a mother in a patriarchal society explaining what the infant experiences with the mother. She states that "all children have the basic experience of being raised primarily by women. In societies that stress masculine behavior, women, however resentful, must perform tasks that require reliability, responsibility, and nurturance in order that both boys and girls learn compliant or nurturant-responsible behavior from women" (Chodorow 29). Here, Chodorow explains the procedures by which the boy and the girl develop their personality. According to Chodorow, in line with psychoanalytic theory, a

character is an end result of boys' or girls' social relationship with the parents from earliest infancy. Personality improvement is not the result of the parents' intention for the child. The natural social relationships that the child encounters are appropriated, internalized, and prepared within the boy or the girl and are available to represent his or her character (Chodorow 47). This states that from infancy to adulthood, what the infant internalized from the ongoing relationship with the mother continues and is later generalized and set up as a permanent feature of the infant's personality. Further, in her concept, Chodorow explores the influence of the mother in the lives of her children, as she claims in her essay that it is women that female socialization in any given society is generally assigned to (Chodorow 45). This concerns the pre-Oedipal period during which both boys and girls with the mother are preoccupied with issues of what Chodorow calls *separation* and *individuation* that a child encounters as he or she grows into an adult. For Chodorow, during this period the mother identifies with her female child due to the similarity of her gender and then experiences the daughter as her double, a union she terms "*narcissistic object attachment*" (Chodorow 41). She states that "a woman identifies with her own mother, and through identification with her child, she (re)experiences herself as a cared-for child" (Chodorow 48). When a woman becomes a mother, the most important aspect of her relationship with any daughter is the recognition that they are alike. Thus, her daughter can also become a mother someday. This special connection is felt by the daughter and incorporated into her psyche. Resulting from this unique relationship with the mother, daughters are subtly fashioned in methods that result in what we frequently consider female attributes, including nurturance, supportiveness, passivity, being capable of empathizing, and being dependent on relationships.

In what concerns the boy's masculine identity and development, Chodorow observes that it is also achieved through the relationship with the mother. However, she claims that a son's case is

different by asserting that “cultural evidence suggests that insofar as a mother treats her son differently, it is usually by emphasizing his masculinity in opposition to herself and by pushing him to assume or acquiescing in his assumption of a sexually toned male-role relation to her” (Chodorow 49). This explanation contrasts with the development of daughters. According to Chodorow, it is not as if women choose to favor their daughters over their sons and it is not as if women reject their sons, but it just simply happens because of the biological similarity between females and dissimilarity with their sons. Unlike daughters who are obliged to identify with their mother, the sons are influenced by their mother to identify with their father. Chodorow concludes that “most important, boys need to grow up around men who take a major role in child [boy]care, and girls around women who, in addition to their child-care responsibilities, have a valued role and recognized spheres of legitimate control” (Chodorow 65). To ensure that the children’s personalities are framed following the cultural norms of any given society and a well-functioning family (support, love, and care for other family members), the boy must be led to identify with his father or other men, and the girl must be led to identify with her mother or other women.

b) The Concept of Oedipal Attachment and Asymmetries

The oedipal attachment is an important concept in analyzing the male children and mostly the female children’s emotional attachments within the play. It will be used to look into the types of relationships that the motherless daughters and sons have in the course of the play.

In Chodorow’s account, after the pre-Oedipal phase, which is the early period the mother distinguishes her oneness to her daughter and separateness to her son, the sexual orientation is the first fallout of the Oedipus complex for both daughters and sons. She uses a Freudian theory that explains the period in which the male infant conceives the desire to eliminate the father and

become the sexual partner of the mother, but opposite happens for the female infant. Chodorow points out that the boy's and girl's sexual orientations differ from each other. She explains that a boy from his boyhood to adulthood will always hold onto one primary love object, which is his mother. And even though he was forced to separate himself from his mother due to his masculinity, which Chodorow terms the *anaclitic* relation, his sexual orientation will always be oriented towards someone like his mother and then recreates the primary relationship he had with his mother in his boyhood. Chodorow cites Sigmund Freud who argues in his book *Female Sexuality* that "it is only in the male child that we find the fateful combination of love for the one parent and simultaneous hatred for the other as a rival" (qtd. in Chodorow69).

Chodorow argues that the girl's case is not as simple as the boy's. She explains that like the son, a girl also in the pre-Oedipal phase experiences her mother as her primary love object, but contrary to the son, during this period the girl is not given the chance to separate herself from the mother; she is caught in what Chodorow terms in the precedent concept the *narcissistic* relation. She states that "a mother, rather than confirming her daughter's oppositeness, experiences her as one with herself; her relationship to her daughter is more narcissistic, that to her son more anaclitic" (Chodorow 72). For this reason, Chodorow concludes that due to the fact that the daughter's first love object is a woman, and with the purpose to achieve her sexual orientation, the girl attempts to switch her number one love object choice to her father.

The reason why the mother and the father are considered different by the boy and girl from the pre-Oedipal to the oedipal phase is that the mother from the beginning has always been close to her child and been the caretaking person on whom the infant has always been dependent. Therefore, she is not considered by the infant a separate person and is always considered the first important love object. However, the father has always been considered different as a separate

person due to his unavailability. He has never been close to the child and never been the person on whom the infant depended during the infancy period. Chodorow claims that these reasons make the boy not emotionally attached to the father as he did to the mother. However, the girl gets emotionally attached to both the mother and the father. The type of relationship the mother creates with her daughter contains a threat to the girl's selfhood because she is not allowed to separate herself from the mother as the son is allowed. Therefore, the girl turns to her father in search of this separation that was denied to her by her mother. Chodorow cites Brunswick, who observes that "the girl, embittered and hostile toward her mother, does seek to transfer her libido to the father" (qtd. Chodorow 238). Chodorow states that the father, while he is emotionally secondary and not exclusively loved, is idealized by the daughter, and the reasons are as follows: as the girl seeks to escape from her mother's unlimited power over her and as the mother does not confirm her oppositeness and specialness with her as she does with the boy, the girl conceives that she is not loved and desperately turns to her father for the confirmation of that separateness due to the father's distance and the ideological position of authority he occupies within the family. Chodorow concludes that "love for the father is not simply the natural emergence of heterosexuality. Rather, it is an attempt on the girl's part to break her primary unity and dependence" (71). However, Chodorow points out that since the girl's relationship with her father develops later compared to the boy's relationship with his mother, the girl's sense of self is more established than the boy. This refers to the pre-oedipal phase in which the mother identifies only with her daughter, not with the son. With this early identification with her mother, the girl grows up into adulthood with the feminine personality traits that she has internalized which now are parts of her nature, and with the oedipal attachment she had for her father, she will continue to orient to other men.

2 Lear's Family

The previous chapter concerned Nancy Chodorow's theories that demonstrate the mother's important role and her influence on her boy's and girl's personality development and attachment with the parents and others. This chapter briefly discusses the reason why Shakespeare excludes the mother in *King Lear* and examines the effects of the mother's absence on Lear's family.

In *King Lear*, Shakespeare presents us with a model of a dysfunctional family in which the mother is absent in the lives of the father and his children. This situation of the mother missing in the family is a common feature in other Shakespearean plays as well, such as *The Taming of the Shrew* for example. In these plays, the fathers as single old men fail to get along with their children because of their negligence, favoritism, and a father's excessive emotional attachment to one of their children. In the end, all such behaviors result in causing hatred and great suffering in the families. As Kahn points out, "the aristocratic patriarchal families headed by Gloucester and Lear have, actually and effectively, no mothers. The only source of love, power, and authority is the father but what the play depicts, of course, is the failure of that presence: the failure of a father's power to command love in a patriarchal world and the emotional penalty he pays for wielding power" (242).

The conflicts that Shakespeare creates within the two families in *King Lear* are somewhat the fathers' faults, but all these are largely connected to the fact that the mothers are absent, and the children grew up with unsuitable personalities that prevent them from respecting the social and cultural norms important to provide order in any given family and society. Together with the imperfections of the characters, the exclusion of the mother in the play creates chaos in these

father–children relationships. As Pratt observes, "the princesses' mother has passed away before the action even begins, the 'whore' who birthed Edmund and the wife who delivered Edgar exist offstage" (8). By excluding the mother, Shakespeare investigates the consequences that originate from the mother's absence in fathers', sons', and most importantly the daughters' lives. Minton argues that Shakespeare did not include mothers in his plays because they are not essential to the story (12). This explanation of Minton seems to validate the idea that Shakespeare had to remove the mother to succeed in creating conflicts within the families, for if she was presented with her ability to care for and teach her children the main roles of socialization, conflicts would not have occurred in the play.

Parents in every community are expected to care for and love their children equally to strengthen the harmony between parents, children, and siblings. The fathers as always have been considered the head of the family, a position that makes them bear the responsibility to feed and physically and emotionally protect the family. As Young observes, "the father, it was believed, served as head of the family by the appointment of nature and God. But he was not to misuse his authority and was supposed to govern his family for the good of all and especially to provide physically and spiritually for his children" (30).

The performances of the fathers that Shakespeare presents in *King Lear* show that none of them matches the descriptions mentioned above. All single fathers fail in their responsibilities to provide physical and emotional protection for their children. The reason for these single fathers' failures is that the mothers are absent in both fathers' and children's lives.

We can highly notice the impact of the absence of the wife on Lear's personality and his relationships with his three daughters. Lear's way of parenting in the play proves his inability as a man to properly raise his daughters because according to Chodorow's theory, he does not

possess the mother's effective parenting skills that can raise girls during their childhood to develop their feminine qualities. As always in a patriarchal society, mothers have been more involved in their children, mostly their daughters' education than the fathers. It is also important to consider the role that the nannies and nurses play to shape these girls in a way that their biological mothers would do.

In the opening of Act 1 scene 1, Lear expresses his will to divide the kingdom between his three daughters: "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 unburden crawl toward death" (1.1.36-40). In this statement, Lear declares that he is old and now intends to put the responsibility of the kingdom in his daughters' hands. But first, he announces that he will evaluate their love by asking each daughter to confess how much they love him for their share of the Kingdom:

Tell me, my daughters

Which of you shall we say doth love us most. (1.1.48-50)

Lear's decision to evaluate their love shows how arrogant and proud he is only being concerned about his wellbeing, not what is good for his children. He completely ignores the fact that his older daughters are married and that it is the day on which he is giving his youngest daughter Cordelia away to one of the suitors in marriage when he imposes them to profess their love for him. Making his daughters confess their absolute love for him is all that matters to him. Pratt also discusses these ideas that "to be a true daughter, by Lear's definition, is to be nothing else. Since love, in the eyes of this man, is both quantifiable and finite, any relationships forged

by his daughters threaten the primary filial bond owed to him. Loving another, in other words, means loving Lear less” (Pratt 11). As the eldest daughter, Goneril is asked to start, and as her father wishes to hear, she declares to him a type of love that surpasses everything a person considers important in one’s life. Hearing her profession of love for him, Lear offers Goneril and her husband Albany a large part of his kingdom. Then comes the turn of the second daughter Regan, who also confesses that her love for her father is as the one of Goneril, but she ensures her love by having more love to offer her father. Lear also offers Regan and her husband Cornwall another large part of Lear’s kingdom as a reward for her love.

Now comes the turn of his third daughter Cordelia to confess her love for her father like her older sisters have done. It’s important to be reminded that it is in this part of Act 1 Scene 1, that Shakespeare through Lear introduces the theme of favoritism, which helps the audience understand Lear’s behaviors as a father. In Cordelia’s turn to confess her love to her father during the love test, Lear openly calls her “Now our joy” and continues to affirm his partiality: “what can you say to draw a third more opulent than your sisters?” (1.1.82). In this statement, Lear shows that among the daughters, Cordelia is the only one he truly loves and is willing to give her the biggest part of his kingdom that the older daughters, Goneril and Regan, are not offered. This is the first part of the play that helps the audience to start realizing Lear’s failure as an only parent each daughter relies on.

In Cordelia’s turn to confess her love for her father, Lear’s display of preference soon turns to anger because of the unexpected answer that he faces coming from his beloved youngest daughter. When asked to speak, Cordelia answers: “Nothing, my lord.” Lear asks her again: “Nothing?” She answers: “Nothing.” Lear reminds her that: “Nothing will come of nothing.” She answers, “I love your majesty / According to my bond, no more nor less” (1.1.87-92). Surprised

by her answer, Lear still tries to guide his favorite daughter, wanting to make her obtain the “more opulent lands” by making her profess something satisfying. He says, “How, how, Cordelia? Mend your speech a little, / Lest you may mare your fortunes” (1.1.93-94). Unsatisfied with Cordelia’s answer, Lear still believes he can convince her to change her words, but Cordelia remains firm in her thoughts. Yet later, as she is forced to speak, Cordelia reveals her thoughts, and how she sees the relationship that her father is trying to create between him and his daughters. In her following statement, Cordelia identifies some important points that can be considered inappropriate in a father-daughter relationship. She expresses she loves her father but in a way that a daughter feels for her parents, not in the way Lear wants it: “Good my lord / You have begot me, bred me, lov’d me: I Return those duties as are right fit, obey you, love you, and most honor you” (1.1. 95-96). She also points out the problem of her married sisters’ exclusive love they have expressed for their father but none for their respective husbands, the Duke of Albany and the Duke of Cornwall: “Why my sisters have husbands if they say they love you all?” (1.1.95-96) She considers this improper making it clear to her father:

Happily, when I shall wed,

That lord whose hand must take my plight shall carry

Half my love for him,

Half my care and duty.

Sure I shall never marry like my sisters, [To love my father all]”. (1.1.97-102)

Lear has been expecting something more satisfying from Cordelia than from his older daughters, whose answers he does not even comment or react to at all. Lear has believed that being the only

daughter he truly loves and favors over his older daughters; Cordelia would be grateful enough to express her love that none of her sisters would be able to express for him. This last part of Cordelia's statement is the one that clearly shows her opposition to Lear's will. In response to Cordelia's answer, Lear becomes so furious that he withholds her dowry. His main purpose with the love test from the beginning is to make Cordelia express her unconditional love for him and for doing so that he can offer her "A more opulent" gift, which he does not plan to give to his older daughters. He wants her to be happy and convinced to stay by his side. Living alone without a wife to be taken care of with his physical and emotional needs in his old age seems to make him desperate, which in turn leads him to fulfill those needs from his daughters, mostly from his youngest daughter Cordelia. He confesses this in his conversation with Kent: "I lov'd her [Cordelia] most, and thought to set my rest / On her kind nursery" (1.1.23-24). Lear's words seem to reveal his obsession with Cordelia, expressing his intention to stay under her care. The play becomes even more complex as Lear makes this confession at a moment when Cordelia's wedding is being discussed, and as a father, he is the only one who can decide to whom he will give his daughter's hand. He is willing to keep his daughter for himself as he expresses earlier, and then at the same time, he has to give his daughter away as the tradition recommends it. As Boose observes, Cordelia's existence in her single father's life has a strong effect on Lear's mind, a feeling of considering his daughter like the one he will turn to for his wellbeing (340).

Chodorow's theory of the narcissistic father's behaviors toward the daughter can be used to analyze Lear's strong attachment to his daughter Cordelia. In his play, instead of the mother's refusal to let her daughter separate herself from her, Shakespeare presents a narcissistic father abusing his parental role by being extremely possessive and controlling over his daughters. Lear does not want to be separated from his dearest Cordelia, but in her statement, she makes it clear

that she will not live for Lear only, but also for the man who will marry her. Boose interprets Lear's thoughts as "an image in which the father pictures himself as an infant nursing from his daughter" (Boose 334).

Disappointed in Cordelia, Lear publicly shows his anger by disowning his beloved daughter: "Let it be so: thy truth then be thy dow'r! / Here I disclaim all my paternal care / as a stranger to my heart and me hold thee from this for ever (1.1.108-116). McEachern comments on Lear's act: "confronted with the emotional truths that Cordelia will not suppress, Lear continues to abuse his power as a king to protect his emotional investments as a father" (McEachern 286).

Disowning Cordelia appears to be part of Lear's strategy of devaluing Cordelia to prevent her from leaving him, as he goes further by vilifying her in front of her suitors, the princes of France and Burgundy: "a wretch whom Nature is asham'd / Almost t' acknowledge hers" (1.1.211-212). McEachern states that "In this scene, rather than simply presenting a patriarch's control over a woman, Shakespeare investigates the incestuous possessiveness that exogamy counteracts; in demystifying the public forms that govern the exchange of women, he reveals the conservative emotional logic of those forms" (McEachern 286). In McEachern's account, through Lear's behaviors toward his daughters, Shakespeare does not only show the power of a father over a daughter but also exhibits a single father's strong feelings for his daughter. The patriarch's control is also over his older daughters, Goneril and Regan. In his partiality, Lear with his power denies his two daughters his love, and he offers their younger sister the most opulent land, forcing them to confess their love for him, which they have done for they have no choice except to do what they have been told. It's to Cordelia Lear shows his extreme attachment and how hard he will fight to keep her for himself. According to Tromly, "for Lear, his daughters and especially Cordelia hold out the promise of a receptive, nurturing love" (Tromly 188).

Later in the play, as Cordelia leaves her father for her new husband the prince of France, Lear has no choice but to turn to his two older daughters for his welfare but forgets he did not love them as he did the youngest one. He approaches imploring Regan to accept him: “Dear daughter, I confess that I am old / Age is unnecessary, on my knees I beg that you’ll vouchsafe me raiment, bed, and food. (2.4.154-156) He believes that the love Goneril and Regan have pretended to have for him during the love test is still valid. However, the relationship that Lear has with his older daughters is a broken one as he is not considered a loving father; he finally finds himself in a situation where he feels vulnerable and abandoned. Lear’s Fool plays a role to point out Lear’s foolish actions and mistakes, reminding Lear of the mistakes he made by expecting to be under his older daughter's care and protection: "thou madest thy daughters thy mothers"(1.4.167). He goes further and reminds Lear that he was not a caring father in the past: “Thou wast a pretty fellow when though hadst no need to care for her frowning” (191-192). Lear himself, earlier in the play before things turn out badly between him and Cordelia, affirms that she should take care of him; she is the most privileged daughter, who is expected to be the most dedicated one. As the Fool suggests by calling him "a shadow," Lear now is powerless; he is maltreated and rejected by his older daughters, now more powerful than he is. As Snyder points out, “It is they [Goneril and Regan] who now make decisions for him [Lear], demand his obedience, chastise and instruct him” (364). They get full control of the kingdom and push Lear away from them. Further in the play, the King is confronted by Goneril, Regan, and her husband Cornwall.

As motherless daughters, Chodorow’s concept of oedipal attachment in the father-daughter relationship can be used to analyze these daughters’ development and different experiences with their father that transform their thoughts and emotion in the play. For Chodorow, the father is idealized by the daughter during the oedipal phase because he is the first man she targets for her

sexual attachment, and at the same time he is the one she turns to in her attempt to escape from the mother's omnipotence on her. Applying this theory to Goneril, Regan, and Cordelia, we must consider that these daughters' mother is not present, and it is not indicated how old they were when their mother died. What is certain is that Goneril, Regan, and Cordelia have their father, the only parent they can count on to grow up happy. But the father-daughter relationship that Shakespeare shows in his play is not as good as Chodorow presents it in her theory. We can speculate that growing up together, Goneril and Regan have observed their father's favoritism toward Cordelia over them. In addition, without a mother whom they can rely on, the two daughters may have grown up troubled with this unfair treatment. It is through Goneril and Regan's words we can clearly understand the kind of relationship that Lear established between him and his daughters.

In Act 1, scene 1, after Lear banishes Cordelia, Goneril and Regan appear rejoicing over their youngest sister's being disinherited by their father. It's during their conversation that Goneril reveals Lear's favoritism toward their sister Cordelia:

The observation we have made of it hath not been little.

He always lov'd our sister most. (1.1.288-290)

Goneril's words "observation" and "always" are flashbacks that reflect the memories of their father's partiality that they witnessed while growing up. During the love test, Goneril and Regan are the ones that accept the test declaring their love for Lear. They know that their father has never loved them, or ever showed them his affection, but now to inherit something from him, they must give what he demands. Among Lear's mistakes, his disregard for primogeniture, the

right by custom of the firstborn legitimate child to inherit the parent's entire estate, in favor of Cordelia seems to cause their hatred. In the course of the play, Lear completely robs Goneril and Regan of their privilege of being the oldest children to offer it to the youngest child Cordelia. With this action, Lear does not just hurt his daughters' feelings, but he also goes against the law that gives Goneril legally the right to inherit the Kingdom, for she has no brother to whom she must yield. Berger also exposes Lear's obvious authority and unfair treatment toward his older daughters by observing that "having flaunted his power by withholding their dowries, Lear with gratuitous cruelty plans to use, deceive, and humiliate Goneril and Regan in order to accentuate Cordelia's triumph and his partiality" (Berger 355). With this authoritative father, the two desperate and less favored daughters remain helpless and patient, waiting for an opportunity to have their revenge on Lear. Later Cordelia's banishment opens an opportunity for the older daughters to assure their places and take control. During the love test, Goneril and Regan stand together and pretend to love their father to make him happy so that he can compensate them. As Hanly states, "Lear puts Goneril and Regan to challenge each other in a quest for a larger share of the kingdom, even though they all know that they have no chance to beat their father's favorite, Cordelia. Their duplicity and cruelty might just be the outcome of their awareness of the truth that no matter what they say or do, their father will never love them and will always choose Cordelia first" (214). In Berger's account, Goneril and Regan see things differently compared to Cordelia, the most loved one. He points out that "For Goneril and Regan the psychological outlook is more hopeless than for Cordelia" (Berger 354). Goneril and Regan may have grown up with troubled minds caused by the lack of a father-daughter bond leading them to an unhealthy attachment to everyone. As Berger observes "He [Lear] had never truly loved his children, that he had always used his paternal authority to command, demand, tease, and

humiliate, that the hypocrisy of Goneril and Regan only reflected his ambivalence in wanting to be flattered while having no respect for and no trust in, the flatterers" (357).

Lear's partiality did not only affect his relationship with Goneril and Regan, but also destroys the sisters' relationship. The strong bond and love that these daughters were supposed to have for each other and to help them keep the family going on are destroyed by Lear himself. The jealousy and hatred have so much affected Goneril and Regan that they now consider Cordelia as an enemy for being the most beloved, the one they think will inherit the power they're after. As Pratt observes, "from childhood, sibling solidarity seems to have been fragmented by Lear's open preference for Cordelia" (14).

Observing these daughters' behaviors in the play, we see that most of their behaviors do not match the approved patterns of traditional female behaviors (obedience, passivity, and nurturance) because growing up with their father, instead of their mother, seems to have affected the way they behave. According to Chodorow, the mother transfers them the desire to have a maternal instinct to have children they will love and protect. Among the three daughters, Goneril and Regan turn out to be villains, desiring more power than men do in the play; they show no love or compassion to their old father. As always, it is a custom in every community that all children have a common moral obligation to love and provide care for their parents when they become old and incapable of taking care of themselves. However, that depends on the bond that the parents built with their sons and daughters to help them carry out these obligations.

As the new rulers of the kingdom, they betray, disempower, and chase their father away. Both daughters force Gloucester to close his doors on Lear: "My lord, entreat him by no means to stay. Shut up your doors" (1. 2. 298-304). This rejection of their father is the outcome of the unfair treatment they have experienced with their father. Lear has never shown his love to his daughters,

and this influences their behaviors which can be compared to Cordelia's. Facing the cruelty of his older daughters, Lear becomes frightened by their unexpected behaviors toward him, as he has been expecting more after gifting them the kingdom. Lear expresses his surprise that his daughters have such power to disempower him: "I am ashamed / That thou hast power to shake my manhood" (1.4.296-297). Goneril again proves her true manly features and determination to secure her power over the old King by telling her sister Regan, "Not to be overruled" (1.3.15). This shows the change in the behaviors of the two sisters after attaining their purpose with their father. Their cold attitudes can be seen as a reaction to Lear's attitude toward them. Instead of accepting Lear, both Goneril and Regan refuse Lear's pleading to be under their care.

The Oedipus complex can also be considered in the psychological interpretation of Goneril's and Regan's love lives. In the girls' case, it is called the Electra complex. This happens when girls at an early age had an unhealthy relationship with their father, and later they grow up using other men in an attempt to recover the affection they subconsciously feel they didn't receive from their fathers. Considering the relationship that Goneril and Regan are shown to have with their father and the feeling they express of being unloved and rejected by Lear, who cares for Cordelia, we can assume that they have grown up with an unresolved oedipal attachment; they experience anger toward their father and sister, which seems to affect their relationships with their husbands. In the course of the play, as married women, Goneril and Regan both fall in love with Edmund with jealousy destroying the bond between them, making Goneril kill herself after murdering Regan. With a mother beside them, these daughters would have been joyful living a healthy life with their families. As Jay maintains, "mother, even though, has some ambivalence with her daughter, she remains a girl's primary figure of confidence and support" (103). Cohen also points out that: "Goneril's murder of her sister and subsequent suicide bring to a raging

climax the jealousy with which their relationship is fraught from the very first time they speak: that jealousy burgeons when they have a common object of desire” (385).

As for Cordelia, it is in her we can notice some feminine traits that her older sisters do not possess. This is because Cordelia as the most privileged has grown up with a stable mind compared to her two sisters who are seen as desperate women to earn their places. Her only struggle in the play is her firm decision to escape from her father's possessiveness of her. Hanly discusses these ideas stating that,

Concerning Lear's diametrically different approach to his older daughters and to his youngest Cordelia, it is perfectly understandable that they grew into completely different personalities. If Cordelia's father's love provided a fertile soil in which her goodness could grow, then the absence of genuine fatherly feeling must have been the barren ground from which the deceit and hate of Goneril and Regan have sprung. (Hanly 214)

Among the three women, Cordelia is the only daughter considered to be good because the treatment she received from her father who loved her and favored her over Goneril and Regan, made her case an exception. However, despite all her exceptional good natures, Cordelia has also failed in the decision making causing her father to suffer at the hands of her sisters. Her stubbornness keeps her from playing her part during the love test, incapable of satisfying her father with the unconditional love she has for him as her sisters have done by pretending to love him. As Sears observes, "Had she [Cordelia] been more mature, more experienced, she might have understood the dependence of human beings upon each other in general, and in particular the increased need for love which comes with old age. Had she been older she might have

understood that the situation called for statement of love, not a statement of truth" (278). Cordelia has always known the true natures of her older sisters; she exactly knew her sisters' intentions toward their father: "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 your father!" (1.1.268-270). Throwing her own words at them, Cordelia shows that she is clearly aware of her father's situation, but lets it happen because Lear's firm grip on her motivates her to escape him with one of her suitors. When Lear banishes her for her refusal to express her deep love for him, she confronts her sisters, revealing their hidden intentions towards their father, but as a banished daughter, she lets Lear fall into her sisters' machination:

To your professed bosoms I commit him.

But yet, alas, stood I within his grace,

I would prefer him to a better place. (1.1.268-275)

In this statement, Cordelia expresses her mind to leave her father under her sisters' care but lets them know that if it was up to her, the last thing she would do is leaving Lear with them. She seems to blame her father who has just banished her because she refused to play Lear's game. Cordelia's refusal to her father can be seen as the first that Lear faces with his daughters. But compared to Goneril and Regan's rejection of their father, Cordelia's is one of a daughter trying to leave her father's sphere for another man.

Shakespeare's Lear is shown with flaws that can be considered to be the reason for Lear's downfall at the end. But the main reason would be that his wife, his daughters' mother, is absent in their lives. Lear's partiality that turns his older daughters against him happens because he is

the only parent his three daughters can learn from. Furthermore, without his wife by his side to satisfy his emotional and physical needs, Lear relies on his youngest daughter whom he considers will be by his side for his welfare. His several attempts to make Cordelia express her unconditional love for him and his plans to keep her for himself show his obsession with her. Goneril and Regan, as least favorite daughters who have only their father to depend on, may have grown up with a feeling of rejection from their father and disappointment in their relationship, which transforms their personalities to become insatiable for love and power. In addition, Cordelia, Lear's favorite daughter, troubled with his control over her may have felt the need to choose another man to escape her father's tight grip on her.

3 Gloucester's Family

Unlike the family problem Lear is having with his three daughters, Gloucester faces a different problem, the issue of illegitimacy which destroys his family, causing him and his second son's death. In the opening of the play, the word illegitimacy appears to be the first interesting theme within the play that helps the audience understand the real issue in Gloucester's family. Shakespeare uses this theme to show the main problem that Gloucester as a single father with two sons of different mothers is confronted with within his family. Edgar is the first son he had with his wife, who is absent throughout the play, and Edmund is the second son he had with another woman outside of marriage, which makes Edmund to be seen as the only son within the play whose birth is not in accordance with the accepted standards because his parents are not legitimately married.

In the play, Gloucester like Lear is also without a wife beside him, alone with his two sons, Edgar and Edmund. In addition, as the only parent that these sons are shown to have within the play, he also fails to make his second son feel equal to his first legitimate son, which in turn affects him to feel unloved and unwanted, and finally leads him to turn against his father, destroying the harmony within their family.

In the opening of Act 1 scene 1, while introducing Edmund to his friend Kent, Gloucester calls his son Edmund a "fault", and he harshly denigrates Edmund's birth in his statements:

Though this knave came something saucily to
The world, before he was sent for, yet was his mother fair;
There was good sport at this making, and the

Whoreson must be acknowledged. (1.1.21-24)

It's through Gloucester's own words we realize that Edmund was born out of marriage. In his statement, for Gloucester as a noble man in the society, Edmund being his son is something impertinent for his status in the family and in the eyes of the society because, as always, children born out of marriage had been rejected and excluded from getting any form of inheritance from their biological fathers. As Gloucester puts it, "the whoreson must be acknowledged." (1.1.19-24) Edmund is the son of a mistress, and he must acknowledge his bastard son whom he happens to neglect in the play. This negligence seems to be the reason that motivates Edmund to turn against his own father causing Gloucester's family tragedy.

The conflict within the family begins when Edmund, "The whoreson," joins the family and then faces his father degrading him in front of Kent by calling him a fault. Gloucester tells Kent that "He [Edmund] hath been out nine years and away he shall again." (1.1.1303) In these lines, Gloucester informs that Edmund has been out all these years and now has joined the family. We can assume that Edmund as a son of a noble man has joined the family with the expectation of being part of Gloucester's life, carrying his father's name to be considered by society a member of the family. Gloucester uses harsh words and does not properly consider Edmund's case making his son feel unloved, which is not his intention because he mentions that in his heart he loves both sons equally. Gloucester uses improper words toward his son specifying in his statement that "Away he [Edmund] shall again," without being aware that his speech can hurt Edmund's feelings and make him see his father differently. This can be seen later in Edmund's hatred and rage toward Gloucester and the oldest son Edgar. Kent's action of defending Edmund's birth to make him see Edmund like other sons while responding to Gloucester's harsh

comments on his illegitimate son, "I cannot wish the fault undone, the issue of it being so proper," (1.1.17) shows how unwise Gloucester is for using such words in front of his son. It is absolutely his responsibility as a father to accept his son and treat him fairly as he would treat an ordinary child because he is responsible for his son's illegitimacy. We can speculate that it's after hearing the harsh words from Gloucester during his conversation with Kent that Edmund bears in mind how unfairly he is treated and how disadvantaged he is in inheriting something from his father. In addition, we can also assume it is this reason that motivates him in his plan to change the circumstances, turning his father and his legitimate brother against each other to change things for his benefit.

In the course of the play, we can see that through his behaviors in the play, Edgar is a very loyal person, a loving and caring son. Like Edmund, his mother's whereabouts are not mentioned in the play, but we do know that he is the only legitimate son among the two. We can assume that with a loving father by his side to guide him with his psychosocial development in his emotions, personality, and social relationships with others, Edgar has grown up with good manners, which are seen later in the play. As Chodorow observes, from earliest infancy both boys and girls learn compliant, nurturant, and responsible behavior from women and men (29). In the play, Edgar possesses both qualities that Chodorow mentions. To his father, Edgar is an obedient and caring son. Among all the children in the play, Edgar is the only character whose behaviors and actions do not affect others, except his father Gloucester. He and Cordelia are the ones seen as children who love and care for their respective fathers, Gloucester and Lear. Edgar compared to his brother Edmund is shown to bond with his father who has acknowledged him as "a son by order of law"; he was able to grow up to be good and honest as his father points out, [to Edmund] "He cannot be such a monster" after he is framed by his brother Edmund, who

accuses him of betraying his father. Even though he gets wrongly banished by his father who fails to figure out Edmund's plot to deceive him and turn him against his legitimate son, Edgar's love for his father does not change; since after his father is tortured by Goneril and Regan with Edmund's help, he looks for his blind father and helps and protects him until the end. McCoy describes him as "exemplary but problematic figure" (47). He and Cordelia are the two children that behave well with their fathers, approach them, and care for them with love. The problematic nature of Edgar McCoy is referring to is the decision that Edgar makes in the course of the play when the younger brother Edmund out of jealousy toward Edgar frames him claiming that their father thinks he has turned against him planning to kill him. This makes Edgar run away and stay hidden while his father suffers in the hands of his villain son Edmund. Edgar's decision to run away may make him look like a coward, but this decision might have some significance after all because it happens just after Lear has also been betrayed by his daughters, and maybe facing his father in such circumstances might have not been a good idea anyway. In Edmund's case, this moment allows him to fulfill his plan for revenge on Edgar and their father. Edgar's decision to run instead of facing his father to tell him the truth can be interpreted in various ways. For example, Cavell states, "Either he feels ashamed for not recognizing Edmund's mischief and for not trusting in his father and their bond in the first place; this makes him partly responsible for Gloucester's fate and he is aware of that" (284). Cavell's first explanation seems to be Edgar's reason to run away instead of facing his father and telling him the truth. First, he has trusted his bastard brother although he barely knew him. Second, he is the eldest son, certainly the one the father trusts the most. His action escalates the tension putting his and his father's lives in danger. Edgar makes the same mistakes that Cordelia makes toward her father. She also refuses to participate in the love test that her father has arranged between his daughters. The consequences

of her actions put her father in danger, and her being banished by her father allows her two villain sisters to mistreat their father and cast him out from his kingdom. But despite these mistakes, both Cordelia and Edgar end up doing what is right for their father, caring for and protecting them. When Gloucester is in a deplorable situation that Edmund puts him, Edgar approaches his father to protect him throughout his journey. Gaull also discusses these ideas on Edgar's attitudes toward Gloucester: "Edgar shows complete obedience to his father Gloucester regardless of how wrong he was when he banished Edgar. He puts a stop to his father's will to commit suicide, protected him and offered him protection in his tribulation. In the end, Edgar carefully controls the whole situation and shows beyond doubt to be the worthy successor of his father" (336). All these comments on Edgar might also have something to do with the Oedipus complex. In his case, we can assume that he may have been different from other children who usually resolve their Oedipus complex as they grow up. It is believed that the resolution of the Oedipus complex happens when the boy holds his father as a role model to acquire masculinity: he no longer has to fight him. Instead, he learns to be more like him. Considering Edgar's and Gloucester's behaviors in the play, we can assume the son looked up to his father as a role model as he is on good terms with his father than he is with his half-brother.

We can assume that Edmund's upbringing to be different from that of his older brother Edgar since he has been previously referred to as "The son by order of law", according to the social structure of Shakespeare's time. According to Chodorow, children without their respective parents would not have received a proper education which can help them grow up and behave properly in life. In the play Edmund is seen with bad behaviors such as lying, deceiving, and betraying his father and others for his gain. These flaws make him a bad character compared to Edgar who is considered a good character.

As Gloucester has revealed in a harsh way that Edmund is his bastard son, Edmund's case compared to Edgar's is different. Unlike Edgar who has no reason to rebel against his father because of the privileges he has, being the first born and the only legitimate son to become the heir of his father's property, Edmund lacks these privileges. As Cooley also discusses, "Edmund is not simply a younger brother, as a bastard, he is one step further removed from any 'legitimate' claim on the family's wealth and title" (341). As an illegitimate son, he is far away from claiming anything. However, Gloucester's son Edmund is likely to be the heir if something happens to Edgar or if the father changes his decision to give the legal rights to Edmund. Like Lear's family, for example, we see that despite Cordelia being the youngest daughter among the three, her father initially has offered the biggest part of his kingdom in front of her sisters.

Like all children with their need for emotional attachment from their parents, Edmund also needs his father's affection to feel loved and wanted in the family. His situation reminds us of Goneril and Regan in Lear's family. They also felt the same way with their father who also loved and showed his attention only to their youngest sister Cordelia. Unlike Edmund, Goneril and Regan are legitimate daughters, but as unloved children, they all have something in common: they all felt rejected, unloved, and ended up hating their fathers and siblings, leading them to destroy their families.

In the play *King Lear*, Edmund's behaviors can be assumed as the outcome of his unhappiness for being mistreated by his father. This is clearly reflected in the numerous soliloquies revealing his plan to change things for his sake.

As it's the law that Gloucester and other people see Edmund as a bastard he understands that he is not allowed to have the position Edgar has in the family; Edmund shows his frustration and his antagonism to this law in his soliloquy:

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. (1.2.1-5)

In these lines, Edmund shows clearly his rejection of this law he calls “a plague”, which takes away his father’s name, a noble title, and inheritance— the legal system giving the first born legitimate child the right to inherit everything the father owns. Being the younger son born out of wedlock, he finds himself ruled out of the family, which is why he despises this law and stands against it.

From the beginning of the play, Edmund is left with the rejection he faces from his father, an action that removes all his conscience leaving him obsessed with his quest to find himself a place in Gloucester’s family. His father’s behaviors make him feel that he is unloved and underappreciated; he blames him and his brother for his misfortune. Revenge and power appear to be the only things that he is obsessed with, which later makes him plot for the banishment of his brother so that he can be the only son his father has. The hatred toward his father and jealousy toward Edgar reveal his capacity for evil actions which is reflected in his ability for duplicity. We have seen in Lear’s family how far Goneril and Regan can go with their plot against their father and sister and how they all end up dying in the end. Edmund is also driven by

the same hatred, and he is ready to use everything to obtain his father's recognition, love, and attention that Edgar already has. His plan for his brother is reflected in his soliloquies:

Well then,

Legitimate Edgar, I must have your land.

Our father's love is for the bastard Edmund

As to the legitimate. Fine word legitimate!

Well, my 'legitimate', if this letter speed,

And my invention thrive, Edmund the base

Shall top the legitimate, I grow, I prosper:

Now, gods, stand up for bastards! (1.2.15-20)

These lines reflect Edmund's jealousy toward his half-brother. Calling his brother "legitimate Edgar" shows Edmund's envy for his brother's position involving legitimacy and for bearing his father's title, every single thing that exclusively goes to Edgar as the only heir. For his plot to chase his brother away, Edmund writes a letter in which he puts Edgar's intentions of betraying their father to frame him so that Gloucester will banish his legitimate son to be his father's only son; as he puts it, "his base shall top the legitimate" (1.2.20). Asking the "gods to stand for the bastards" can be seen as a distress call for Edmund; it shows how desperate he feels and how he wants to change the circumstance he is in. This distress call can also be seen as Shakespeare's

way of showing children's reality of being born outside of wedlock, claiming their rights to be accepted in society. Compared to other children we have seen in the play; Edmund is the most hopeless child with no one by his side. We might think of Goneril and Regan who also like Edmund were denied their father's love, but they had each other. But Edmund has no father by his side for comfort. Sears points out that "We need to review his case in detail to see that he, too, is best understood as a creature starved for love but incapable of giving love" (284). Edmund's inability to identify with his father left him with an emptiness that needs to be filled to feel loved, wanted, and connected with others. This desire to be loved is reflected in Edmund and Cornwall's meeting. While making his plan against his father, Edmund associates himself with Lear's daughter Regan and her husband the Duke of Cornwall, who he finds can help his cause and also protect him in his quest. In his soliloquy, Edmund says, "The Duke will be here to-night? The better! Best! This weaves itself perforce into my business" (14-35). Seeing the Duke as an ally, Edmund wants to be seen as his own son to replace his father whom he accused is helping the King. As the play continues, Edmund succeeds in earning Cornwall's trust: Cornwall offers Edmund his love as he knows that he has been longing for love and attachment. He tells Edmund that "I will lay trust upon thee, and thou shalt find a dearer father in my love." (3.5.26-26) Edmund's intention is to win Cornwall's favor by betraying his father Gloucester, but now Cornwall offers Edmund something more valuable, "a dearer father", who gives him the love that Edmund did not receive from his father. This is what Edmund has been seeking from the beginning from Gloucester, and now he has an opportunity to seize it with two hands. As McNeir points out, "As he [Edmund] loses one father he acquires another, for Cornwall, attracted to this young man so like himself." (McNeir 192) Any child in the same situation as Edmund would have looked for someone like their parent to rely on and to obtain the love and trust that their

biological parent denied them. Sears also discusses Gloucester's ignorance of his bastard son's need for love: "Because of his early insensitivity, Gloucester is unaware of the starvation for love which gnaws at Edmund, and so is unaware of Edmund's hatred of Edgar." (280) Feeling rejected by his father, Edmund makes his brother Edgar run away and also plots against his father, accusing him of treason for helping Lear, who is also banished by his daughters. At the end of the play Edgar also reminds Edmund of his illegitimacy, calling the place that Edmund comes from "dark and vicious" holding him accountable for their father's tragic misfortune. After defeating Edmund, Edgar tells him:

My name is Edgar, and thy father's son.

The gods are just, and of our pleasant vices

Make instrument to plague us:

The dark and vicious place where thee got

Cost him his eyes. (5.3.171-173)

In these lines, after defeating Edmund, who is mortally wounded, Edgar reveals himself to his half-brother as being his father's real son and reminds him his father got what he deserved for his adultery. Like his father's harsh words used against Edmund, Edgar also uses similar words "dark and vicious" while referring to the way that Edmund was born. For Edgar, with all the bad things that have happened in their family and to their father, he sees Edmund's birth to be a curse.

Edmund's romance with Lear's two daughters Goneril and Regan also shows his need for love, but this time with women. This act is seen by some critics as an opportunity for Edmund to obtain the power he is craving. As McNeir notes, "Edmund is typical opportunist and at the beginning his objectives are clear and relatively modest as he aspires only to Edgar's land. However, later he sees the chance to win much more and attempts to seize power through the marriage with Goneril or Regan." (McNeir 189) Going after the sisters for the power they have obtained from their father, might be a reason to side with them, but we can also consider his emotional needs because we are not told about Edmund's relationship with his mother or how long he has been with her. But like all sons, we can assume that he passes through the Oedipus complex. According to Chodorow, if an Oedipus complex is not successfully resolved, it can damage the young child's ability to transition into a new phase of development. This will lead the boys to develop unhealthy relationships with other people, especially with women (Chodorow 231). Applying this theory to Edmund, in his relations with Goneril and Regan, he does not know how to associate himself with others and is unable to treat women properly. His father never seemed to have played a role as a father in his life for him to acquire masculinity. In his interactions with Goneril and Regan, Edmund never expresses his love for any of them, and he only uses them to strengthen his position to obtain power. At the end of the play, Edmund's expression of his happiness after he realizes that he was loved by Goneril and Regan proves that he was thirsty for love. He expresses his sadistic joy by saying,

Yet Edmund was beloved.

The one the other poisoned for my sake

And after slew herself. (5.3.241-243)

The problem of illegitimacy and the absence of the mother cause trouble in Gloucester's family. Joining the family after being raised somewhere else makes things complicated for Gloucester because he does not know his illegitimate son as he knows his son Edgar. However, as an only parent for his two sons, Gloucester is guilty of the family tragedy too. In his role he has failed to play a proper role for his two sons. His negligence toward his illegitimate son has created hatred and jealousy in him, which eventually destroys their lives.

4 Conclusion

With the absence of mothers, we can see that Lear's and Gloucester's words and behaviors affect children's behaviors and actions. Each father's children as heroes and villains of the play have their own motives for their transformations leading them to face their own tragic end at the end of the play. In both Lear's and Gloucester's families, the mother's absence affects fathers and children both physically and psychologically.

This lack of emotional attachment is present in both parents' relationships with their least favorite children, and it is reflected in the children's reactions and in their inability to have a bond with the father. Yet, good relationship between the father and his favorite child who love each other unconditionally are also shown. Lear and Cordelia's natural love, as well as Gloucester and Edgar are noteworthy in the course of the play.

Although Cordelia is the play's heroine, she is to blame for some of the tragic things that happen to her family. Like her older sisters, she is a motherless daughter, but she has turned out to be a good person. Being the only daughter loved by her father, she was supposed to receive the biggest part of the kingdom but fails to play her part during the love test unable to please her father with satisfying remarks. Her pride, stubbornness, and lack of responsibility have made Lear disappointed causing him to banish her. She knew her sisters' true natures and bad intentions, but she still let her father fall into their trap, eventually causing everyone's death.

Edgar, the most genuine child in the play, like Cordelia is the favorite legitimate son. He turns out to be a good son capable of giving love and care for his father. He let himself be tricked by

his brother and take his place. However, Edgar stays hidden in disguise making no effort to explain the situation to his father, letting him fall into the trap of his bastard brother's hands.

Goneril and Regan growing up in the absence of the mother were left alone with their father, who behaves authoritatively toward them, which may have suppressed their feminine qualities. With a father who denied them his love and affection, they are robbed of their first-child privileges to be offered to their youngest sister Cordelia, which may have been the reason that their natures have changed completely. Unlike their younger sister, they have become villains who crave power. Lear's unfair treatment and his open preferential treatment of Cordelia also left them with a strong desire for attachment and love, which is reflected in their fight for Edmund. All these reasons cause the destruction of their family in the play.

Being a bastard and the younger son, Edmund is inferior to Edgar in the eyes of his father Gloucester and in the eyes of the society. Gloucester's degrading Edmund in his presence, calling him a whoreson shows how poorly he must have treated Edmund usually. These reasons may have transformed his nature, him wanting love and recognition, which is seen in his soliloquies. Desire to be loved is also reflected in his relationship with Cornwall, who offers his parental love and most distinctly in his realization that he was loved by Goneril and Regan.

In Lear's and Gloucester's families, the presence of wives and mothers in the lives of both fathers and children would have positively changed the relationships between fathers and their children. The wife's love and care for the husband may have prevented Lear's foolish love test causing him to banish Cordelia. With the mother's presence in children's lives, their hostility and aggression would not have gone to such an extent because they would have had each parent at their side to love them, guide them, comfort them, and strengthen their feminine qualities.

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Abstract

This paper examines the reasons for the conflict between the fathers, sons, and daughters in Shakespeare's tragedy *King Lear*. Shakespeare presents two families without mothers. Lear and Gloucester, the only parents in each family, fail in their responsibilities because of their favoritism toward one child and negligence toward others, an action affecting other children to have hostility toward their fathers and jealousy toward siblings. This paper investigates the mother's absence, the reason why Shakespeare removes them, and its consequences on the fathers' and children's lives. The paper examines these characters' minds from a psychoanalytic perspective, using Nancy Chodorow's psychoanalytic theories that discuss the early bond of the mother with her child and the roles she plays in her boy and girl child's lives. It also includes the discussion of the father's presence in the daughters' and sons' developmental and emotional lives. I argue that the mother's absence affects Lear's relationship with his daughters (Goneril, Regan, and Cordelia) and Gloucester's relationship with his sons (Edgar and Edmund). The mother's absence is the primary reason that causes the conflicts in the two families, leading the single fathers to favor one child and neglecting another who has no one to rely on to feel loved and wanted.

초록

논문은 셰익스피어의 「리어왕」에서 부(父)와 형제, 자매의 갈등의 원인을 심리학적으로 분석한다. 셰익스피어는 모(母)가 출현하지 않는 두 가족을 보여주는데 모의 부재가 부와 아이들과의 관계에 미치는 영향을 살펴본다. 본 논문은 낸시 초도로의 심리분석학의 이론들을 활용하여 아이의 어린 시절에 아이의 삶에 미치는 영향을 분석하고 부의 존재가 아이의 정서적 성장에 어떠한 영향을 끼치는지 논한다. 또한 부모의 존재가 딸들과 아들들의 정서적 발달에 미치는 심리적 영향을 설명하고, 모의 부재가 리어왕과 그의 딸들과의 관계 및 글라우스터와 그의 아들들의 관계에 미치는 영향을 논하는데, 모의 부재로 인하여 부가 한 자식에 대해서만 쏟은 사랑이 다른 자식들에게 사랑에 대한 갈구와 심리적 상처의 원인으로 작용하고 결국 두 가정의 파탄을 초래한다고 분석하고 있다.