

**CHAPTER IV**  
**ANALYSIS PLOT THROUGH THE CHARACTERS'S CONFLICT**  
**IN KING LEAR BY WILLIAM SHAKESPEARE**

In this chapter, the writer presents the analysis of her study on the characters's conflict and the development of plot through the conflict in *King Lear* by William Shakespeare.

**41 The Character's Conflict In *King Lear***

**41.1 The External Conflict Of The Characters**

In external conflict, there maybe conflicts between man and man, between man and society, between man and environment, between man and nature, and between man and God or the universe. (Dietrich, 1974:?)

In *King Lear* there are mainly external conflicts of man against man namely , King Lear against Cordelia, King Lear against Kent, King Lear against Goneril and Albany, Edmund against Edgar and Gloucester, Goneril against Albany, etc. Beside that, there is conflict of man against environment, but the writer does not include this conflict because this conflict is not too significant in *King Lear*.

**41.1.1 King Lear Against Cordelia**

King Lear was the king of Britain. In his old age, he chose to retire and divide up his kingdom into three. But he declared that his daughters must be wed first before being given the land. He asked his daughters the extent of their love for him. The two oldest ones, Goneril and Regan, both flatter him with praise and are rewarded generously with land. Lear's youngest and most beloved daughter, Cordelia, refused to flatter her father, going only so far as to say that she loved him as much as a daughter should. The following is the quotation:

CORDELIA : Nothing, my lord

KING LEAR : Nothing!

CORDELIA : Nothing

KING LEAR : Nothing will come of nothing: speak again

CORDELIA : Unhappy that I'm, I cannot heave into my mouth: I love your majesty according to my bond; nor more nor less.

KING LEAR : How, how, Cordelia! Mend your speech a little, lest it may mar your fortunes.

CORDELIA : God my lord, you have begot me, bred me: I return those duties back as are right fit, obey you, love you, and most honour you. Why have my sisters husbands, if they say they love you all? haply. When I shall wed, that lord whose hand must take my plight shall carry half my love with him, half my care and duty: sure, I shall never marry like my sisters, to love my father all.

(Act 1, scene 1)

Those conversations prove that Cordelia loves his father so much and she does not believe her, because King Lear does not know how Cordelia loves him.

#### **41.1.2 King Lear Against Goneril And Albany**

When King Lear stayed in Goneril's castle, Goneril behaved unpleasantly toward the king, it became even worse and worse. One day, she said to him that his attendants were too many. She suggested that half as many soldiers would be plenty. Lear was very shocked and very angry. Lear cried when he heard his daughter's words, and cursed her for being so cruel and ungrateful.

GONERIL : Never afflict yourself to know the cause; but let his disposition have that scope that dotage gives it.

KING LEAR : What, fifty of my followers at a clap! within a fortnight!

ALBANY : What's the matter, sir?

GONERIL : Life and death! I am ashamed that thou has. Power to shake my manhood thus; that these hat tears, which break from me perforce, should make the e worth them. Blasts and fogs upon thee! The untended woundings of a father's curse pierce every sense about thee! Old fond eyes, be weep this cause again, I'll pluck ye out, and cast you, with the waters that you lose, to temper clay. Yea, it is come to this? Let is be so: yet have I left a daughter., who, I am sure, is kind and comfortable: when she shall hear this of thee, with her nails she'll flay thy wolvis visage. Thou shalt find that I'll resume the shape which thou dost think I have cast off forever: thou shalt, I warrant thee.

(Act 1, scene IV).

As supporting evidence of those quotations above, the author also obviously reflects on Goneril come to her father and his prepare to quarrel with his father, she complain about the king's behavior, and she also says that he needs to reduce the size of his retune.

#### 4.1.1.3 King Lear against Regan and Cornwall

Lear arrived at Gloucester's castle, seeking refuge from Goneril's cruelty and expecting a warm greeting from Regan. Instead, he found himself ignored and his trusted messenger, Kent, in stocks, totally humiliated, he saw this treatment as a "violent outrage" that is "worse than murder". He demanded that Regan and Cornwall come out and greeted him, but when they emerge, they received the King coldly. It can be justified in the following quotation;

REGAN : Good sir, no more; these are unsightly tricks: return you to my sister

KING LEAR : [Rising] never, Regan: she hath abated me of half my train; look'd black upon me ; struck me with her tongue, most serpent-like, upon the very heart: all the stored vengeance of heaven fall on her ingrateful top! strike her young bones, you taking airs, with lameness!.

CORNWALL : Fie, sir, fie!

KING LEAR : You nimble lightnings, dart your blinding flames into her scornful eyes! Infect her beauty, you fen-suck'd fogs, drawn by the powerful sun, to fall and blast her pride!

REGAN : O the liest gods! So will you wish on me, when the rash mood is on

KING LEAR : No, Regan, thou shalt never have my curse: thy tender-hefted nature shall not give thee o'er to harshness: her eyes are fierce; but thine do comfort and not burn. 'tis not in thee to grudge my pleasures, to cut off my sizws, and in conclusion to oppose the bolt against my coming in: thou better know'st the offices of nature, bond of childhood, effects of courtesy, dues of gratitude; thy half o' the kingdom hast thou not forgot, wheren I thee endow'd. Good sir, to the purpose.

KING LEAR : Who put my man I' the stcoks?

CORNWALL : What trumpet's that?

REGAN : I know't, my sister's this approves her letter, that she would soon be here.

(Act II, scene IV)

From the quotation above, we can conclude that King Lear further at the sight of his messenger in the stocks and finds it hard to believe that his daughter and son in law could have inflicted such shame. Lear has Kent freed and sends him into the castle with a message to Regan and Cornwall, insisting that they come out to greet him.

#### 4.1.1.4 King Lear Against Regan And Goneril

King Lear did not believe that Regan meant to be as unkind to him as Goneril had been. Lear wildly cursed and threatened Goneril and Regan when the nights became, dark and stormy, with thunder lightning and rain. It can be seen in the following quotation;

KING LEAR : I prithee, daughter, do not make me mad: I will not trouble thee, my child; farewell we'll no more meet, no more see one another: but yet thou art my flesh, my blood, my daughter; or rather a disease that's in my flesh, which I must needs call mine: thou art a boil, a plague-sore, an embossed carbuncle, in my curropted blood. But I'll not chide thee; let shame come when it will, I do not call it: I do not bid the thunder-bearer shoot, nor tell tales of thee to high-judginng jove: mend when thou canst; be better at thy leisure: I can be patient; I can stay with Regan, I and my hundred knights.

REGAN : Not altogher so: I look'd not for you, nor am provided for your fit welcome, give ear, sir, to my sister; for those that mingle reason

with your passion must be content to think you old, and so but she knows what she does.

KING LEAR : Is this well spoken?

REGAN : I dare avouch it, sir: what fifty followers? Is it not well? What should you need of more? Charge and danger speak gain st so great a number? How, in one house, should many people, under two commands, hold amity? Tis hard; almost impossible.

GONERIL : Why might not you, my lord, receive attendance from those that she calls servants or from mine?

REGAN : Why not my lord? If then they chanced to slack you. We could control them. If you come to me, for now I spy a danger, I entreat you to bring but five and twenty: to no more will I give place or notice.

KING LEAR : I gave you all.

(Act II, scene IV)

When the storm is heard as Lear, followed by the Fool and Kent, rushes out into the wild, dark night. As the storm builds up, the two merciless daughters comment heartlessly over the desperate situation in which they have placed their helpless father.

#### 4.1.1.5 King Lear Against Kent

In the next external conflict in the drama, Edmund had Cordelia murdered in prison, in the presence of her father. Lear killed the man who was sent to murder her.

Lear carried the dead Cordelia in his arm and grieved over Cordelia.

KING LEAR : A plague upon you, murderers, traitors all! I might have saved her; now she's gone forever! Cordelia, Cordelia! Stay a little. Ha ! what is't thou say'st? her voice was ever soft, gentle, and low, an excellent thing in woman. I kille'd the slave that was a-hanging thee.

Captain : Tis true, my lords, he did

KING LEAR : Did I not, fellow? I have seen the day, with my good biting falchion I would have made them skip: I am old now, and these same crosses spoil me. who are you? Mine eyes are not o'the best: I'll tell you straight.

KENT : If fortune brag of two she loved and hated, one of them we behold.

KING LEAR : This is a dull sight. Are you not Kent?

KENT : The same, your servant Kent: where is your servant Caius?

KING LEAR : He's good fellow, I can tell you that: he'll strike, and quickly too: he's dead and rotten.

KENT : No, my good lord; I am the very man.

(Act V, scene III)

King Lear says to Kent, he is very repent about his said to Cordelia last ago. He confused who will loved him when ho old and mine eyes are not on the best, because the young daughters was dead.

In Act I scene I there is another conflict King Lear's internal conflict between Kent.

When King Lear decided not to give the land to Cordelia, no one helped her. Only one man dared to speak to the King in her defense. This was the Earl of Kent. The Earl of Kent tried to convince Lear to reconsider, but Lear refused then banished Kent for acting traitorously by supporting Cordelia. Kent thought he had done his duty by warning King Lear, and he accepted the punishment calmly, it is stated as follows:

KENT : Royal Lea, whom I have ever honour'd as my king, loved as my father, as my master follow'd as my great patron thought on in my prayers.....

KING LEAR : The bow is bent and draw, make from the shaft.

KENT : Let it fall rather, though the fork invade the region of my heart: be Kent unmannerly, when Lear is made. What with thou do, old man?. Think's thou that duty shall have dread to speak, when power to flattery bows? To plainness honour's bound, when majesty stoops to folly. Reverse thy doom; and, in thy best consideration, cheque this hideous rashnees: answer my life my judgment, thy youngest daughter does not love thee least; nor are those empty-hearted whose low sound reverbs no hollowness.

KING LEAR : Kent, on thy life, no more.

KENT : My life I never held but as a pawn to wage against thy enemies; nor fear to lose it., thysafety beinng the motive.

KING LEAR : Out of my sight!

KENT : See better, Lear: and let me still remain the true blank of thine eye.

KING LEAR : Now, by Apollo,.....(Act 1, scene 1)

King Lear is very repent, when he has power or when he is king of Britain, he not believe with his daughter Cordelia and he says to Cordelia to go out from his kingdom. Now he is very repent because he knows if his young daughter very loves him.

#### **4.1.1.6 Cordelia Against Doctor**

Cordelia was portrayed as a model of spiritual beauty in her compassion for her tormented, old father. She has heard about his deranged state and worried that he might be die from grief over his mistreatment at the hands of her sisters. She had totally forgiven Lear for rejecting her for her guiles nature. She had coma to Britain to heal the king and restored his sanity and power, not to invade, conquer, or gain power for herself. It can be seen in the following quotation;

Doctor : There is means, madam: our foster-nurse of natire is repose, the which he lacks; that to provoke in him, are many simples operative, whose power will close the eye of anguish.

CORDELIA : All blest secrets, all you unpublish'd virtues of the earth, spring with my tears! Be aidant and remediate in the good man's distress! Seek, seek for for him; lets his ungovern'd rage dissolve the life that wants the means to lead it.

Messenger : News, madam; the Britishpowers are marching hitherward.

CORDELIA : 'Tis known before; our preparation stands in expetation of them. O dear father, it is thy business that I go about; therefore great Francemy mourning and important tears hath pitied, no blown ambision doth our arms incite, but love, dear love, and our aged father's right: soon may I hear and see him!

(Act IV, scene IV)

Cordelia hears that Lear is wandering about in a deranged state of mind and she is very afraid that grief will kill him. She has sought the help of a doctor, who advise that health. She gives orders to her soldiers that they should look for Lear and bring him to her.

#### **4.1.1. 7 Regan And Cornwall Against Gloucester And Edmund**

Cornwall and Regan arrived at Gloucester's castle. They had come for a visited in order to avoid received Lear at their own castle. They condemned Edgar's treachery, the news of which had already reached them. Since Edgar was Lear's godson, Regan attributed Edgar's lawlessness to Lear's bad influence. Edmund further added that Edgar was a part of the riotous behavior of the king's rebellious

knights. Cornwall praised Edmund's filial love and loyalty. Edmund humbly replied that he was only acting of duty. It is explained in quotation:

CORNWALL : How now, my noble friend! Since I came hither, which I can call but now, I have heard strange news.  
REGAN : If it be true, all vengeance comes too short. Which can pursue the offender. How dost, my lord?  
GLOUCESTER : O, madam my old heart crack'd!  
REGAN : What, did my father's godson seek your life? He whom my father named? Your Edgar?  
GLOUCESTER : O, lady, lady, shame would have it hid!  
REGAN : Was he not companion with the riotous knights that tend upon my father?  
GLOUCESTER : I know not, madam: 'tis too bad, too bad.  
EDMUND : Yes madam, he was of that consort.  
REGAN : No marvel, then, though he were ill affected: 'tis they have put him on the old man's death, to have the expense and waste of his revenues. I have this present evening from my sister been well inform'd of them; and with such cautions, that if they come to sojourn at my house, I'll not be there.  
CORNWALL : Nor, I, assure thee, Regan. Edmund, I hear that you have shown your father a child-like office.  
EDMUND : 'T was my duty, sir.

(Act II, scene I)

This shows that, Cornwall and Regan very afraid when they are arrive at Gloucester's castle and Gloucester says, if her father have bad influence from his ill, she wants help in trying to settle the tensions between her sister and her father.

#### 4.1.1.8 Regan Against Gloucester And Cornwall

When Regan cruelly told Gloucester that it is Edmund who turn him in and that his son truly hated him. Without tried to offer any excuses for his misjudgment, he assumed the burden of guilt and prays for Edgar's well being. He still had faith in the morality of the world and believes that evil would be punished. The quotation below shows the evidence of it.

GLOUCESTER : Naughty lady, these hairs, which thou dost ravish from my chin, will quicken, and accuse thee: I am your host: with robbers' hands my hospitable favours you should not ruffle thus. What will you do?  
CORNWALL : Come, sir, what letters had you late from France?

REGAN : Be simple answerer, for we know the truth.  
 CORNWALL : And what confederacy have you with the traitors late footed in the kingdom?  
 REGAN : To whose hands have you sent the lunatic king? Speak.  
 GLOUCESTER : I have a letter guessingly set down, which came from one that's of a neutral heart, and not from one opposed.  
 CORNWALL : Cunning.  
 REGAN : And false.  
 CORNWALL : Where hast thou sent the king?  
 GLOUCESTER : To dover  
 REGAN : Wherefore to dover? Wast thou not charged at peril-  
 CORNWALL : Wherefore to dover? Let him first answer that.

(Act III, scene VII)

Regan will give be simple answer, when she gives a letter from the France and Gloucester has a letter guessingly to France.

#### 4.1.1.9 Regan Against Oswald

Regan has planned the murder of her husband, Albany; his death will make her a widow and free her to marry Edmund. But according to Goneril, the two-face, amoral Edmund had already pledged himself to marry Goneril, even though he had told Regan that he loved her. The statement above can be seen in the following quotation;

REGAN : I know your lady does not love her husband; I sure of that: and at her late being here she gave strange oeillades and most speaking looks to noble Edmund. I know you are of her bosom.  
 OSWALD : I, madam.  
 REGAN : I speak in understanding; you are; I know't: therefore I do advise you, take this note: my lord is dead; Edmund and I have talk'd; and more convenient is he for my hand than for your lady's: you may gather more. If you do find him, pray you, give him this; and when your mistress hears thus much from you, I pray, desire her call her wisdom to her. So, fare you well. If you do chance to hear of that blind traitor, preferment falls on him that cuts him off.  
 OSWALD : Would I could meet him, madam! I should show what party I do follow.  
 REGAN : Fare thee well.

(Act IV, scene V)

Regan have planned to poison her husband because she believes, if her husband loves with Goneril. She says to Oswald to make plan, how she can poison her husband and Oswald says to make a party in her castle.

#### 4.1.1.10 Goneril Against Albany

Albany is the strong character, filled with moral courage to do what is right. First he argued with Goneril accused her of filial ingratitude and warned her that heaven would send its vengeance upon her. She called him a Coward, showing her contempt for her “mild husband” she despises the fact that he is compassionate, humane and morally upright. He told her, “O Goneril! You are not worth the dust, which the rude wind blows, in your face”. We can prove it in quotation below;

- GONERIL : I have been worth the whistle.  
ALBANY : O Goneril! You are not worth the dust which the rude wind blows in your face. I fear your disposition: that nature, which contemns its origin, cannot be berdor'd in itself; she that herself will sliver and disbranch from her material sap, perforce must wither and come to deadly use.
- GONERIL : No more; the text is foolish.  
ALBANY : Wisdom and goodness to the vile seem vile: filths savour but them solves. What have you done? Tiger, not daughters, what have you perform'd? a father, and a gracious aged man, whose reverence even the head-lugg'd bear would lick, most barbarous, most degenerate! Have you madded. Could my good brother suffer you to do it? A man, a prince, by him so benefited! If that the heavens do not their visible spirits send quickly down to tame these vile offences, it will come, humanity must perforce prey on itself, like monsters of the deep.
- GONERIL : Milk-liver'd man! That bear'st cheek for blows, a head for wrongs; who hast not in thy brows an eye discerning thine honour from thy suffering; that not know'st fools do those villains pity who are punish'd ere they have done their mischief. Where's thy drum? France spreads his banners in our noiseless land; with plumed helm thy slayer begins threats; whiles thou, a moral fool, sit'st still, and criest 'alack, why does he so?'
- ALBANY : See thyself, devil! Proper deformity seems not in the fiend so horrid as in woman.

(Act IV, scene II)

Albany enters and openly accuses his wife of currently and filial ingratitude. He is sure that Goneril's deeds will bring the vengeance of heaven upon her. Although Goneril protests. Albany is unmoved, which greatly angers her.

In Act V scene III there is another conflict Goneril's internal conflict between Goneril and Albany.

When Goneril was jealous over Edmund's attention to Regan, Goneril poisoned her and then stabbed herself. The quotation below shows the evidence of it.

ALBANY : Stay yet; hear reason. Edmund, I arrest thee on capital treason; and, in thin attaint, this gilded serpent.

Pointing to Goneril

For you calim, fair sister, I bar it in the interest of my wife: 'tis she is sub contracted to this lord, and I, her husband, contradict your bans. If you will marry, make your loves to me, my lady is be spoken.

GONERIL : An interlude!

ALBANY : Thou art arm'd, Gloucester: let the trumpet sound: if none appear to prove upon thy head thy heinous, manifest, and many treasons, there is my pledge;

Throw inn down a glove

I'll prove it on thy heart, ere I taste bread, thou art in nothing less than I have here proclaim'd thee. Sick, o, sick!

GONERIL : If not, I'll ne'er trust medicine.

EDMUND : There's my exchange:

(Act V, scene III)

This conversation reflect that Goneril poison her sister Regan because she jealous over Edmund's attention to Regan. In her jealousy over Edmund, Goneril poisoned Regan. Causing the illness seen earlier. Goneril then stabs herself, joining her sister in death.

#### **4.1.1.11 Goneril Against Oswald**

Goneril was in a bad temper, for she had discovered that Lear had struck her steward, Oswald, for castigating the King's fool. She complained about Lear's fits

of violence and unruly behavior of his knights. She wanted any excuse to quarrel openly with her father. It is explained in this quotation;

GONERIL : Did my father strike my gentleman for chiding of his fool?  
OSWALD : Yes, madam.  
GONERIL : By day and night he wrongs me; every hour he flashes into one gross crime or other, that sets us all at odds: I'll not endure it: his knights grow riotous, and himself upbraids us on every trifle. When he returns from hunting, I will not speak with him; say I sick; if you come slack of former services, you shall do well; the fault of it I'll answer.  
OSWALD : He's conning, madam; I hear him.  
Horns within  
GONERIL : Put on what weary negligence you please, you and your fellows; I'll have it come question: if he dislike it, let him to our sister, whose mind and mine, I know, in that are one, not to be over-ruled. Idle old man, that still would manage those authorities that he hath given away! Now, by my life, old fools are babes again; and must be used with cheques as flatteries, - when they are seen abused. Remember what I tell you.  
OSWALD : Well, madam.

(Act I, scene III)

When Goneril pretending to be sick, Goneril refuses to speak with Lear upon his return from the hunt and instructs Oswald to treat the king's men with sullen indifference. Goneril is planning to write to Regan about their next course of action concerning their father.

#### 4.1.1.12 Edmund Against Edgar And Gloucester

Edmund against told Edgar that their father was displeased with him and also that Cornwall thought he is working with Albany against him. Edmund urges Edgar to flee from the castle. He convinced Edgar that he should pretend to attack him, which Edgar does. When Edmund was sure that Gloucester had seen the attack, he told Edgar to escape quickly; again the trusting Edgar follows the instruction. It can be seen to the following quotation:

EDGAR : I am sure on't, not a word. I hear my father copming: pardon me: in cunning I must draw my sword upon you draw; seen to defend

yourself; now quit you well. Yield: come before my father. Light, ho, here! Fly, brother. Torches, torches! So, farewell.

Exit Edgar

Some blood drawn on me would begot opinion

Wounds his arm

Of my more fierce endeavour: I have seen drunkards do more than this sport. Father, father: stop, stop! No help?

Enter Gloucester, and servants with torches

GLOUCESTER : Now, Edmund, where's the villain?

EDMUND : Here stood he in the dark, his sharp sword out, mumbling of wicked charms, conjuring the moon to stand auspicious mistress.\_

GLOUCESTER : But where is he?

EDMUND : look, sir, I bleed.

GLOUCESTER : Where is the villain, Edmund?

EDMUND : Fled this way, sir. When by no means he could....

GLOUCESTER : Pursue him, ho! Go after.

(Act II, scene I)

Based on the statements above, Gloucester's sight, Edmund inflicts a surface wound on his own arm and loudly claims that Edgar has injured him. He tells his father that Edgar was angry because he would not go along with the plot to kill Gloucester.

#### 4.1.1.13 Edmund Against Gloucester

When Gloucester expressed his horror over the "unnatural dealing" of Lear's daughters and his concern for the king, he resolved to resort secretly to all that he could right the wrongs done to Lear. Gloucester's feeling revealed that he was a truly decent human being; the deceitful Edmund, who was now planned to overcome his father, just too easily duped him. We can prove it in the quotation below;

GLOUCESTER : Alack, alack, Edmund, I like not this unnatural dealing. When I desire their leave that I might pity him, they took from me the use of mine own house; charged me, on pain of their perpetual displeasure, neither to speak of him, entreat for him, nor any way sustain him.

EDMUND : Most savage and unnatural!

GLOUCESTER : Go to; say you nothing. There's a division betwixt the dukes; and a worse matter, than that: I have received a letter this night; 'tis dangerous to be spoken; I have locked the letter in my closet: these injuries the king now bears will be revenged home; there's part of a power already footed: we must incline to the king. I will seek him, and privily relieve him: go you and maintain talk with the duke, that my charity be no: of him perceived: if he ask for me. I am ill, and gone to bed. Though I die for it, as no less is threatened me, the king my old master must be relieved. There is some strange thing toward, Edmund; pray you, be careful.  
(Act III, scene III)

Gloucester talks to Edmund about latest developments in the kingdom. He has received a secret letter containing information about the French invasion of Britain. He also expresses his concern about the hostility between the dukes.

#### 4.1.1.14 Edmund Against Regan

Albany, now a representative of good, clearly states that his only intention in battle is to repel the French invaders; his plan was to make sure that Lear and Cordelia were protected. Edmund was a sharp contrast to him. He showed himself to be an opportunistic, double-dealing manipulator, who encouraged both Goneril and Regan's affections for him. As the sisters vie for his love, Edmund schemes for his future. He wanted to make sure that Albany was killed, either by Goneril or in battle. The statement above can see in the following quotation:

EDMUND : Know of the duke if his last purpose hold, or weather since he is advised by aught to change the course: he's full of alteration and self-reproving: bring his constant pleasure.

To a Gentleman, who goes out

REGAN : Our sister's man is certainly miscarried.

EDMUND : 'Tis to be doubted, madam.

REGAN : Now, sweet lord, you know the goodness I intend upon you: tell me-but truly-but then speak the truth, do you not love my sister?

EDMUND : In honour'd love.

REGAN : But have you never found my brother's way to the forfended place?

EDMUND : That thought abuses you.

REGAN : I am doubtful that you have been conjunct and bosom'd with her, as far as we call hers.

EDMUND : No, by mine honour, madam.  
 REGAN : I never shall endure her: dear my lord, be not familiar with her.  
 EDMUND : Fear me not: she and the duke her husband!

(Act V, scene I)

Regan has made Edmund the general of her forces. She speak to Edmund about her love for him, but she also quotations him about Goneril. Edmund denies any interest in her and protests undying love and loyalty to Regan. Regan still warns him about the guile of her sister.

#### 4.1.1.15 Oswald Against Kent

Kent, the messenger from Lear was incensed that Oswald carried a messenger from the impudent Goneril to the sister, Regan. He insulted Oswald by calling him, “A knave, a rascal, an eater of broken meats; a base, proud, shallow, beggarly, three-suited”. Oswald did not recognize Kent in his disguise, messenger. Oswald, seeming cowardly, refuses to fight. On being questioned about his violence, Kent speaks boldly and bluntly. It can be seen is the following quotation;

OSWALD : Good dawning to thee, friend: art of tis house?  
 KENT : Ay,  
 OSWALD : Where may we set our horses?  
 KENT : I' the mire  
 OSWALD : Prithee, if thou lovest me, tell me.  
 KENT : I love thee not  
 OSWALD : Why, then, I care not for thee  
 KENT : If I had thee in Lipsbury pinfeld, I would make thee care for me.  
 OSWALD : Why dost thou use me thus? I know thee not.  
 KENT : Fellow, I know thee.  
 OSWALD : What dost thou know me for?  
 KENT : A knave; a rasca!; an eater of broken meats: a base, proud, shallow, beggarly, thee-suited, hundred-pound, filthy, worsted-stocking knave; a lily-livered, action-taking knave, a whoreson. Glass-gazing, super-serviceable finical rogue; one-trunk-inheriting slave; one that wouldst be a bawd, in way of good service, and art nothing but the composition of a knave, beggar, coward, pandar, and the son and heir of a mongres bitch: one whom I will beat into clamorous whining, if thou deniest the least syllable of thy addition.  
 OSWALD : Why, what a monstrous fellow art thou, thus to rail on one that is neither known of thee nor knows thee!

KENT : What a brazen-faced varlet art thou, to deny thou knowest me! Is it two days ago since I tripped up thy heels, and beat thee before the king? Draw, you rogue: for, though it be night, yet the moon shines; I'll make a sop o' the moonshine of you: draw, you whorson cullionly barber-monger, draw.

(Act II, scene II).

Oswald, not recognizing Kent, greets him, Kent wanting a quarrel, replaces offensively. Oswald is startled by the stranger's rudeness and tells Kent that he does not know him. Kent replies that he knows him as a contemptuous person and delivers a scathing list of epithets that prove too much for Oswald.

#### 4.1.1.16 Kent Against Gentlemen

The Gentlemen's description prepared the audience for the next scene in which Lear was being ravaged by storm. The Gentleman hints that there was a threat to Lear's sanity as he "strives in his little world of man to out scorn/the to-and-fro conflicting wind and rain." At least the devoted fools with the king, trying to protect his master and improve his spirits, as can be seen below;

KENT : Who's there, besides foul weather?

Gentleman : One minded like the weather, most unquietly

KENT : I know you, where's the king?

Gentleman : Contending with the fretful element: bids the winds blow the earth into the sea, or sweep the curled water 'bove the main, that things might change or cease; tears his white hair, which the impetuous blasts, with eyeless rage, catch in their fury, and make nothing of: strives in his little world of man to out-score the to-and-fro-conflicting wind and rain, this night, where in the cub-drawn bear would couch, keep their fur dry, unbonneted he runs, and bids what will take all.

KENT : But who is with him?

Gentleman : None but the fool: who labours to out-jest his heart-struck injuries.

KENT : Sir, I do know you; and dare, upon the warrant of my note, commend a dear thing to you. There is division, although as yet the face of it be cover'd with mutual cunning, 'twixt Albany and Cornwall; who have-as who have not, that their great stars throned and set high?-servants, who seem no less, which are to France the spies and speculation intelligent of our state; what hath hath been seen, either in snuffs and packings of the dukes, or the hard rein which both of them have borne against the old kind king; or something deeper, whereof perchance these are but

furnishings; but, true it is, from France there comes a power into this scattered kingdom; who already, wise in our negligence, have set their feet in some of our best ports, and are at point to show their open banner. Now to you: if on my credit you dare build so far to make your speed to do, you shall find some that will thank you, making just report of how unnatural and bemadding sorrow the king hath cause to plain. I am a gentleman of blood and breeding; and, from some knowledge and assurance, offer this office to you.

(Act III, scene I)

It shows that, Kent and Gentleman, they are both searching for Lear. The Gentleman states that the king is wandering about in nature's fury, he is accompanied by the Fool, who is trying his best to keep the desolate king's spirits up. Kent changes the subject and talks about the disturbances that are now occurring since Lear has given away the kingdom to his daughters.

In Act III scene I there is another conflict Kent's internal conflict between he and Gentleman.

When Kent turned the conversation to the trouble that brew in England. He rails against the conspiracy hatched by Goneril, Regan, and their husbands and hopes that Cordelia might overcome them. The younger daughters had been kept abreast of what is happening to her father; she was fully aware of the horrid conduct of her sisters, Goneril and Regan. It can be seen to the following quotation:

Gentleman : I will talk further with you.  
KENT : No, do not. For confirmation that I am much more than my outward, open this purse, and take what it contains. If you shall see Cordelia, - - as fear not but you shall, - - show her this ring; and she will tell you who your fellow is that yet you do not know. Fie on this storm! I will go seek the king.  
Gentleman : Give me your hand: have you no more to say?  
KENT : Few words, but, to effect, more than all yet; that, when we have found the king, - in which your pain that way, I'll this, - - he that first lights on him holla the other.

(Act III, scene I)

There is also a rumor that Cordelia and her husband, the French King, have landed in Britain in order to lead an invasion. Kent asks the Gentleman to travel to

Dover to find out if there is truth to the rumor. He gives him a ring to give to Cordelia if she is in Dover, it will identify that the Gentleman is a messenger from Kent.

In Act IV scene III there is another conflict Kent's internal conflict between he and Gentleman.

Kent informed the Gentleman who was an insane Lear had arrived in Dover. Amidst his ranting and raving, he sometimes remembered that he banish the kind Cordelia. Although he would love to see her, his "burning shame detains him from Cordelia". After his explanation, Kent sent the Gentleman to attend to the king. Kent himself would remain in hiding, for one "dear cause" yet remains undone. The quotation below shows the evidence of it;

KENT : Was this before the king return'd?  
Gentleman : No  
KENT : Well, sir, the poor distressed Lear's I' the town; who sometimes, in his better tune, remembers what we are come about, and by no means will yield to see his daughter.  
Gentleman : Why, good sir?  
KENT : A sovereign shame so elbows him; his own unkindness, that stripp'd her from his benediction, turn'd her to foreign casualties, gave her dear rights to his dog-hearted daughters, these things sting his mind so venomously, that burning shame detains him from Cordelia.  
Gentleman : Alack, poor gentleman.  
KENT : Of Albany's and Cornwall's powers you heard not?  
(Act IV, scene III)

The scene reveals that Lear has arrive in Dover in a state of near insanity. In his few lucid moments, he bemoans the fact that he has banished Cordelia and longs to see her even Though he is too ashamed too face her. The emphasis on Cordelia to foreshadow that she will eventually take control of the situation and help her father.

#### **4.1.1.17 Edgar Against Gloucester**

Edgar told to his father about gaining control over his emotions in the face of adversity and standing strong. He finally convinced his father to come away with him to seek safety, as can be seen below;

EDGAR : Here, father, take the shadow of this tree for you good hest; pray that the right may thrive: I'll bring you comfort.  
GLOUCESTER : Grace go with you, sir!  
EDGAR : Away, old man; give me thy hand; away! King Lear hath lost, he and his daughter ta'en: give me thy hand; come on.  
GLOUCESTER : No farther, sir; a man may rot even here.  
EDGAR : What, in ill thoughts again? Men must endure their going hence, even as their coming hither; ripences is all; come on.  
GLOUCESTER : And that's true teo.

(Act V, scene II)

The finally, Edgar returns to Gloucester and announces that Cordelia's army has lost the battle and that Lear and Cordelia have been taken prisoners. Realizing his father is also in imminent danger, he tries to lead his father away. Gloucester loses hope and sinks into despair, speaking of suicide.

#### **4.1.2 Internal Conflict Of The Characters**

Internal conflict happens between man and himself. Dietrich said that a conflict may variously be a physical, moral, psychological, intellectual, or spiritual content between antagonistic forces-between man and man, between man and society, between man and environment, between man and nature, between man and god or the universe and any of these may be an externalized projection of inner conflict between man and himself.

This study will focus on discussing the internal conflict-taking place within King Lear internal conflict, Cordelia internal conflict, King Lear internal conflict concerning Cordelia, King Lear internal conflict concerning Kent, King Lear Internal Conflict concerning Edgar, Goneril internal conflict concerning King Lear, Edgar internal conflict, and Gloucester internal conflict.

#### 4.1.2.1 King Lear's Internal Conflict Concerning Cordelia

When King Lear asked his three daughter, he faced an internal conflict inside him self, because, he got an answer that he would not hear from his beloved daughter. He made assure that Cordelia's answer was wrong. In fact, Cordelia gave the same answer to Lear father and this answer made King Lear really angry to her. It can be seen to the following quotation;

KING LEAR : How, how, Cordelia! Mend speech a little, lest it may mar your fortunes.  
CORDELIA : Good my lord, you have begot me, bread me, loved me: I return those duties back as are right fit, obey you, love you, and most honour you, why have my sisters husbands., if they say they love you all? Haply, when I shall carry half my love with him, half my love with him, half my care and duty: sure, I shall never marry like my sisters, to love my father all.  
KING LEAR : But goes thy heart with this?  
CORDELIA : Ay, good my lord.  
KING LEAR : So young, and so untender?  
CORDELIA : So young, my lord, and true.  
KING LEAR : Let it be so; thy truth, then, be thy dower: for, by the sacred radiance of the sun, the mysteries of hecate, and the night; by all the operation of the orbs from whom we do exist., and cease to be; here I disclaim all my paternal care, propenquity and property of blood, and as a stranger to my heart and me hold thee, from this, forever. The barbarous scythian, or he that makes his generation messes to gorge his appetite, shall to my bosom be as well neighbour'd pitied, and relieved, as thou my sometimes daughter.

(Act I, scene I)

From the quotation above, we can conclude that, King Lear does not believe about Cordelia's says, Cordelia says, she very love him, but King Lear do not care about Cordelia, so that Cordelia very cry about King Lear result. Lear grows more enraged. Then, much to the dismay of the others, the king curses Cordelia and head her.

In Act IV scene VII and Act V scene III there is another conflict about King Lear's internal conflict concerning Cordelia.

The next internal conflict could be seen when King Lear met Cordelia after several times. At first, he could not recognize Cordelia and he thought that someone was

trying to trick him because the voice was like Cordelia's voice. When King Lear was sure that the young lady was his daughter who has been sent away without land and money, he became afraid that she would love him.

CORDELIA : Sir, do you now me?  
KING LEAR : You are a spirit, I know: when did you die?  
CORDELIA : Still, still, far wide!  
Doctor : He's scarce awake: let him alone awhile.  
KING LEAR : Where have I been? Where am I? Fair daylight? I am mightily abused. I should e'en die with pity, to see another thus. I now not what to say. I will not swear these are my hands: let's see; I feel this pi prick. Would I were assured of my condition!  
CORDELIA : O loo upon me, sir, and hold your hands in benediction o'er me: no sir, you must not kneel.

(Act IV, scene VII)

According to the statement above, King Lear meets Cordelia, and then Cordelia said to King Lear, what he still remembers with his young daughter, but King Lear is very ashamed because last year he does not believe with Cordelia's words. Cordelia says to King Lear what he still says to Cordelia.

CORDELIA : We are not the first who with best meaning, have incurr'd the worst. For thee, oppressed King, am I cast down; my self could else out-frown false fortune's frown. Shall we not see these daughters and these sisters?  
KING LEAR : No, no, no, no! come, let's away to prison: we two alone will sing like birds in the cage: when thou dost ask me blessing, I'll kneel down, and ask of thee forgiveness: so we'll live, and pray, and sing, and tell old tales, and laugh at gilded butterflies, and hear poor rogues talk of court news; and we'll talk with them too. Who loses and who wins; who's in and who's out; and take upon's the mystery of things as if we were out, in a wall'd prison, packs and sects of great ones, that ebb and flow by the moon.

(Act V, scene III)

It shows that, Lear thinking he may still be asleep, reassures himself that he is awake by pricking his body with his fingers. Cordelia still kneeling before him, asks him to bless her, with remorse and humility, Lear kneels with his daughter, whom he now recognizes.

In Act I scene I there is another conflict about King Lear internal conflict concerning Cordelia.

The other conflict happened when King Lear asked Cordelia to go out from his kingdom. He loved youngest daughter very much but his anger to her defeated his love to Cordelia. He said that Cordelia was not his daughter anymore and he decided that he would not see her again, as can be seen below;

KING OF FRANCE : Bid farewell to your sisters.  
CORDELIA : The jewels of our father, with wash'd 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. Use well our father: to your professed bosoms I commit him but yet, alas, stood I within his grace, I would prefer him to a better place. So, farewell to you both.  
REGAN : Prescribe not us our duties.  
GONERIL : Let your study be to content your lord, who hath received you at fortune's alms. You have obedience scanted, and well are worth the want that you have wanted.  
CORDELIA : Time shall unfold what plaited cunning hides: who cover faults, at last shame them decides. Well may you prosper!  
KING OF FRANCE : Come, my fair Cordelia.

(Act I, scene I)

This shows that, King Lear said to Cordelia to go out from his kingdom because he believed, his young daughter not love him but love his land. Cordelia turns to her two older sisters and warns them to treat their father well. Her entreaties however fall on deaf ears. Goneril and Regan immediately begin their plotting.

#### **4.1.2.2 King Lear Internal Conflict Concerning Goneril And Regan**

This scene describes Lear's tormented state of mind. Only the fool and a Gentleman accompanied him as he traveled toward the castle of Regan. Having lost all power and wealth that he had as a king, his mind was beset with regrets and a fear for the future. He begged to the Almighty, "O, let me not be mad, not mad, sweet heaven!" as the fool comments on Lear's strange behavior, his humor acts as a counterpoint to the

king's state of mind. He particularly mocked Lear's foolishness in giving away his power to his daughters and expecting Regan to behave better than Goneril. As can see as follow;

KING LEAR : Why. What canst thou tell, my boy  
Fool : She will taste as like this as a crab does to a crab. Thou canst tell why one's nose stands 'I the middle on's face?  
KING LEAR : No  
Fool : Why, to keep one's eyes of either side's nose; that what a man cannot smeele out, he may spy into.  
KING LEAR : I did her wrong- -  
Fool : Canst tell how an oyster makes his sheel?  
KING LEAR : No  
Fool : Nor I either; but I can tell why a snail has a house.  
KING LEAR : Why?  
Fool : Why, to put his hesd in; no to give it away to his daughters, and leave his horns without a case.  
KING LEAR : I will forget my nature. So kind a father! Be my horses ready?  
Fool : Thy asses are gone about 'em. The reason why the seven stars are no more than seven is a pretty reason.  
KING LEAR : Because they are not eight?  
Fool : Yes, indeed: thou wouldst make a good fool.  
KING LEAR : To take't again perforce! Monster ingratitude!  
Fool : If thou wert my fool, nuncle, I'd have thee beaten for being old before thy time.  
KING LEAR : How's that?  
Fool : Thou shouldst not have been old tili thou hadst been wise.  
KING LEAR : O, let me not be mad, not mad, sweet heaven keep me in temper:  
I would not be mad!

(Act I, scene V)

Based on the statement above, Lear is on his way to Regan's castle at Gloucester, accompanied by the Fol. He has sent the disguised Kent a head to announce condition, asking seemingly foolish questions that elicit a laugh from the king, but the bantering soon descends into self reproach and despair as the king realizes tha5t he may be mad.

#### 4.1.2.3 King Lear's Internal Conflict Concerning Kent

This scene is powerful in its presentation of a varied set of emotions that the King experiences and it is linked to the play in which Lear, all-powerful and imperious, exiles his most beloved daughter, wrongly accusing her of infidelity. By the end of this scene, the king finds himself outcast and powerless. Because of his foolish attempt to divest himself of responsibility yet retain the crown, Lear had contributed to his own demise, as can be seen below:

KING LEAR : What's he that hath so much thy place mistook to set thee here?  
KENT : It is he and she; your son and daughter.  
KING LEAR : No.  
KENT : Yes.  
KING LEAR : No, I say.  
KENT : I say, yes.  
KING LEAR : No, no, they would not.  
KENT : Yes, they have.  
KING LEAR : By jupiter, I swear, no.  
KENT : By juno, I swear, ay.  
KING LEAR : They durst not do't; they could not, would not do;t: 'tis worse than murder, to do upon respect such violent outrage: resolve me, with all modest haste, which way thoumights deserve, or they impose, this usage, coming from use.

(Act II, scene IV)

This shows that, Lear has Kent freed and sends him into the castle with a message to Regan and Cornwall, insisting that they come out to greet him. When the couple relents and emerges, their greeting is cold and distant, causing Lear further pain.

In Act III scene II there is another conflict about King Lear's internal conflict concerning Kent.

There is howling wind, relentless rain, clapped of thunder, and bolt of lightning, all of which seem to excite Lear more. In the brief silence between two thunderbolts, he cries out loudly, "I am a man, more sinned against, than sinning". The quotation below shows the evidence of it.

KENT : Alas, sir, are you here? Things that love night lve not such nights as these; the wrathful skies gallow the very wanderers of the

dark, and make them keep their caves: since I was man, such sheets of fire, such bursts of horrid thunder, such groans of roaring wind and rain, I neverf remember to have heard: man's nature cannot carry the affliction nor the fear.

**KING LEAR** : Let the great gods, that keep this dreadful pother o'er our heads, find out their enemies now, tremble, thou wretch, that hast within thee undivulged crimes, unwhipp'd of justice: hide thee, thou bloody hand; thou perjude, and thou simular man of viture that art incestuous: caitiff, to pieces shake, that under covert and convenient seeming hast practised on man's life: close pent-up guilts, rive your concealing continents, and cry these dreadful summoners grace. I am a map more sinn'd against than sinning.  
(Act III, scene II)

Kent enters, looks at the raving Lear, and bemoans the fate of the helpless, old king he listens as Lear rambles on about humanity and it is folly, self-deception, and false values. Kent tries to reason with the king and pleas with him to seek shelter.

In Act III scene IV there is another conflict about King Lear's internal conflict concerning Kent.

When Lear clearly expressed the nature of his torment. Although he feels miserable from the storm outside, it is nothing when compared to the storm that rages inside him. He feels totally betrayed by his daughters, Goneril and Regan, and his totally disgusted by their ingratitude. In spite of his deep emotions, Lear tried to restrain himself, for he was very fearful of insanity; he told himself to "weep no more" and claims that he would endure, as can be seen below:

**KENT** : Here is the place, my lord; good my lord, enter: the tyranny of the open night's too rough for nature to endure.

**KING LEAR** : Let me alone.

**KENT** : Good my lord, enter here.

**KING LEAR** : Wilt break my heart?

**KENT** : I had rather break mine own. Good my lord, enter.

**KING LEAR** : Thou think'st 'tis much that this contentious strom invades us to the skin: so 'tis to thee; but where the greater malady is fix'd, the lesser is scarce felt. Thou'ldst shun a bear; but if thy flight lay toward the raging sea, thou'ldst meet the bear I' the mouth. When the mind's free, the body's delicate: the tempest in my mind doth from my senses take all feeling else save what beats there. Filial

ingratitude!! is it not as this mouth should tear this hand for  
lofting food to't? but I will punish home: no, I will weep no more.  
In such a night to shut me out! Pour on; I will endure. In such a  
night as this! O Regan, Goneril! your old kind father, whose frank  
heart gave all, - - o, that way madness lies; let me shun that; no  
more of that.

(Act III, scene IV)

This shows that, the returns to Lear and his suffering with Kent and the Fool. The king finds a novel that can provide some protection he tells the Fool to enter first, thinking of others before himself. He also thinks about the contrasts between this modest novel and the splendor of his court; amazingly, he knows seems to despise all of the pomp and regality that he endured as the king.

#### 4.1.2.4 King Lear's Internal Conflict Concerning Edgar

Lear's imaginary trial, with him in the seat of judgment, is a flashback to the beginning of the play when he judged his three daughters and founded Cordelia lacking. Now he was attempted to rectify his actions in his own mind by bringing Goneril and Regan, the ones he trusted, to justice for their misdeed. Lear, in his search for understanding, wants to know, "is there any cause in nature that makes these hard hearts?" Edgar, still in disguise, is very touched by Lear's ramblings and realized the king's plight was even worse than his own. Unable to hide his sorrow for Lear, he fears that my tears to take his part so much, they mar my counterfeited.

KING LEAR : And hee's another, whose warp'd looks proclaim what store her heart is made on. Stop her there! Arms, arms, sword, fire! corruption in the place! Faise justicer, why hast thou let her 'space?  
EDGAR : Bless thy five wits!  
KENT : O pity! Sir, where is the patience now, that thou so oft have boasted to retain?  
EDGAR : My tears begin to take his part so much, they'll mar may counterfeiting.

KING LEAR : The tittle dogs and all, tray, blanch, and sweet-heart, see, they bark at me.

EDGAR : Tom will throw his head at them. Avaunt, you curs! Be thy mouth or black or white, tooth that poisons if it bite; mastiff, grey-hound, mongrel grim, hound or spaniel, brach or lym, or bobtail tike or trundle-tail, tom will make them weep and wail; for, with throwing thus my head, dogs leap the hatch, and all are fled. Do de, de, de, sessa! Come to wakes and fairs and market-towns. Poor tom, thy horn is dry.

KING LEAR : Then let them anatomize Regan; see what breeds about her heart. Is there any cause in nature that makes these hard hearts?

(Act III, scene VI)

This conversation reflects that, left to his agony. Lear dwells on his mistreatment. He conjures up a mock trial of Goneril and Regan, where he sits in judgment and tries his older daughters for their cruelty towards their father.

In Act IV scene VI there is another conflict about King Lear's internal conflict concerning Edgar.

When Lear enters covered flowers and herbs. On seeing the pitiful sight of the old king. Edgar exclaims, 'O ruin'd piece of nature'. Lear was truly a caricature of his former crazy. Upon seeing Gloucester, Lear remarks: "ha! Goneril with a white beard!" fooled by appearance earlier in the play, he no longer trusts his own vision. We can prove it in quotation below:

KING LEAR : No, they touch me for coining: I am the king himself.

EDGAR : O thou side-piercing sight!

KING LEAR : Nature's above art in that respect. There's your press-money. That fellow handles his bow like a crow-keeper: draw me a lothier's yard. Look, look, a mouse! Peace, peace; this piece of toasted cheese will do't. there's my gauntlet; I'll prove t on a giant. Bring up the brown bills. O, well flown, bird! I' the clout, I' the clout: hewgh! Give the word.

EDGAR : Sweet marjoram.

KING LEAR : Pass.

GLOUCESTER : I know that voice.

KING LEAR : Ha! Goneril, with a white beard! They flattered me like a dog; and told me I had white hairs in my beard ere the black ones were there. To say 'ay' and 'no' to every thing that I said! - 'ay' and

'no' too was no good divinity. When the rain came to wet me once, and the wind to make me chatter; when the thunder would not peace at my bidding; there I found 'm there I smelt 'em out. Go to, they are not men ' their wordst they told me I was every thing; 'tis a lie, I am not ague-proof.

GLOUCESTER : The trick of that voice I do well remember: s 't not the king?  
(Act IV, scene VI)

Lear enters the scene wearing flowers on his head. Although his mind seems completely gone, there is still a hint of sanity in his incoherent ravings. He imagines that he s king again. He pretends that he is collecting soldiers for his army in order to take revenge on this rotten world.

#### 4.1.2.5 Cordelia's Internal Conflict Concerning King Lear

When Lear asked, "what can you say to draw a third more opulent than your sisters?" Cordelia replied, "Nothing". She then adds, "I love your majesty according to my bond, no more nor less". This blunt, honest rippled infuriates Lear. After asked her once again to reveal her love in words, Cordelia explained that she would not. We can prove it in quotation below;

CORDELIA : then poor Cordelia! And yet not so; since, I am sure, my love's more richer than my tongue.

KING LEAR : To thee and thine hereditary eve; remain this ample third of our tair kingdom; no less in space, validity, and pleasure, than that conferr'd on Goneril. Now, our joy, although the last, not least; to whose young love the vines of France and milk of Burgundy strive to be interest'd; what can you say to draw a third more opulent than your sisters? Speak.

CORDELIA : Nothing, my lord.

KING LEAR : Nothing!

CORDELIA : Nothing.

KING LEAR : Nothing will come of nothing: speak again.

CORDELIA : Unhappy that I am, I cannot heave my heart into my mouth: I love your majesty according to my bond; nor more nor less.

KING LEAR : How, how, Cordelia! Mend your speech a little, lest it may mar your fortunes.

CORDELIA : Good my lord, you have begot me, bred me loved me: I return those duties back as are right fit, obey you, love you, and most

honour you. Why have my sisters husbands, if they say they love you all? Haply, when I shall wed, that lord whose hand must take my plight shall carry half my love with him, half my care and duty: sure, I shall never marry like my sisters, to love my father all.

KING LEAR : But goes thy heart with this?

CORDELIA : Ay, good my lord.

KING LEAR : So young, and so untender?

CORDELIA : So young, my lord, and true.

(Act I, scene I)

It shows that, Cordelia said to king Lear, that she very love him not love his money and land, but King Lear not believe. He still strong with his reasons, he not give good respond about Cordelia's says.

#### 4.1.2.6 Goneril's Internal Conflict Concerning King Lear

In the scene, the study found Lear's internal conflict. He realized that Cordelia's opinion about her sister was right. When Lear stayed with Goneril and Regan, he know's that he was wrong. Goneril and Regan showed their evil intenions. He soon found out how little Goneril loved him and now he had no power.

GONERIL : Not only, sir, this your all-licensed fool, but other of your insolent retinue do hourly carp and quarrel; breaking forth in rank and not-to-be endured riots. Sir, I had hough, by making this well know unto you, to have found a safe redress; but now grow fearful, by what yourself too late have spoke and done. That you protect this course, and put it on by your allowance; which if you should, the fault which, in the tender of a wholesome weal, might in their working do you that offence, which else were shame, that then necessity will call discreet proceding.

Fool

For, you trow, nuncle, the hedge-sparrow fed the cuckoo, that it's had it head bit off by it young. So, out went the candle, and we were left darkling.

KING LEAR : Are you our daughter?

(Act I, scene IV)

King Lear shock when he knows if Goneril and Regan not love him but love his money, so King Lear very angry in his anger, Lear curses Goneril of sterility. Invoking the goodness to suspend thy purpose, if thou drawls intend to make this creature fruitful.

#### 4.1.2.7 Edgar's Internal Conflict

When Edgar's disguised as poor, naked wretch was a foreshadowing of Lear's future exile and madness. His description of beggars highlights the belief that many of the poor are possessed by spirits and therefore, are numb to pain. Edgar however, was not numb. He feels miserable and admits, "Edgar I nothing am". Condemned as an outlaw disinherited by his own father, Edgar feels useless; he thought he no more than a shadow of his former self. It can be justified in the following quotation;

EDGAR : I heard myself proclaim'd: and by the happy hollow of a tree  
escape yhe hunt. No port is free; no place, that guard, and most  
unusual vigilance, does not attend my taking. Whiles I may  
'scape, I will preserve myself: and am bethought to take the  
basest and most poorest shape that ever penury, in contempt of  
man, brought near to beast: my face I'll grime with filth; blanket  
my loins: elf all my hair in knots; and with presented nakedness  
out-face the winds and persecutions ot the sky. The country gives  
me proof and precedent of bedlam beggars, who, with roaring  
voices, strike in their numb'd and mortified bare arms pins,  
wooden pricks, nails, sprigs of rosemary; and with this horrible  
object, from low farms, poor pelting villages, sheep-cotes, and  
mills, sometimes with lunatic bans, sometimes with prayers,  
enfore their enarity. Poor turiygod! Por tom! That's something  
yet: Edgar I nothing am.

(Act II, scene III)

Edgar enters and delivers a soliloquy about his present plight. Since his father has declared him an outlaw, he must hide from his pursuers. He decides to

disguise himself as a poor beggar named Tom in order to protect himself from recognition. Edgar describes his disguise in details and the exits.

#### 4.1.2.8 Gloucester's Internal Conflict

Gloucester was embittered by his fate and said, "as flies to wanton boys are we to the Gods/ they kill us for their sport". But in his misery, Gloucester had a new identification with humanity, much like Lear. Still unaware that the beggar was his son, he hand over his purse to him in generosity. We can prove it in quotation below;

GLOUCESTER : He has some reason, else he could not beg, I the last night's storm I such fellow saw; which made me think a man a worm; my son came them scarce friends with him: I have heard more since. As flies to wanton boys, are we to the gods. They kill us for their sport.

EDGAR : How should this be? Bad is the trade that must play fool to sorrow, angering itself and others,-bless thee, master!

GLOUCESTER : Is that the naked fellow?

Old man : Ay, my lord.

GLOUCESTER : Then, prithee, get thee gone; if for my sake, thou wilt o'ertake a mile or twain, I' the way toward dover, do it for ancient love; and bring some covering for this naked soul, who I'll entreat to lead me.

Old man : Alack, sir, he is mad.

GLOUCESTER : 'Tis the time' plague, when madmen lead the blind. Do as I bid thee, or rather do thy pleasure; above the rest, be gone.

Old man : I'll bring him the best 'parel that I have, come on't what will.

(Act IV, scene I)

In his beggar's garb, he is no longer troubled by the contempt that society heaps on him. Then on old man leads Gloucester in front of Edgar. At the sight of his blinded father, Edgar's optimist breaks down. The feels tremendous pity for his father and knows that his own misfortunes are nothing in comparison to Gloucester's anguish.

In Act III scene IV there is another conflict about Gloucester internal conflict against himself.

Gloucester's concerned springs out of his own unhappiness. Like Lear, he had banished the wrong offspring and suffers at the hands of Edmund, just as Lear suffers at the hand of Regan and Goneril. He can truly empathize with the king's misery, for he was miserable himself, as show when he said, "thou sayest that the king grows mad; I'll tell thee, friend, I'm almost myself. The grief's has half-crazed my wits". We can prove it in quotation below;

KING LEAR : Let me ask you one word in private.

KET : Importune him once more to go, my lord; his wits begin to unsettle.

GLOUCESTER : Canst thou blame him?

Storm still

His daughters seek his death: ah, that good kent! He said it would be thus, poor banish'd man; thou say'st the king grows mad; I'll tell thee, friend, I am almost mad myself: I had a son, now outlaw'd from my blood; he sought my life, but lately, very late: I loved him, friend; no father his son dearer: trurh to tell thee, the grief hath crazed my wits. What a night's this! I do beseech your grace,- -

(Act III, scene IV)

Gloucester shocked and deeply moved at the pitiful plight of the king. He knows that it is filial ingratitude that has driven Lear into this state of misery. Since he has suffered filial ingratitude himself, Gloucester identify closely, with the king.

In Act IV scene I there is another conflict about Gloucester internal conflict against himself.

Gloucester, driven to the edge of sanity, state," I stumbled when I saw". It was a referenced to his figurative blinded when he could actually saw; he was unable to view the truth of his son's hearts and misjudged them both foolishly. His figurative blinded led him to stumble- - to make the mistake of accepted Edmund and banished Edgar. Now that he was a literally blind, he longs for Edgar, not

realize he was at hand. He dreamt of touch his son once again and said, “might I but live to see thee in my touch, I’d say have eyes again”. Gloucester’s pain and misery is great, just like the pain and misery felly by Lear, who also misjudged his off spring. We can prove it in quotation below;

GLOUCESTER : Away, get thee away; good friend, be gone: thy comforts can do me no good at all; thee they may hurt.  
Old man : Alack, sir, you cannot see your way.  
GLOUCESTER : I have no way, and therefore want no eyes; I stumbled when I saw: full oft ‘tis seen, our means secure us, and our mer defects prove our commodities. O dear son Edgar, the food of thy abused father’s wrath! Might I but live to see thee in my touch, I’d say I had eyes again!  
Old man : How now! Who’s there?  
EDGAR : O gods! Who is’t can say ‘I am at the worst’? I am worse than e’er I was.  
Old man : ‘tis poor mad Tom.  
EDGAR : And worse I may be yet: the worst is not so long as we can say ‘this is the worst’.  
Old man : Fellow, where goest?  
GLOUCESTER : Is it beggar-man.

(Act IV, scene I)

The finally, still disguised as the filthy began Tom, Edgar tries to be optimistic and cheerful. He says that it is better to be openly despised than to be openly flattered and secretly despised.

## **4.2 The Development Of Plot Through The Conflict**

In every drama, novel, short stories have structure of plot. In King Lear the structures of plot are as follows;

### **4.2.1 The Beginning**

In the beginning, the play introduces the two worlds of Lear and Gloucester, showing their position in life, their relations with their families and with one another,

and their basic characters. It is clearly intentional that the worlds of both Lear and Gloucester are very similar. They are both secure about the power that they wield, but lack the wisdom to see their children for what they were.

#### **4.2.2 The Rising Action**

Begins when Lear misjudges his children, giving the kingdom to Regan and Goneril and banished Cordelia. In a similar manner, Gloucester misjudged Edmund and Edgar, gives his estate to Edmund and banishes Edgar. As a result of their error I judgment, both men suffer greatly. Lear was treated unmercifully by both of his daughters who refuse to welcome him in their homes and who strip him of his army, his dignity, and his power. In a similar manner, Edmund abuses and tortures Gloucester. The following is the quotation:

King Lear was the king of Britain. In his old age, he chose to retired and divide up his kingdom into three. But he was declared that his daughters must first be wed before being given the land. He asked his daughters the extent of their love for him. The two oldest, Goneril and Regan, both flatter him with praise and are rewarded generously with land. Lear's youngest and most beloved daughter, Cordelia, refused to flatter her father, going only so far as to say that she loved him as much as a daughter should.

And then when King Lear decided not to give the land to Cordelia, no one helps her. Only one man dared to speak top the king in her defense. This was the Earl of Kent. The Earl of Kent tried to convinced Lear to reconsider, but Lear refused then banished Kent for acting traitorously by supporting Cordelia. Kent though he had done his duty by warning King Lear, and he accepted the punishment calmly.

When King Lear in Goneril's castle, Goneril behave unpleasantly toward the king, even it become worse and worse. One day, she said to him that his attendant was too many. She suggested that half, as many soldiers would be plenty. Lear was very shocked and very angry. Lear cried when he heard his daughter words, and cursed her for being so cruel and ungrateful.

Edmund against tells his half-brother that their father was displeased with him and also that Cornwall thinks he was working with Albany against him. Edmund urges Edgar to flee from the castle. He convinced Edgar that he should pretended to attack him, which Edgar does. When Edmund was sure that Gloucester had seen the attack, he told Edgar to escape quickly; again the trusting Edgar follows the instruction.

#### **4.2.3 The Climax**

The climax occurs when Lear is driven to insanity by the cruelty of his daughters, and his emotional rage was symbolized by the violent storm that surrounds him. The storm, in turn, became a symbol of the universe that has become disordered and chaotic in the hands of power-hungry people, such as Edmund, Goneril, and Regan. In a similar manner, Gloucester is physically blinded by the cruelty of his son. The darkness in which he must live is symbolic of man's ignorant and misguided existence.

#### **4.2.4 The Falling Action**

The falling action centers the search of Lear and Gloucester for redemption. Both men accept the wrong that they have done, came to a new compassion for humanity, and are allowed to again meet the children they have banished and be forgiven. As a result, they both die with some measure of peace. Unfortunately, their errors in judgment lead to a totally tragic conclusion. Cordelia, Regan, Goneril and Edmund are

all dead. Of all the children of Gloucester and Lear only Edgar was left to bring order out of the chaos.

In the drama, Edmund had Cordelia murdered in prison, in the presence of her father. Lear killed the man who was sent to murder her. Lear carried the dead Cordelia in his arm. Lear grieves over Cordelia.

The next it can be seen when King Lear met Cordelia after several times. At first, he could not recognize Cordelia and he thought that someone was trying to trick him because the voice was like Cordelia's voice. When King Lear was sure that the young lady was his daughter who has been sent away without land and money, he became afraid that she would love him.

#### **4.2.5 The Resolution**

In the resolution, both protagonists are able to redeem themselves to some degree by acknowledged their grave errors and accepted the forgiveness of the generous Cordelia and Edgar. The protagonists are dead all.