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**THEME IN SHAKESPEARE'S "KING LEAR"**  
(Tema dalam karya *Shakespeare "King Lear"*)

**Mustafa**

Balai Bahasa Ujung Pandang  
Jalan Sultan Alauddin / Tala Salapang Km 7 Makassar 90221  
Telp. (0411)882401, Mobile 04117306273, Fax. (0411)882403  
Pos-el: mustafa\_noer@yahoo.com  
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**Abstrak**

*Makalah ini mengisahkan tentang seorang raja di Inggris Raya yang akan membagikan kekuasaannya kepada para ahli warisnya (ketiga putrinya) berdasarkan kadar cinta yang dimiliki untuk ayahnya dengan melakukan tes mengekspresikan cintanya kepada ayah dengan kata-kata cinta. Makalah ini bertujuan untuk meneliti tema "King Lear" dalam penerapan tentang kadar cinta putri-putri Lear kepada orang tuannya (Raja Lear). Bagaimanakah tema cerita yang ditampilkan oleh Shakespeare dalam mengembangkan cerita ini sehingga dapat hidup dan disenangi oleh para penikmat karya sastra dan juga menjadi salah satu karya terbesar drama tragedi Shakespeare hingga saat ini. Shakespeare telah berhasil dengan baik dalam mengejawantahkan terhadap peran para pelaku cerita, dan penyusunan sebuah wacana drama yang lengkap. Ia dengan teliti meletakkan dasar hidup manusia dalam seluruh proses dramanya dengan menempatkan konflik dan cinta di antara para pelaku cerita.*

**Kata kunci:** *cinta, pengabdian, penghianatan*

**Abstract**

This paper examines concerning an aging pagan king of ancient Briton, seeks to divide his kingdom among his daughters and their suitors according to a test of how well they can express their love in words. The aim of this paper is to examine theme in Shakespeare's "King Lear" in applying love value of Lear's daughters to their father (King Lear). How Shakespeare develops this theme so that it can be alive and pleased by all readers of literary work as well as becoming one of the biggest in Shakespeare's "tragedy" until now. Shakespeare has treated all characters very successfully by making them play out their roles and make a complete dramatic unity. He keenly put human life in the whole process of his drama mainly by putting down love and conflict among those characters.

**Key words:** love, devotion, conspiracy.

## **1. Introduction**

Love is affectionated feeling of someone to another person and also his idealism. Love occurs on the relationships between the persons of the opposite sex (eros). Love needs the things such as attachment, caring, intimacy, openness, honesty, and forgiveness. Love causes someone feels happy and sad. Love influences someone to reach his or her goals.

In this era, it seems love values as a gift from God which is proper to be taken care of having no longer be considered to be taken care of and thankfulness. Saw in human life around, many behavior less civilized, not care about norms as within reason civilized human being, for example; the young generation has no longer respect to one who is older, more in serious condition parent kill their child and so do on the contrary; father rapes his daughter, and so does son rape his mother. That is the reason, the writer chosen "King Lear" by William Shakespeare as an object because in "King Lear" described betrayal, faithfulness, affection, and hate tragically story. The writer is interested in analyzing "King Lear" to explore the reality of love widely inspired Shakespeare's works. At least, he can realize and apply love values in his life.

Based on explanation above, the writer intends to analyze one of work's William Shakespeare as an object my paper is Theme in William Shakespeare's "King Lear".

This study tries to uncover love values in "King Lear" and the main question to answer is what types of theme reflect in "King Lear"? In the relation to the problem statements, the regards objective of the paper is to examine the theme reflected in "King Lear".

This paper is expected useful to be information about literary values in

Shakespeare's "King" Lear and it also can be supplement result of the paper about literary that interested in England Literature in general and England drama in particular. The writer hopes by reading theme in Shakespeare's "King Lear" can become the guidance in bailing a lot of educative life experience to more wise in deciding a problem. Like what told by William Shakespeare in his winged word "be one word with deed, and deed with word".

## **2. Review of Related Literature**

### **2.1 Drama**

Why we study drama? Because through drama we can become anyone, anywhere, and at anytime. By understanding drama we can learn to understand anyone, anywhere and anytime. Plays often capture the essence of a culture or a group within that culture. They reveal the attitudes and opinions of their day.

Dramas are performed in various media: theatre, radio, film, and television. Drama is often combined with music and dance: the drama in opera is sung throughout; musicals include spoken the dialogue and songs; and some forms of drama have regular musical accompaniment (melodrama and Japanese Nō, for example). In certain periods of history (the ancient Roman and modern Romantic) dramas have been written to be read rather than performed. In improvisation, the drama does not pre-exist the moment of performance; performers devise a dramatic script spontaneously before an audience (Wikipedia, 2007).

The three types of drama composed in the city of Athens were tragedy, comedy, and satire. The origins of Athenian tragedy and comedy are far from clear, but they began (and continued to be)

as a part of the celebrations of the god Dionysus, which were held once a year. Every year three authors were chosen to write three dramas, and one satyr play each. Similarly, five authors were also chosen to write three comedies and a satire play each. Each tragedy tetralogy was then performed in 3 successive days, and on the last day the 5 comedies competed. All the plays were played in the Dionysus theatre in Athens, and the best author for both tragedy and comedy was chosen.

In the middle Ages, drama in the vernacular languages of Europe emerged from religious enactments of the liturgy. Mystery plays were presented on the porch of the cathedrals or by strolling players on feast days. These again evolved into tragic and comic forms, depending on the theme. The first truly secular plays in Europe were historical plays, celebrating the lives of historical or legendary kings, these combined the functions of entertainment and propaganda.

Drama is a literary composition involving conflict, action crisis and atmosphere designed to be acted by players on a stage before an audience. This definition may be applied to motion picture drama as well as to the traditional stage.

All literature representations of life the most direct and the most vivid is acted drama. The reader of novel, short story, or narrative poem must reconstruct in his own mind the background, the characters, the plot, as these are suggested to his imagination by the symbols on the printed page. The spectator at a play, however, sees a section of life moving in lively action before it. Event a drama which is read and not seen except in the mind's eye in more vivid, if properly understood, than any other form of story, because the dialogue makes it easy for the reader to imagine characters talking as in life, and

going through real actions. (Watt and Munn, 1932:1)

Drama is the most natural of the arts, being based on one of the most fundamental of the human and animal faculties, the faculty of imitation. It is through imitation that animals learn to fight, climb, hunt; it is through imitation that human children learn to talk and to perform a great number of complicated human functions.

## **2.2 Elements of Drama**

Most successful playwrights follow the theories of playwriting and drama that were established over two thousand years ago by a man named Aristotle. In his works the Poetics Aristotle outlined the six elements of drama in his critical analysis of the classical Greek tragedy Oedipus Rex written by the Greek playwright, Sophocles, in the fifth century B.C. The six elements as they are outlined involve: Thought/Theme/Ideas; Action or Plot; Characters; Language; Music; and Spectacle.

### **1) Thought/theme/ideas**

What the play means as opposed to what happens (the plot). Sometimes the theme is clearly stated in the title. It may be stated through the dialogue by a character acting as the playwright's voice. Or it may be the theme is less obvious and emerges only after some study or thought. The abstract issues and feelings that grow out of the dramatic action.

### **2) Action/plot**

The events of a play; the story as opposed to the theme; what happens rather than what it means. The plot must have some sort of unity and clarity by setting up a pattern by which each action initiating the next rather than standing alone without connection to what came before it or what follows. In the plot of a play, characters are involved in conflict that has a pattern of movement. The action and movement in

the play begins from the initial entanglement, through rising action, climax, and falling action to resolution.

Plot as one of the most important aspects in a drama is the skeleton of a story. It is said that because it arranges all incidents (or events) happen in drama and it is also called the structure of a drama.

Plot does not necessarily include physical action; the plot of a story may occur in the mind of a character, mental action. Aristotle defines the parts of the story as; (1) beginning, the initial action of a situation, often the problem that has to be solved is introduced, (2) middle, the part of the story that shows the hero's attempts to solve the problem, and (3) ending, the natural result of what has happened in the middle; at this point the hero either succeeds or fails at solving the problem (Kubis and Howland, 1990).

Like Aristotle, Jones (1968:32) illustrates the diagram of plot as follows:

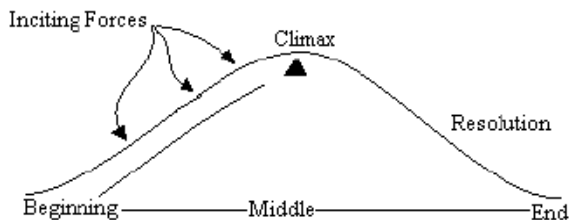


Figure 1. The diagram of plot

The events of a play; the story as opposed to the theme; what happens rather than what it means. The plot must have some sort of unity and clarity by setting up a pattern by which each action initiating the next rather than standing alone without connection to what came before it or what follows. In the plot of a play, characters are involved in conflict that has a pattern of movement. The action and movement in the play begins from the initial entanglement, through rising action, climax, and falling action to resolution.

### 3) Characters

These are the people presented in the play that are involved in the perusing plot. Each character should have their own distinct personality, age, appearance, beliefs, socio economic background, and language.

Characters in fiction vary greatly, depending on the roles they play in the story. Some are represented superficially, others are known in great depth, as layer after of psychological complexity is revealed. "Characters are fictitious creations and thus the dramatist and the novelist may both be judged regarding to their ability in the art of characterization. And more says that most plays have central motivates and in general these are the giant human emotions which motivate most people in real life such as hope for reward, love, fear of failure, revenge, greed, etc" (Reaske, 1966:40).

Related statement above, Sumardjo (1984:132) expresses that a character's personality in the drama can be known by analyzing the character in four stages as show below.

- (1) Physical appearance. In this case, we need to know whether the character is a male or female, how old he/she, his/her physical form, his/her skin color, etc.
- (2) Social degree. This includes his/her job, religion, family, economical condition, and environmental.
- (3) Psychological condition. This stage is the most important part of a person's personality. The figure's characteristic can seen from his/her action, feeling, thought, ways of taking decision, whatever he/she likes or dislike.
- (4) Moral condition. A figure's moral can be known when he or she is facing critical moments and we can know whether the figure is a traitor,

a hypocrite, a hero, or an honest one from his/her deed.

In analyzing characters, our central task is delineating and describing the character's development within the play. It is the most importance to understand the way in which the major characters change- or if they do not change, why they do not change in the course of the play. The best way to analyze the development is proceeding logically and chronologically through the events of the play.

### **2.3 William Shakespeare's Life**

William Shakespeare was born in April of 1564. There is no specific date of birth because at that time the only date of importance was the date of baptism, though infants often were baptized when they were three days old. Shakespeare's baptismal date was April 26, 1564.

Shakespeare was born in the village of Stratford-upon-Avon in Warwickshire. At the time of his birth, the village had a population of 1500 people, and only 200 houses. Shakespeare's father, John Shakespeare, came from a family of yeomen, and he gained many prestigious positions in the community. Shakespeare's mother, Mary Arden, came from an ancient family of landed gentry. The whole family was Anglican. The family's financial situation was well off. Not much information is known about Shakespeare's youth, although undoubtedly he was educated in the local school, where he studied Latin and Greek, among other subjects, during a school day that often lasted from dawn to dusk.

Shakespeare was married to Anne Hathaway in 1582, when he was 18; she was 26, eight years his senior. The exact wedding date is uncertain, but the marriage certificate was issued on November 27, 1582. Anne was the daughter of a respected yeoman farmer. William and Anne had their first child, Susanna, in May

of 1583. This was followed by the birth of twins, Hamnet and Judith, in January of 1585. Most historians believe that Shakespeare was not often around his family in Stratford after that because historical records show him in London during the following years.

The first written reference to Shakespeare's existence in London occurred in 1592, when Shakespeare was in his late twenties. He seems to have been fairly well established in the theatre by that point, since the reference, written by another playwright, hints of jealousy at Shakespeare's success.

With his two patrons, the Earls of South Hampton and Pembroke, Shakespeare rose quickly in the theater as both an actor and an author. He joined the Lord Chamberlin's Men, an acting company which was protected by the Queen, becoming a shareholder and senior member in 1595. Because of his success in London, he was able to purchase New Place, the largest and most elegant house in his home town of Stratford, when he was in his early thirties (1597).

In addition to his popularity as both an actor and playwright, Shakespeare became joint owner of the famous Globe theater when it opened in 1599. His share of the company's management added heavily to his wealth.

Shakespeare's financial success in the London theatre enabled him to retire and return to his home in Stratford around 1610. He lived there comfortably until his death on April 23, 1616 (it is popularly believed that he died on his birthday). He is buried in Holy Trinity Church in Stratford-upon-Avon.

### **2.4 King Lear Summary**

Lear, an aging pagan king of ancient Briton, seeks to divide his kingdom among his daughters and their suitors according to a test of how well they

can express their love in words. Cordelia, famously unable "to speak and purpose not," tells the unadorned truth about her love and Lear furiously disowns her, giving all to the rhetorically sophisticated, unprincipled, Regan and Goneril, and their husbands, the equally treacherous Duke of Cornwall and the more noble Duke of Albany. They quickly run afoul of Lear's savage temper and eject him from court to wander the heath in a storm with the Fool as his courtier.

Meanwhile, Gloucester's illegitimate son, Edmund, launches a coup by convincing his father that legitimate son, Edgar, seeks to murder him. The wrong boy is banished, and Edmund joins the daughters by turning in his own father as a "traitor" and secretly courting both women, despite their "marriages." Kent and Gloucester try to serve Lear, but Lear's mad insistence upon his patriarchal authority and the sisters' tyrannical government makes Lear's service deadly. Gloucester, too, suffers from the "Father's Syndrome," and he learns only through incredible pain and suffering to express the humility which all humans owe each other in an uncaring and violent universe.

The following material is "King Lear" Summary which is divided by the five acts of the play and is an ideal introduction before reading the original text.

Act I.

Shakespeare's dark tragedy, King Lear begins with the fictional King of England, King Lear, handing over his kingdom to daughters Regan and Goneril whom he believes truly love him. King Lear intends to stay with each daughter consecutively, accompanied by one hundred loyal knights.

Angry that Cordelia his youngest daughter does not appear to love him as do Goneril and Regan, Lear banishes his youngest daughter Cordelia, and Kent, the servant who

attempts to defend her. Cordelia leaves and is taken by the King of France as his Queen...

Edmund, the loved but illegitimate son of the Earl of Gloucester plots to have his elder brother Edgar's reputation ruined. Edmund tricks his father Gloucester into believing that Edgar wanted to kill him...

The disrespectful Goneril conspires to have her guest and father, King Lear, driven out of her house.

Kent, who has now disguised his identity to serve King Lear, earns King Lear's respect by defending his name. Goneril offends King Lear and dismisses fifty of his knights. Lear starts to realize Cordelia was not so disrespecting. Lear decides to leave for Regan where he is sure to be treated properly...

Lear instructs Kent to deliver several letters to Gloucester. The Fool teaches Lear several riddles.

Act II.

We learn of possible conflict between evil sisters Regan and Goneril. Edmund further manipulates Edgar. Gloucester learns from Edmund of Edgar's plan to kill him and believes it...

Kent and Oswald, Goneril's steward fight. Kent is placed in stocks emphasizing just how little Lear's name is now respected by daughters Regan and Goneril...

Edgar, now alone and disguised, describes his fate of living in hiding

Showing complete disregard for King Lear's authority, Kent remains in stocks. Lear tells Regan how much Goneril has hurt him. Regan in consultation with Goneril, allows Lear to stay but without a single follower. Lear decides not to stay with either daughter...

Act III.

The King of France may well invade England. Kent sends a messenger to Cordelia to keep her aware of King Lear's plight... Lear braves the elements against a storm, no doubt symbolic of his tortured soul...

Gloucester lets slip to his traitorous son Edmund that the army of France is poised to invade, guaranteeing Gloucester's own future suffering. We learn more of a potential conflict between Regan and Goneril, centering

on their husbands...

Lear is brought out of the elements. Lear explains that nature's physical torment of him distracted him from the pain his daughters have given him.

Edgar, Gloucester's legitimate son, makes his appearance, disguised as "poor Tom." Cornwall, Regan's husband and Edmund speak. After implicating his father Gloucester as a traitor against Cornwall, Edmund is rewarded for betraying his father Gloucester by receiving his father's title as the new Earl of Gloucester.

Cornwall tells Edmund to seek out his father saying "he may be ready for our apprehension" or punishment.

Lear and company find solace and safety in a farmhouse. Lear, showing signs of madness, holds a mock trial to punish his daughters addressing two joint stools as if they were Regan and Goneril. Kent leads Lear to Dover where he will be safe...

Gloucester is captured and tortured first having his beard ripped away and later being made blind. Unable to bear Cornwall's brutality any longer, a servant wounds Cornwall... .

Act IV.

Gloucester now blind, realizes in his suffering his mistakes, especially about his son Edgar. Gloucester meets "poor Tom" not realizing it is Edgar in disguise. Edgar leads his father to the cliffs of Dover where his father wishes to commit suicide.

The Duke of Albany renounces his wife Goneril, realizing that he has been on the wrong side... The Duke of Cornwall (Regan's husband) is now dead. The rivalry for Edmund by Regan and Goneril intensifies.

Kent wonders how Cordelia can be so good and her sisters so evil. The King of France will not oversee the battle about to begin. Cordelia is saddened by what she learns of King Lear's plight...

Cordelia has her men search for her father... With the battle almost about to start, we learn Albany has switched sides again, supporting Goneril and Regan's forces against the invading French.

Regan worries more about her sister's

intentions for Edmund more than the battle that lies ahead... Edgar continues to lead his father to the cliffs of Dover where he tricks him that he miraculously survived his fall. Lear learns of Gloucester's blindness.

Edgar kills Oswald when he attempts to kill Gloucester. Oswald's letter, which comes from Goneril, reveals instructions for Edmund to kill her husband, The Duke of Albany so she may marry him. Cordelia finds her father Lear who deeply regrets how he treated her...

Act V.

Regan and Goneril put Edmund on the spot by demanding he choose for once and for all, which one of them he loves. Albany decides to fight on Regan and Goneril's side but only to fight an invading power (France).

Cordelia's forces lose to Goneril and Regan's and Cordelia and Lear are taken prisoner. Captured, King Lear tries to comfort Cordelia. Albany congratulates his allies but now turns on them. Edgar fights his brother Edmund, mortally wounding him. Goneril kills herself and poisons sister Regan.

Edgar reveals his true identity to Gloucester who dies from a heart unable to take both grief and joy. Albany and the dying Edmund try to prevent Lear and Cordelia being hanged but are too late for Cordelia.

Lear howls with pain his loss of Cordelia. Kent is finally recognized for his loyalty by Lear. Lear, unable to take further pain, dies. Albany is left to restore order following this tragedy...

### **3. Method of the Research**

This research included in research discourse analysis on "King Lear" which involving reading, understanding, and giving meaning by interpreting the data. The writer collects some data in relating to the object of paper from two sources of data so-called: (1) primary data is a data which is directly collected by the writer from its first source. His primary data is the original text of Shakespeare's play, King Lear adapted from Literature: The Power of Language by Thomas Mc

Laughlin. Harcourt Brace Jovanovich, Publisher, 1989, Page 961 thru 1058 and (2) secondary data is some additional data which are required to support the object of paper. In collect them from several literary text-books relating to the play and also attending seminar on English Drama. And technique of collecting data is done by using developed technique of collects data by Fajrin (2008), namely; inventory technique, is done by finding out and collecting data in accordance with in analyzing; (1) tries to identify whether the title reveals anything about theme or not and then deciding a general idea about meaning; (2) examining the evidence in more extensive reading. Four important things in interpreting the theme: must consider every dominant story in detail, must not opposite with detailed story, must not be based on unstated evidences, and must be based on directly evidences; (3) refining or discarding a general idea after finding a evidence to support or deny the general idea.

As mentioned above, "King Lear" is tragedy of power. It deals with King Lear's way in sharing his love and affection with his children. He limits the discussion on theme. By focusing on this theme, reading on this drama will improve writer's way in evaluating it in order to get deep understanding. This paper included in descriptive interpretative discourse analysis on "King Lear" which involving reading, understanding, and giving meaning by interpreting the data.

#### 4. Analysis: Theme in Shakespeare's "King Lear"

"King Lear" is a play of tragedy of best William Shakespeare. This play based on legend of King Lear from Britain edition becomes source of this paper data published on 1989 in USA by Harcourt Brace Jovanovich, Inc.

After the writer reads the texts "King Lear", and based on opinion which has been told by McDonnell (1982) "Literature in Literature" says that a theme is idea or underlying meaning of literary work. A theme may be directly stated but more often is implied."

The writer concludes that the story theme is a love tragedy, through characters of the story, the writer finds that there are some types of love appear in "King Lear". For more clear, let's see the types of love in this drama.

##### 4.1 True Love

True love is love always get the challenge and ask the sacrifice crossing line which sometime incommensurate to ability of someone to accept that situation. For example, Cordelia is unable to provide the words and sentences to represent her heart blaze outburst explosion of feeling. She doesn't ready to bear her love in words. Let's see the statement which was made by Cordelia.

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."  
(Shakespeare, KL.p.964).

Admittedly say and prove the words in deed are one part of true love. Love in devoting the most respected love in the word after saying it possibility will lose blown by the wind.

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.”  
(Shakespeare, KL.p.964).

Love is everything and Cordelia has proved it if her love was the purification and sincere love of a child to her father. She came from France because integrity of her father's love, Lear.

CORDELIA : “Tis known before; our  
preparation stands  
In expectation of them. O dear  
father,  
It is thy business that I go  
about;  
Therefore great France  
My mourning and important  
tears hath pitied.  
No blown ambition doth our  
arms incite,  
But love, dear love, and our  
aged father's right:  
Soon may I hear and see him!”  
(Shakespeare, KL.p.1032).

#### **4.2 False Love**

False love is love through words without remaining to be proved in deed. We can correct reading text (King Lear) when Goneril expressed her love in words to her father. Let's see the statement which was made by Goneril.

GONERIL : “Sir, I love you more than words  
can wield the matter; dearer  
than eye-sight, space, and  
liberty; beyond what can be  
valued, rich or rare; no less  
than life, with grace, health,  
beauty, honour; as much as  
child e'er loved, or father  
found; a love that makes  
breath poor, and speech

unable; beyond all manner of  
so much I love you.”  
(Shakespeare. KL.p.963)

That's one also Regan do not want to fail in expressing her love, her love in words is full of falseness. Let's see the statement which was made by Regan.

REGAN : “Sir, I am made of the self-same  
metal that my sister is, and prize  
me at her worth. In my true heart  
I find she names my very deed of  
love; only she comes too short:  
that I profess myself an enemy to  
all other joys, which the most  
precious square of sense  
possesses; and find I am alone  
felicitate in your dear highness'  
love.”  
(Shakespeare. KL.p.963)

False love is love which just only owning base passion. It is just passion expressing or just falsehood for sake to find what was wanted. Let's see the statements which made by Goneril, and Regan.

GONERIL : “Sir, I love you more than words  
can wield the matter; dearer  
than eye-sight, space, and  
liberty; beyond what can be  
valued, rich or rare; no less  
than life, with grace, health,  
beauty, honour; as much as  
child e'er loved, or father  
found; a love that makes  
breath poor, and speech  
unable; beyond all manner of  
so much I love you.”  
(Shakespeare. KL.p.963)

Regan in expressing her love to her father is for trapping him only. She expressed her love in words with love value as same as size and height with utterance Goneril. Let's see the statement as below.

REGAN : “Sir, I am made of the self-same

metal that my sister is, and prize me at her worth. In my true heart I find she names my very deed of love; only she comes too short: that I profess myself an enemy to all other joys, which the most precious square of sense possesses; and find I am alone felicitate in your dear highness' love."

(Shakespeare. KL.p.963)

The evidence false love of this both sisters is when they make conspiracy to lessen their father's power whereas they just expressed highness of their love to their father. See the dialogue as follows.

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

GONERIL : "There is further compliment of leave taking between France and him. Pray you, let's hit together: if our father carry authority with such dispositions as he bears, this last surrender of his will but offend us."

REGAN : "We shall further think on't."

GONERIL : "We must do something, and i' the heat."

(Shakespeare. KL.p.970).

### 4.3 Fatherly Love

Fatherly love is conditional love. It is under the principle of I love you because you fulfill the expectations, because you do your duty, because you look like with me. Let's see the statement which was made by Lear.

LEAR : "... Tell me, my daughters,-- Since now we will divest us both of rule,

Interest of territory, cares of state,-- Which of you shall we say doth love us most?

That we our largest bounty may extend

Where nature doth with merit challenge. Goneril,

Our eldest-born, speak first."

(Shakespeare. KLP. 963)

Then, we can also see when he forced his willingness have to be fulfilled by Cordelia as follows.

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

(Shakespeare. KLP. 964)

LEAR : "How, how, Cordelia! mend your speech a little,

lest it may mar your fortunes."

(Shakespeare. KL.p.964)

Quotation hereunder is enagement evidence Lear to his daughters' because he is unable to realize the desired what his expectation.

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, propinquity 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 sometime daughter."

(Shakespeare. KL.p.964)

Quotation hereunder is his one of enagement evidence by Lear to his Cordelia because he is unable to realize the desired what his expectation.

LEAR : “Then leave her, sir; for, by the power that made me, I tell you all her wealth. (To France) For you, great King, I would not from your love make such a stray. To match you where I hate. To avert your liking a more worthier way than on a wretch whom Nature is ashamed almost to acknowledge hers.”  
(Shakespeare. KL.p 967-968).

Awareness Lear of his love demands to his child we can see when Cordelia met him at the same time shed tears.

LEAR : “Be your tears wet? yes, 'faith. I pray, weep not:  
If you have poison for me, I will drink it.  
I know you do not love me; for your sisters  
Have, as I do remember, done me wrong:  
You have some cause, they have not.”  
(Shakespeare. KL.p.1044).

#### **4.4 Instrumental Love**

Instrumental love is love without owning base intimacy and passion. Love like this only owning commitment, it means that if there is not property/money, it will be “no money no love”. For example, we can see the statement which was made by Duke of Burgundy as follows.

BURGUNDY : “I am sorry, then, you have so lost a father  
that you must lose a husband”  
(Shakespeare. KL.p.969).

#### **4.5 Loyalty Love**

Loyalty love is loved not to pursue power but love constituted by responsibility and duty. The most important for him is loyalty and devotion to his master. Let's see the dialogues' as below.

KENT : “Royal Lear,  
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,—“

LEAR : “The bow is bent and drawn, make from the shaft.”

KENT : “Let it fall rather, though the fork invade  
The region of my heart: be Kent unmannerly,  
When Lear is mad. What wilt thou do, old man?  
Think'st 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 rashness: answer my life my judgment,  
Thy youngest daughter does not love thee least;  
Nor are those instrumental -hearted whose low sound  
Reverbs no hollowness.”  
(Shakespeare. KLP. 965)

One example of loyalty and devotion love is heartfelt to be reflected at the dialogue as below.

KENT : “I have a journey, sir, shortly to go;  
my master calls me,  
I must not say no.”  
(Shakespeare. KL.p.1058).

Relation above the dialogues, let's see the quotations as below:

ALBANY : “My lord, I am guiltless, As I am ignorant of what hath moved you”  
(Shakespeare. KL.p.983).

“I cannot be so partial, Goneril, to

the great love I bear you,--  
” (Shakespeare. KL.p.984).

“Wisdom and goodness to the vile seem vile: Filths savour but themselves. What have you done? Tigers, 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”. (Shakespeare. KL.p.1028).

“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; [*Throwing 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” (Shakespeare. KL.p.1051).

#### 4.6 Self Loving

Self loving is love for his or her self. Love like this never want to esteem requirement of others even human prestige unappreciated for the sake of satisfaction of his self. Let's see the text quotation in story as follows.

EDMUND : “Thou, nature, art my goddess; to thy law my services are bound. Wherefore should I stand in the plague of custom, and permit the curiosity of nations to deprive me, for that I am some twelve or fourteen moon-shines Lag of a brother? Why

bastard? wherefore base? When my dimensions are as well compact, my mind as generous, and my shape as true, as honest madam's issue? Why brand they us with base? with baseness? bastardy? base, base? Who, in the lusty stealth of nature, take more composition and fierce quality than doth, within a dull, stale, tired bed, go to the creating a whole tribe of fops, got 'tween asleep and wake? Well, then, legitimate Edgar, I must have your land: Our father's love is to 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!” (Shakespeare. KL.p.970-971).

Self loving included in taking dispute of others for the sake of his purpose is reached such as quotation as follows.

EDMUND : “The duke be here to-night? The better! best! This weaves itself perforce into my business. My father hath set guard to take my brother; and I have one thing, of a queasy question, which I must act: briefness and fortune, work! Brother, a word; descend: brother, I say! [*Enter EDGAR*] My father watches: O sir, fly this place; Intelligence is given where you are hid; you have now the good advantage of the night: Have you not spoken 'gainst the Duke of Cornwall? He's coming hither: now, i' the night, i' the haste, and Regan with him: have you nothing said

upon his party 'gainst the Duke  
of Albany? Advise  
yourself.” (Shakespeare.  
KL.p.987).

EDMUND : “This courtesy, forbid thee, shall  
the duke instantly know; and of  
that letter too: This seems a fair  
deserving, and must draw me  
that which my father loses; no  
less than all: The younger rises  
when the old doth  
fall” (Shakespeare. KL.p.1011).

## 5. Closing

### 5.1 Conclusions

Based on finding of description theme, the writer finds theme is a love tragedy, through characters of the story, the writer found that there are some types of love appears in "King Lear".

Love values reflected in this analyze is true love or pure love and love value which is the full of falseness. "True love" is a state of mind, which comes and goes in people. True love is love which cannot appreciable with anything while falseness love is momentary love or love which is the full of what o. is after. For instance; true love was reflected through character of Lear's daughter, Cordelia who has proved her love to her father with act and deed. She willing to die for the sake of beloved her father even before she is maltreated, to be dissipated from palace, non-recognition as child, not give by property as promised, and cannot bless her marriage with King Lear, she persisted coming to England to prove her love to her father even soul as bet, same as love value of Kent (Lear's advisor), his love value not to pursue power but love constituted by responsibility and duty. He willing dissipated from palace and back to serve by change his identity for the shake of his master. The most important for him is loyalty and devotion to his master, and

love false, reflected through his both daughters Lear, Goneril and Regan.

Effect of falseness love shown by both of them has brought them to death tragically, Goneril died after poisoned Regan and Regan also catching up by suicide because her affair and conspiracy to kill her husband was known. So, love value reflected by Goneril and of Regan only limited on words not to act and deed and so does Edmund, he also dies tragically that is by suicide. This is happend because false love and self loving which very abundant to get his target, to be a king, and love value fatherly is conditional love. It is under the principle *I love you* because you fulfill the expectations, because you do your duty, because you look like with me. For instance; Cordelia unable to string up the words, as both her sister, King Lear assumed to punish Cordelia who is considered to be a child unable to realize the expectations desired by king....

What mentioned William Shakespeare by his work "King Lear" does not absolutely occur in his era, but can also happen nowadays or even in the future. Let's see in the reality live this time, too much among us which frequently saying love in words and praise, so that, we running out of word and energy to prove it.

Finally, the writer can say that by reading and comprehending this work "King Lear," we can take a lot of educative life experience to be wiser in deciding a problem. As what Shakespeare told in his winged word, "Be equal words and deed, and the deed with word."

### 5.2 Suggestions

The writer suggests some points of theme in Shakespeare's "King Lear", as follows; (1) "King Lear" could become one of media in teaching since the use

language use is simple and easy to be understood. Literary work, like as drama, as imitation of life, teaching drama must be taught, (2) Don't be easily influenced by someone's saying although he or she is one of your close friends before carefully and deeply think the effect in the future, and (3) If you have an ambition, it should be in positive one.

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