

INDIVIDUAL ORAL COMMENTARY 2011

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King Lear

Extract 1

Goneril:	Sir, I do love you more than world can wield the matter, Dearer than eyesight, space and liberty, Beyond what can be valued, rich or rare, No less than life, with grace, health, beauty, honour. As much as child e'er loved, or father found, A love that makes breath poor and speech unable, Beyond all manner of so much I love you	1 5
Cordelia: (<i>aside</i>)	What shall Cordelia speak? Love, and be silent.	
Lear:	Of all these bounds, even from this line to this, With shadowy forests and with champaigns riched, With plenteous rivers and wide-skirted meads, We make thee lady. To thine and Albany's issues Be this perpetual. - What says our second daughter, Our dearest Regan, wife of Cornwall? Speak.	10 15
Regan:	Sir I am made of that same mettle as my sister, 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.	 20
Cordelia: (<i>aside</i>)	Then poor Cordelia, And yet not so, since I am sure my love's More ponderous than my tongue.	 25
Lear:	To thee and thine hereditary ever Remain this ample third of our fair kingdom, No less in space, validity and pleasure Than that conferred on Goneril. - But now our joy, Although our last and least, to whose young love The vines of France and milk of Burgundy	 30

Strive to be interested, what can you say to draw
A third more opulent than your sisters? Speak.

Cordelia: Nothing, my lord. 35

Lear: Nothing?

Cordelia: Nothing.

Lear: How, nothing will come of nothing. Speak again.

Cordelia: Unhappy that I am, I cannot heave
My heart into my mouth. I love your majesty 40
According to my bond, no more nor less.

Lear: How, how, Cordelia? Mend your speech a little,
Lest you may mar your fortunes.

King Lear

Extract 2

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 your 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.	1 5 10
Lear:	But goes thy heart with this?	
Cordelia:	Ay, my good lord.	
Lear:	So young and so untender?	
Cordelia:	So young, my lord, and true.	
Lear:	Well, 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 for ever. The barbarous Scythian, Or he that makes his generation messes To gorge his appetite, shall to my bosom Be as well neighboured, pitied and relieved, As thou my sometime daughter.	15 20 25
Kent:	Good my liege -	
Lear:	Peace, Kent, Come not between the dragon and his wrath! I loved her most, and thought to set my rest	30

On her kind nursery. [*to Cordelia*] Hence and avoid my sight
 So be my grave my peace, as here I give
 Her father's heart from her. Call France. Who stirs?
 Call Burgundy. [*Attendants rush off.*] 35

Cornwall and Albany,
 With my two daughters' dowers, digest this third.
 Let pride, which she calls plainness, marry her.
 I do invest you jointly with my power,
 Pre-eminence and all the large effects 40
 That troop with majesty. Ourself by monthly course,
 With reservation of an hundred knights
 By you to be sustained, shall our abode
 Make with you by due turn; only we shall retain
 The name, and all th'addition to a king: the sway, 45
 Revenue, execution of the rest,
 Beloved sons, be yours; which to confirm,
 This coronet part between you.

Analysis of Extract 1

Introduction

(A) Contextualization of Extract & Summary

- ✚ Taken from Act 1, Scene 1 of Shakespeare's King Lear and involves the love test as proposed by Lear to abdicate his kingdom among his three daughters, Goneril, Regan and Cordelia.
- ✚ Scene is set in the Royal Court of King Lear and this extract is followed with the banishment of Cordelia and Kent.
- ✚ This scene involves the three daughters saying each of their fair shares as part of the love test. The difference in the nature of Cordelia from her two sisters is clearly highlighted in this extract.

(B) Approach

- ✚ In the analysis of this extract, a literary approach would be utilized primarily based on the characterization of the four main characters of this extract as follows:
 - Characterization of Goneril
 - Characterization of Regan
 - Characterization of Cordelia
 - Characterization of Lear
- ✚ While exploring the points above, several thematic ideas of the play will also be explored including (a) Appearance vs Reality; (b) Power of Deception

Main Points

(A) Characterization of Goneril

- ✚ Goneril, the eldest daughter of Lear, speaks first in the love test, meting out an eloquent and effusive speech to put up a public show of affection rather than a sincere expression of affection.
- ✚ She begins off by proclaiming, "I do love you more than word can wield the matter". The bilabial sounds expressed from the phrase "word can wield" aids to surface the subtle irony in the words of Goneril surfaces as she is stating how words are unable to fully describe the emotions she feel. Yet, she still flatters Lear with kind words contrary to what she had just mentioned. This highlights the thematic idea of appearance vs reality and to a certain extent, foreshadows her betrayal.

- ✚ Her next sentence where she considers Lear to be “dearer than eyesight, space and liberty” is of acute dramatic significance as it acts as **foreshadowing** for the various evil, malicious acts that would be carried out in the later scenes of Lear, where she commands the blinding of Gloucester and deprives Lear of his space and liberty by reducing the number of knights attending to him. In this manner, the scheming nature of Goneril is exposed.
- ✚ The peppering of **superlatives** within her speech as indicated by phrases such as “more than”, “clearer than”, “dearer than” and “beyond” goes on to present Goneril’s speech as one that is flowery. This is further enhanced by the **alliterative sounds** of “rich or rare”, “father found” and “less than life”, in turn emphasizing Goneril’s hypocrisy. The audience, thus, begins to develop a sense of repulsion towards the eldest daughter of Lear.
- ✚ Hypocrisy and irony is culminated in the last line of Goneril, where she states, “Beyond all manner of so much I love you”. The usage of **anastrophe** in this line could be a subtle technique utilized by Shakespeare to inform the audience that her love is not truthful and is in fact, a veil for her true Machiavellian nature.
- ✚ In this manner, by the end of Goneril’s rendition of her speech to Lear, the audience has a repugnant feel towards Goneril.

(B) Characterization of Regan

- ✚ Shakespeare effectively uses a **pun** to bring forward the repulsion felt towards Goneril to Regan as well. Regan begins her speech by uttering that “I (She) is made of that self mettle as my (her) sister”. The pun on the word “mettle” where the same word could either refer to her spirit (as in mettle) or the electrical conducting substance (as in metal) successfully informs the audience that Regan is of the same substance and spirit of Goneril.
- ✚ In addition, the theme of appearance vs reality surfaces again when Regan speaks as if words were deeds, where she declares that “I (she) find she names my very deed of love”. Deeds have the undertone of a financial transaction and brings out the materialistic nature of Regan.
- ✚ The **sibilant sounds** raised in her following line, “Only she comes too short” brings out a new facet to the nature of Regan as she compares herself to her sister. Her competitive and scheming nature is exposed and her words act as foreshadowing as to how she would be willing to undermine her own sister for personal gain, if need be, as depicted in a later scene when tensions rise between the two sisters over their love for Edmund.

(C) Characterization of Cordelia

- ✚ Cordelia, the third daughter, is of a different type from that of her sisters. It is interesting to note that Cordelia only appears in four of the twenty-six scenes of King Lear. In fact, she scarcely speaks more than hundred lines. However, her significance is not to be undermined as she acts as the catalyst for the action within King Lear. According to A.C. Bradley, “no character of Shakespeare is more absolutely individual” than Cordelia.
- ✚ His remarks do not come surprising as Cordelia is indeed an unique character. Unlike other heroines of Shakespeare, her assertion of truth and right is so absolute that she is rendered incapable of making the old King feel that was fondly loved without losing her self-respect.
- ✚ This message is firstly brought across by the dramatic device of **asides** positioned perfectly after each of her sister’s extravagant speeches. This positioning aids to juxtapose the nature of Cordelia as compared to her two sisters. In addition, the asides aid in establishing a positive connection between Cordelia and the audience. This is of keen importance as it helps to evoke sympathy and to a limited extent, even empathy, for Cordelia as it foreshadows that her speech would be unlike that of her two sisters.
 - Her first aside, “Love and be silent” highlights the true purposes of her heart and clearly indicates that love does not encompass flattery.
 - Her second aside where she utters that “my (her) love is more ponderous than my (her) tongue” is in stark contrast to both her sisters and brings out Cordelia’s belief that her love would ultimately speak louder than her words.
- ✚ The technique of **meiosis** has been used effectively to intentionally understate the true feelings of love Cordelia feels towards Lear in her speech, with her reply with a single word, “Nothing” to Lear’s call for her to speak. This technique goes to show the moral fibre of Cordelia and her determination not to succumb to hypocrisy. In addition, it also reveals the unique notion of love that Cordelia has
- ✚ Shakespeare effectively utilizes the literary technique of **stichomythia** from Lines 35 to 39, where there is a rapid exchange of words between father and daughter. This rapid exchange of words highlights the shock that Lear experiences as he is in disbelief that his most beloved daughter has nothing to say about him. This effect is further enhanced by the usage of **anaclosis**, whereby Lear repeats the word “Nothing”, to show his disbelief.
- ✚ In this manner, the **motif** of nothing is introduced in the play. In this context, the motif of nothing is used to show the emptiness of words and to reveal the honest nature of Cordelia. It is related to the Fool’s opinion that “I am a fool, thou are

nothing” in Act 1, Scene 4, which shows the due consequences of Cordelia’s nothing, which indirectly causes Lear to have nothing ultimately.

- ✚ The **aphorism** used in Lear’s reply of “nothing will come of nothing”, in addition to displaying his disbelief as to what he is hearing, also reveals to the reader the place Cordelia has in Lear’s heart. Shakespeare utilizes aphorism in this context to show how Lear is attempting to advice Cordelia out of his love towards her as a father. This is further emphasized by the fact that he gives Cordelia five chances to “mend your (her) speech” and describe her love towards him in an opulent manner.
- ✚ The **anaphora** used in Line 42, where Lear exclaims, “How, how, Cordelia?” is also rather significant. This becomes apparent in Act 5, Scene 3, where Lear cries, “Howl, howl, howl” holding on to the lifeless body of Cordelia. This later scene will imprint upon the audience how the tragedy befalling Lear and Cordelia relates back to Lear not accepting Cordelia’s nothing, which in turn led to Lear losing everything.
- ✚ In this manner, Cordelia’s honest nature and her unique perception of love is revealed through her asides and her speech and interaction with Lear.

(D) Characterization of Lear

- ✚ Lear has been portrayed to be a kingly, highly respected individual. The use of **blank verse** in the kingly court clearly emphasizes his kingship. He was introduced in this scene with the “sonnet heralding his arrival”. In addition, Lear uses the **royal plural pronoun**, “we”, “our” to address himself. The use of **imperatives** including “know”, “speak”, “tell” further enhances the commanding attitude of Lear.
- ✚ It is important to note that the use of blank verse, royal plural pronoun and imperatives parallels the extent of the degeneration of Lear’s sanity across the play. In Act 3, Scene 4, Lear speaks in prose without the use of the royal plural pronouns and imperatives. It is at this scene where Lear slowly treads towards insanity, paralleled with the occurrence of the storm (pathetic fallacy).
- ✚ In addition, it can also be noted that Lear has a superficial notion of love and gives more importance to words as compared to true love. This can be seen from the love test put forth by Lear. In Line 33, Lear questions Cordelia what she can “say to draw/ A third more opulent than your sisters”. The verb of “say” shows how Lear values speech over true love. This gives insight for the audience into Lear’s weak moral judgment, as he equates love to flattery. This superficial understanding of love is clearly juxtaposed by that of Cordelia through their interactions as explained above.

Conclusion (Dramatic Significance)

In conclusion, this extract provides insight into four of the main characters of this play namely Lear, Goneril, Regan and Cordelia. The Machiavellian nature of Goneril and Regan is strongly contrasted to the honest, morally upright nature of Cordelia. The extract serves as a foreshadowing for the chaos that would ensue once Cordelia is banished from the kingdom in the immediate aftermath of this extract.

Analysis of Extract 2

Introduction

(A) Contextualization of Extract & Summary

- ✚ Taken from Act 1, Scene 1 of Shakespeare's King Lear. Just prior to this extract, Goneril and Regan had put forth their effusive speeches to claim their respective share of the kingdom from Lear.
- ✚ Scene is set in the Royal Court of King Lear and involves Cordelia attempting to explain herself after pronouncing that she had "nothing" to say just prior to this extract. It includes the banishment of Cordelia as well, which is of acute importance as it signifies the removal of goodness and virtue from the kingdom.

(B) Approach

- ✚ In the analysis of this extract, a linear approach would be undertaken with close reference to the following points namely:
 - Characterization of Lear
 - Characterization of Cordelia

Main Points

(A) Linear Analysis (Cordelia's speech)

- ✚ At the start of this extract, Cordelia begins to speak and it marks the first opportunity for the audience to understand this character in greater detail. Prior to this extract, the audience had been primarily exposed to Cordelia only through her asides.
- ✚ It is interesting to note that despite being a major character in the play, Cordelia only appears in four of the twenty-six scenes of King Lear. In fact, she scarcely speaks more than a hundred lines. According to A.C. Bradley, "no character of Shakespeare is more absolutely individual" than Cordelia.
- ✚ Bradley's thoughts can be better understood with the analysis of the speech of Cordelia from Lines 1 to 10 of this extract. The use of **parataxis** in Lines 2 and 4, where Cordelia says that Lear had "begot me, bred me, loved me" and her duty was to "obey you, love you", lays down the notion that Cordelia has about her relationship with Lear. The usage of **epiphora** in the same two phrases is also particularly significant, as the common word which ends each clause in the first phrase is "me" whereas the common word which ends each clause in the second phrase is "you". The usage of these two contrasting **personal pronouns** is a key manner in which Shakespeare lays down the state of the relationship between

Cordelia and Lear prior to the love test itself. These literary techniques also reveal the notion and concept of love that Cordelia has ingrained in herself.

- ✚ She goes on further to pose a **rhetorical question** where she questions, “Why have my sisters husbands, if they say, They love you all?” Cordelia attempts to expose her sisters’ lies, in an effort to free Lear from his current blindness. This effort not only portrays her as a caring child but as a smart individual as well.
- ✚ The concept of love that Cordelia has is further explored through the usage of **anaphora** in Lines 8, where she states that her to-be husband would carry “half my love with him, half my care and duty”. In this manner, Cordelia states that, in all honest truth, that it would not be feasible to shower all her love upon her father alone, as articulated by her two sisters. Her honest, clean nature comes through as such.
- ✚ In this manner, a sense of reverence is cultivated within the audience through the speech of Cordelia as she puts forth her thoughts.

(B) Linear Analysis (Lines 11 - 14)

- ✚ Shakespeare moves on to utilize the literary technique of **stichomythia** from Lines 11 to 14 to portray the strength of the relationship between Lear and Cordelia.
- ✚ Prior to these lines, Lear had already provided three opportunities for Cordelia to repent and speak in “opulent” terms to gain her share of the kingdom. In these lines, Lear offers another two more opportunities, whereby he firstly questions Cordelia, “But goes thy heart with this?”. The usage of **anastrophe**, with the inversion of syntax, probably firstly highlights the deep affection that Lear has for Cordelia and the pain he feels upon hearing her words.
- ✚ The usage of **anacalasis** in Lines 13 and 14, where Lear says, “So young and so untender” with the reply from Cordelia being, “So young, my lord, and true”. Firstly, the emphasis on the word “young” can be said to be vital in that it highlights Lear’s flaw of blindness. Cordelia, being a young daughter, is able to see through the deceptive nature of her sisters whereas Lear, with all his experience as a king, is unable to.
- ✚ On another level, the eloquent and witty reply from Cordelia shows that she has the ability to placate Lear with extroverted speeches though she does not want to. Some critics might point to her stubbornness as a minor flaw in her character, as it is due to the inability of Lear to lower his ego and Cordelia’s stubbornness at being upright which leads to conflict.
- ✚ On a personal level, these lines are of particular significance for me as it brings about emotional turmoil within the audience whereby on one level, there is

reverence for the actions of Cordelia whereas on the other, there is pity being aroused for both Lear and Cordelia as they move into a situation tragic for both characters. It raises the question as to whether moral values should be upheld at any cost in all situations.

(C) Linear Analysis (Lear's speech)

- ✚ Lear bursts into a fit of fury, finally losing his patience with Cordelia. He exclaims, "Thy truth then be thy dower". The literary technique of **cacophony** is brought about by the use of **alliterative plosive** sounds in this phrase. The harsh pronouncement firstly, is a clear indication of the change in the mindset from one of disbelief to fury.
- ✚ Lear goes on to invoke upon "the sacred radiance of the suns" and the powers of "Hecate" and "orbs". This would have been particularly disturbing for the Elizabethan audience who would not expect a king, of all people, to call out to pagan, supernatural forces. This jarring effect imprinted upon the audience would serve as an ominous **foreshadowing** for the downfall that Lear is about to face in the later scenes of the play. It also displays the rashness and impulsive nature of Lear.
- ✚ In Line 23, Shakespeare utilizes the literary technique of **amphibology** where Lear exclaims, "Hold thee from this". 'This' could refer to a gesture pointing to his heart, coronet or power indicating how Cordelia would never come close to his love, power or land respectively. As such, it can be seen that Lear is in a fit of fury. It is also rather ironical that Lear would lose his love, power and land due to the malicious schemes of Goneril and Regan later and only Cordelia would tend to him.
- ✚ Lear moves to use more grotesque references to cannibals who devour their offspring in Lines 24 to 25. The usage of **homoiooteleuton** in Line 26, where Lear cries out, "Be as well neighboured, pitied and relieved/ As thou my sometime daughter". The effect of this literary device is that it heightens the sympathy created for Cordelia as the audience feels pity for Cordelia and the tragedy brought about by her morally upright nature.
- ✚ The intervention of Kent, though retorted with an exclamation from Lear ("Come not between the dragon and his wrath") is timely as it ensures that Lear does not completely lose his composure within the Royal Court. This is the first time that Kent speaks in the presence of Lear and shows his nature as a truthful and loyal servant.
- ✚ The application of **metonymy** in Line 30, where Lear refers to himself as a "dragon" is a clear indication of the pride within Lear. This is in stark contrast to

the state of Lear in Act 3, Scene 4, where Lear associates himself as “a poor, bare, forked animal”.

- ✚ The second half of Lear’s speech is significant in heightening the **dramatic irony**. The **anastrophe** utilized in Lines 42 to 44, where Lear reserves “an hundred knights/ By you to be sustained, shall our abode”. The usage of anastrophe in this context is probably to highlight the irony in that Lear would lose possession of knights due to the scheming natures of the wives of Cornwall and Albany, whom he had entrusted with the sustenance of the knights. This **foreshadowing** utilized here effectively shows how misplaced Lear’s trust is in his two elder daughters.

Conclusion (Dramatic Significance)

Lear’s conflict with Cordelia, leading to her disownment and Kent’s future banishment, in the immediate aftermath of this extract, spells out impending doom and tragedy befalling Lear. Lear’s tragic flaw of pride and rashness is surfaced in this extract, with due consequences arising later. The audience is able to sympathize with Cordelia as a paragon of virtue as well. The dramatic significance of this extract is highlighted in Act 4, Scene 7 (where Lear attempts to kneel before Cordelia) and Act 5, Scene 3 (when Lear appears with Cordelia’s dead body in his arms), when Lear is finally made aware of his folly, leading to the enhancement of the thematic ideas of appearance vs reality and the power of deception.

King Lear

Extract 3

Kent:	Royal Lear, Whom I have ever honoured as my king, Loved as my father, as my master followed, As my great patron thought on in my prayers -	1
Lear:	The bow is bent and drawn; make from the shaft.	5
Kent:	Let it fall rather, though the fork invade The region of my heart: be Kent unmannerly When Lear is mad. What wouldst 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 falls to folly. Reserve thy state, And in thy best consideration check This hideous rashness. Answer my life my judgment, Thy youngest daughter does not love thee least, Nor are those empty-hearted, whose low sounds Reverb no hollowness.	10 15
Lear:	Kent, on thy life, no more.	
Kent:	My life I never held but as a pawn To wage against thine enemies, ne'er fear to lose it, Thy safety being the motive.	20
Lear:	Out of my sight!	
Kent:	See better, Lear, and let me still remain The true blank of thine eye.	
Lear:	Now by Apollo -	
Kent:	Now by Apollo King, Thou swear'st thy gods in vain.	25
Lear:	O vassal! Miscreant!	
Albany,		

Cornwall:

Dear sir, forbear!

Kent: Do, kill thy physician, and thy fee bestow
Upon the foul disease. Revoke thy gift, 30
Or whilst I can vent clamour from my throat
I'll tell thee thou dost evil.

Lear: Hear me, recreant, on thine allegiance, hear me:
That thou hast sought to make us break our vows,
Which we durst never yet, and with strained pride 35
To come betwixt our sentences and our power,
Which nor our nature, nor our place can bear,
Our potency made good, take thy reward.
Five days we do allot thee for provision,
To shield thee from disasters of the world, 40
And on the sixth to turn thy hated back
Upon our kingdom. If on the next day following
Thy banished trunk be found in our dominions,
The moment is thy death. Away! By Jupiter,
This shall not be revoked. 45

Kent: Why, fare thee well, King, since thus thou wilt appear,
Freedom lives hence and banishment is here.
[*to Cordelia*] The gods to their dear shelter take thee, maid,
That justly think'st and hast most rightly said;
[*to Goneril and Regan*] And your large speeches may 50
your deeds approve,
That good effects may spring from words of love.
Thus, Kent, O princes, bids you all adieu;
He'll shape his old course in a country new.

Exit.

Analysis of Extract 3

Introduction

(A) Contextualization of Extract & Summary

- ✚ This extract is taken from Act 1, Scene 1 and occurs in the immediate aftermath of the love test conducted by Lear to abdicate his kingdom. During the love test, Goneril and Regan had put forth extravagant, effusive speeches to claim their respective share of lands whereas Cordelia was banished due to her unwillingness to indulge in flowery praises of her father.
- ✚ Prior to this extract, Lear warns Kent to “come not between the dragon and his wrath”. That phrase sets up the tone for this extract, where Kent actually does come between the dragon and his wrath in his attempt to open Lear’s eyes to the moral disorder within the kingdom.
- ✚ Lear’s tragic flaw of pride and blindness is exposed in this extract through the verbal sparring between master and servant.

(B) Approach

- ✚ This extract will be analyzed in a linear fashion with close reference to the following points:
 - Characterization of Kent as a loyal, courageous servant.
 - Characterization of Lear as blinded by pride.
 - Significance of archery imagery

Main Points

- ✚ The extract begins with Kent calling upon Lear. The **parallel sentence structure** used in Lines 2 and 3, “honoured as my king,/ Loved as my father” is a clear indication of the level of respect that Kent has for Lear. This is further reiterated by the usage of **anaphora** in the same line, where Kent considers Lear “as my father, as my master..., as my great patron”. The usage of anaphora clearly indicates that Lear is an important figure in the life of Kent and is a highly respected and honoured figure in Kent’s mind.
- ✚ The usage of **aposiopesis** in Line 4, where Lear interrupts Kent, shows the proud nature of Lear as he is unwilling to listen to what his servant has to say and has clearly made up his mind.
- ✚ Lear utters that “The bow is bent and drawn, make from the shaft”. It is expressed implicitly in this line that Lear believes he is decisive in his banishment of Cordelia. The fact that this statement is made of **monosyllabic words** causes

emphasis to be made on each word. The **bilabial sounds** from “bow is bent” coupled with the use of only monosyllabic words result in a curt tone being adopted by Lear to express his certainty regarding his decision pertaining to Cordelia. This is the first insight for the audience into the tragic flaw of pride possessed by Lear, who sees Lear as stubborn and foolish in his fixated mind.

✚ The reply from Kent in, “Let it fall rather, though the fork invade the region of my heart” is the first of a series of replies from Kent which mirrors what Lear says. The mirroring effect was first introduced by Shakespeare just prior to this extract when Cordelia replied, “So young, my lord, and true” to Lear’s “So young and so untender?”. The use of **parallelism** between Cordelia and Kent aids to highlight their common roles as stock characters of goodness, virtue and moral order.

- Kent’s reply also exposes his self-sacrificial nature, where he willingly allows the “fork”, the arrowhead, to invade “the region of my (his) heart” instead its invasion in the form of the banishment of Cordelia. In other words, it shows Kent’s determination to get Lear to realize his folly in the abdication of the kingdom based on mere words. These qualities are also on display, unwavering, throughout the entire course of this play. For instance, in Act 3, Scene 4, when Lear had lost his kingly status, Kent remains devoted to him, though in guise, and replies to Lear’s “Wilt break my heart” with “I had rather break mine own”. In the very last few lines of the play, Kent proclaims, “My master calls me. I must not say no” just after the death of Lear, indicating he would follow his master to death as well.








✚ The usage of **anastrophe** in the next few words of Kent in “be Kent unmannerly/ When Lear is mad” serves to highlight to the audience that the lack of manners shown by Kent is not due to disrespect but out of genuine concern for Lear. The emphasis of this point is significant and relevant at this particular juncture as Kent addresses Lear as “old man” almost immediately after this phrase. The addressing of a King as “old man” in his royal court would have been taken to be a clear sign of disrespect by the Elizabethan audience.

✚ The **personification** of “duty” in “think’st thou that duty shall have dread to speak” could refer to the duty of Cordelia and his poignant rhetorical question does remind the audience of the rhetorical question posed by Cordelia earlier and strengthens the association between the two characters as stock characters.

✚ The usage of **homoiooteleuton** several times within Kent’s speech is rather significant. Examples include “majesty falls to folly”, “plainness honour’s”, and “hideous rashness”. Homoiooteleuton has been used effectively by Shakespeare to emphasize the stinging words utilized by Kent such as “folly” and “rashness” in

his attempt to make Lear be aware of his blindness. As for the word 'plainness', Cordelia had been characterized to be 'plain' with reference to Lear's words earlier on in the scene where he said, "let pride, which she calls plainness, marry her"

- ✚ In addition, Kent is a character who is intelligent and whose judgment is sound as well. In Line 13, he utters "answer my life my judgment", staking his life upon his judgment. The use of **anaphora** is particularly significant here to highlight that Kent's judgment is in fact, accurate in this context. In addition, in Act 1, Scene 4, Lear exclaims; "Beat at this gate that let thy folly in and thy dear judgment out". It is rather significant to note that Lear repeats words that Kent has used namely, "folly" and "judgment" within the framework of anaphora, emphasizing the words. This, in turn, shows that Lear will come to understand the truth and wisdom in Kent's counsel.
- ✚ Lear then says, "On thy life, no more" which Kent mirrors with "My life I never held but as a pawn". The mirroring created by Kent firstly shows he is eloquent, witty and reiterates the point above that he is an intelligent individual capable of making sound judgments.
- ✚ Shakespeare goes on further to utilize **parataxis** in Lines 19 and 20, where Kent describes his life as always having been used "To wage against thine enemies, n'er fear to lose it, Thy safety being the motive". The lack of usage of conjunctions or other connective words between these three phrases is to allow the words to flow in unison and more importantly, for emphasis to be placed on the last phrase, "Thy safety being the motive". This is yet another indication for the audience to note that Kent is indeed acting as such ultimately for the safety of Lear and not out of blatant disrespect towards the King.
- ✚ Lear shouts "Out of my sight" and **archery imagery** is used once again to reveal the thematic idea of moral blindness within Lear. This message is further reinforced through Kent's mirror reply of "See better, Lear". In addition, the shouting of "Out of my sight" serves as a form of **foreshadowing** of the impending banishment of Kent.
- ✚ Kent's appeal for him to "still remain/ The true blank of thine eye", is a clear indication of the close relationship they had shared thus far and particularly emphasizes Kent's devotion in that he is willing to lose his life to ensure that Lear "see(s) better" when he could simply have remained silent and be kept in the good books of Lear.
- ✚ The usage of **apostrophe** in Line 24 where Kent interrupts Lear heightens the tension within the audience as they would recognize that the interruption could be the final straw that causes Lear to become enraged.

-  Lear had sworn by Apollo, the God of Archery. The use of archery imagery intensifies the dramatic irony as Lear is in fact the contrary of Apollo as he is blind and cannot make right judgment. Kent bluntly retorts Lear by stating that “Thou swear’st thy gods in vain”, meaning that it is useless for Lear to call upon Apollo when he lacks the qualities defining a good archer including clarity of sight and good judgment. The extensive usage of archery imagery plays a key role in imprinting the thematic idea of blindness onto the audience.
-  As feared, the interruption of Lear’s speech by Kent through aposiopesis does push Lear into an enraged state of mind. The literary technique of **epitrochasmus** is used effectively in Lear’s words where he yells, “O vassal! Miscreant!”. The usage of the two short and expressive words does induce a sense of despair within the audience as they realize Kent’s efforts would go in vain.
-  Kent replies, “Do kill thy physician”, implying that Lear is actually sick and blind. The physician-patient relationship between Kent and Lear yet again stresses the intimate relationship between the two characters and the sense of distress is further elevated within the audience as they realize that Lear is about to lose two close individuals close to his heart in the space of little time.
-  The extensive usage of the **lingua-alveolar** t-sounds in Lear’s following speech brings out the contempt that Lear has as in “take thy reward”, “To shield thee”, “turn thy hated back”, “thy banished trunk” and “the moment is thy death”. The cumulative effect of these sounds is that it yet again sadly highlights the blindness of Lear as he is unable to see the truth in Kent’s words. He does not realize that he loses his source of good counsel (physician) and serves as an acute foreshadowing of the troubled times ahead for him.
-  His invocation of Jupiter, in “By Jupiter, this shall not be revoked”, is also rather noteworthy because Jupiter refers to the God of Judgment. This is particularly ironic as it is due to Lear’s lack of judgment that he is even meting out this punishment in the first place **to his trusted servant**.
-  In Kent’s reply, Shakespeare utilizes the literary technique of **metastasis** as Kent quickly accepts his fate and remarks “Freedom lives hence and banishment is here”, and moves on to speak to Cordelia, Goneril and Regan. The effect of metastasis is that it shows that Kent was not expecting a positive outcome and he is probably thinking of his next course of action, which becomes apparent rather soon as he returns to Lear in disguise.
-  Kent ends off his speech with four **rhyming couplets**. The first rhyming couplet in “Freedom lives hence and banishment is here” indicates the inversion of order and values by Lear’s actions. The second rhyming couplet towards Cordelia infuses her with hope, whereas the couplet used for Goneril and Regan is used as a verbal

weapon, in a reminder lined with sarcasm to live up to their effusive speeches. The last rhyming couplet which ends off the extract, “Thus Kent, O princes, bids you all adieu; He’ll shape his old course in a country new”. The last rhyming couplet serves as a foreshadowing for his return to serve Lear (“Old course”) in a country new where Lear is no longer the ruler.

Conclusion (Dramatic Significance)

In conclusion, the banishment of Kent in this extract indicates the end of moral clarity in the kingdom and the beginning of chaos and conflict. Kent’s devotion to Lear is also especially poignant in his different attempts to open Lear’s eyes to the deception swirling around him. This extract is of particular dramatic significance as it focuses upon the importance of Kent as a loyal servant who possesses good judgment which is exposed by the end of Act 1, where the elder daughters of Lear execute their devious plans.

Edmund:	Thou, Nature, art my goddess; to thy law	1
	My services are bound. Wherefore should I	
	Stand in the plague of custom, and permit	
	The curiosity of nations to deprive me?	
	For that I am some twelve or fourteen moonshines	5
	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?	10
	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 of a whole tribe of fops	
	Got 'tween a sleep and wake. Well, then,	15
	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	20
	Shall top the legitimate. I grow, I prosper:	
	Now gods, stand up for bastards!	

Gloucester: Kent banished thus? and France in choler parted?
And the King gone tonight? Prescribed his power,
Confined to exhibition? All this done
Upon the gad? – Edmund, how now, what news? 25

Gloucester: Why so earnestly seek you to put up that letter?

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Gloucester: What paper were you reading?

Edmund: Nothing, my lord.

Gloucester: No? What needed then that terrible
dispatch of it into your pocket? The quality of nothing
hath not such need to hide itself. Let's see. – Come, if
it be nothing, I shall not need spectacles. 35

Edmund: I beseech you, sir, pardon me. It is a letter from
my brother that I have not all o'er read; and for so much
as I have perused, I find it not fit for your o'er-looking.

Gloucester: Give me the letter, sir. 40

Edmund: I shall offend, either to detain or give it. The
Contents, as in part I understand them, are too blame.

Gloucester: Let's see, let's see.

Analysis of Extract 4

Introduction

(A) Contextualization of Extract & Summary

- ✚ Taken from Act 1, Scene 2 of Shakespeare's King Lear and primarily includes the soliloquy of Edmund, Gloucester's illegitimate son, as well as the initiation of Edmund's scheme in supplanting Edgar.
- ✚ Extract can be contextualized on two levels, involving both the sub-plot that involves Gloucester, Edmund and Edgar as well as the main plot that revolves around King Lear, Goneril, Regan and Cordelia.
 - In the main plot, Lear has just banished Cordelia and abdicated his kingdom between Regan and Goneril. Furthermore, this extract also precedes the rejection of Lear by Goneril, who thus enters into a deranged fit of madness.
 - The more relevant sub-plot involving the triangular action between Edmund, Edgar and Gloucester parallels the main plot. Initiated even before the main plot in Act 1 Scene 1, Gloucester is insensitive to Edmund's feelings and heavily insults him as a "bastard", "fault" and "whoreson", whom he has thus "blushed to acknowledge". In this scene, Edmund is portrayed as a vile and cunning schemer, juxtaposed by his portrayal as an obsequious person in the previous scene, who receives insults after insults.

(B) Approach

- ✚ In the analysis of this extract, a literary approach would be utilized as follows:
 - Characterization of Edmund based on his soliloquy as well as his dialogue with Gloucester
 - Characterization of Gloucester
- ✚ Both points above would have reference to the craftsmanship feature of parallelism between the sub-plot and main-plot to highlight the thematic ideas of conflict between appearance and reality, human perception of natural order as well as deception

Main Points

(A) Characterization of Edmund

- ✚ Shakespeare has effectively used the first soliloquy of this play to characterize Edmund as a frustrated individual who is treated with disdain due to his “illegitimate” birth that he had no control over.
- ✚ In expressing his pent-up exasperation in this soliloquy, Shakespeare depicts Edmund as a person who is justified in his schemes to supplant his brother, Edgar. Shakespeare’s craftsmanship in using a soliloquy allows Edmund to truthfully express his inner emotions and hence garners a form of sympathetic prominence to Edmund among the Elizabethan audience, whom although would agree with the treatment Edmund receives could have also viewed Edmund’s position from his perspective.
- ✚ The usage of a soliloquy also prevents other characters and only the audience to understand his true emotions, creating a personal rapport between him and the audience. The **dramatic irony** created, as other characters like Gloucester are oblivious to Edmund’s conspiracy also emphasizes Edmund’s role as a Machiavellian. Edmund’s enraged disposition and irascible tone in the soliloquy juxtaposes with his proper attitude in earlier scenes and his dialogue with Gloucester.
- ✚ Edmund’s soliloquy occurs in **blank verse** to concentrate his noble characteristics instead of his illegitimate traits.
- ✚ In his soliloquy, Edmund invokes nature as can be seen in lines “Thou, Nature, art my goddess; to thy my services are bound”. The usage of **apostrophe** to indicate Edmund’s invocation of the abstract nature depicts Edmund to take sides with nature and align himself with the beasts of the jungle. From this, not only can the audience see Edmund’s pent-up frustration but also realize that Edmund wants nature on his side. In **invoking the Pagan gods**, Shakespeare not only shows Edmund’s unstable state of mind but also his rejection of man-made nature governed by Christian values that promote the right of primogeniture. This effectively **highlights the theme of conflict between nature and man-made natural order.**
- ✚ Edmund’s invocation of gods parallels with Lear’s invocation of the “sun”, “Hecate” and “the orbs” in act 1 scene 1 after he banishes Cordelia.
 - While Lear’s invocation is not truly reflective of his inner turmoil, Edmund’s invocation rises out of the purest form of rage in that he is justified in his anger and deep-seated bitterness.

- ✚ Edmund's invocation of nature could also be an **allusion** to King James I's speech to Elizabethans when he made clear reference to gods to claim that the king is the appointed head of state as defined by Gods and their natural laws.
- ✚ The theme of conflict between nature and natural order is also highlighted by Edmund's description of traditions as a disease in "plague of custom".
 - The usage of a rhetorical question in "where should I stand" emphasises his frustration and exasperation.
 - The **metaphor** in describing customs or traditions such as primogeniture and ill treatment of illegitimate bastards is compared to diseases as Edmund has suffered a lot due to them. Subsequently, Edmund asks a series of 10 rhetorical questions to the same effect of justifying his anger and anguish by showing how he is no worse compared to Edgar in terms of physical strength or appearance, all of which are under his control. The only key difference that had caused his disdainful situation in his illegitimate birth – something that was out of his control.
 - In allowing Edmund to express himself through the continuous string of exclamatory phrases, the audience is able to understand his views and sympathize with him, which was the true purpose of the soliloquy as well.
- ✚ The repetitive use of the **alliterative plosives** in "base", "bastard", "baseness" and "bastardy" in the rhetorical questions shows that Edmund feels the use of such words on him is not only pointless but also unfair and wrong. This sympathy for Edmund will again be evoked later on when he does not want to hang Cordelia due to his own good-naturedness.
- ✚ The use of **natural imagery** in "twelve or fourteen moonshines" to indicate the age difference between him and Edgar instead of just saying the number of months also reflects Edmund's invocation of nature earlier on.
- ✚ Edmund uses a continuous string of **similes** to draw comparisons between himself and Edgar and hence show that he is as competent as Edmund physically and mentally as seen in "my dimensions as well compact", "mind as generous" and "my shape as true as honest madam's issue".
- ✚ The use of **plosives** again in "With base, with baseness, bastardy, base base" again shows his internal vexation and how he feels his illegitimate birth has wrongly put him in the negative light among Elizabethans. The thematic idea of the negative effects of discrimination and the psychological trauma it causes can be seen from the line "Why brand they us..." The use of inversion in sentence order or anastrophe as well as Edmund's use of "they" shows how he feels separated from the rest of the society due to his controversial idea that the illegitimate bastard is

as good as the legitimate Edgar. Perhaps, society has treated him so cruelly and derogatorily that he wants to isolate himself from them as well.

- ✚ In subsequent lines, Edmund's anger takes it one step further to show his view that illegitimate births are yet better than legitimate love in more ways than one. Edmund shows that like himself, the births of "lusty stealth of nature" or moments of true and aggressive love do produce more abled people of "more composition and fierce quality". Edmund's repetitive use of "composition" shows his judgment of outward appearances as well as psychological facets of a person in "quality".
- ✚ Edmund degrades legitimate births to "tribes", a collective noun used for animals. Though this is rather displeasing to the Elizabethan audience, it again elevates his internal exasperation and might have provided him with sympathy from the audience.
- ✚ The use of **syncope** in "Got 'tween a sleep and a wake" allows Shakespeare to maintain the **blank verse rhythm** of the soliloquy, which is extremely important as well.
 - Usually, Shakespeare uses the **blank verse with iambic pentameter** framed by 2 prose sequences at the beginning and the end. However, this scene is one of the few scenes where Shakespeare has inverted the structure to emphasize its significance.
 - In this scene, Shakespeare has employed **blank verse** in Edmund's soliloquy to begin the scene as well as to end the scene later on. The conversation between Gloucester and Edmund on the other hand occurs in prose form. Hence, Shakespeare manages to move the emphasis to the soliloquys of Edmund that frame this scene.
- ✚ The **motif of land** as a symbol of power again arises in "I must have your land". Earlier on, Goneril and Regan had passionately declared their love for Lear to attain land and hence power. Again, in such subtle ways, Shakespeare manages to parallel the main plot with the subplot. Furthermore, Edmund's sarcasm in "Well, then legitimate Edgar..." carries with it a mocking tone that perhaps foreshadow a plan or conspiracy Edmund could have developed to achieve this notion and furthermore reveal it in his mocking tone.
- ✚ The line "Or father's love is to the bastard Edmund" makes reference to Gloucester's remark in act 1 scene 1 about Edgar being "no dearer in my account". Hence, Edmund already has knowledge of the misunderstanding that could have occurred between Gloucester and Edgar and perhaps this explains the mockery earlier on. Here, Shakespeare creates a sense of continuity within the

play, linking the 2 scenes by showing that Edmund's plan only took shape after hearing this remark from Gloucester.

- ✚ The words “legitimate” is repeated again and again 5 times by Edmund to show his obsession with the idea. Nevertheless, Edmund only considers the superficial goodness of the idea in only considering the word as fine, not the idea itself in “fine word, legitimate”. Moreover, the disdainful mocking tone in “legitimate” makes audience confront the idea of legitimacy and empathize with Edmund.
- ✚ The use of **metonymy** in “my legitimate” to refer to Edgar is very effective in highlighting that Edmund's frustration and schemes are not aimed at Edgar but rather what he represents to him: his legitimacy. Perhaps, Edmund could have truly loved his brother but his vexation probably got the better out of him.
- ✚ The use of **personification** in “if this letter speed and my invention thrive” again elevates the power of such devices, which Goneril and Regan use later on in the main plot as well.
- ✚ The heavy use of **synecdoche** in “the base shall top the legitimate” again brings about the idea of inversion of social order and hence the accompanying chaos. The inversion of social hierarchy definitely reflects an inversion in the natural order as well and brings about a sense of foreboding of chaos similar to act 1 scene 1.
- ✚ The use of **asyndeton** in “I grow, I prosper” and his command to the Pagan gods to support him again shows his frustration that has instilled in him the need to fight back for his rights. The use of **personal pronouns** “I” shows his self-centered nature, where he does not hesitate to harm his brother and eventually his own father for his own betterment.
- ✚ While so far, Edmund has been portrayed as an enraged cunning person, it is only in his interaction with Gloucester that the true villainy of Edmund as a manipulative Machiavellian similar to Goneril or Regan is brought out.
- ✚ Upon seeing Gloucester, he **manages to arouse his curiosity** of the letter by hiding it in full view of Gloucester. The continuous use of **antonomasia** in “my lord” and “my lordship” again shows his subservient and obsequious mask/ façade which he puts up in contrast to his rebellious nature just seconds ago. The sudden but believable shift in Edmund's personality would have not only shocked the audience but also instill his falseness, hypocrisy and villainy among the audience.
- ✚ The **motif** of nothing is again used by Edmund in “no news” and “nothing” is very similar to Cordelia in “nothing, my lord”. However, despite such parallels, Shakespeare inserts a subtle difference in that Cordelia's “nothing” was of good intentions while Edmund's “nothing” carries with it a sense of vile cunningness.

- ✚ Generally, Edmund's polite tone juxtaposes heavily with his resentful and mocking tone earlier on, again showing how quickly he can put up a façade in front of others.

(B) Characterization of Gloucester

- ✚ Shakespeare portrays Gloucester as a person who not only is superficial in his observations but also as a person who jumps to conclusions without proper investigations, as shown through his conversation with Edmund.
- ✚ Previously in the subplot, Gloucester was depicted to be an insensitive person in calling Edmund a "fault", "whoreson" and "bastard". While Lear's hamartia is his vanity and ego, Gloucester's hamartia is definitely his moral blindness and insensitive attitude.
- ✚ In this extract, we see Gloucester falling prey to Edmund's notorious plans, evoking the theme of appearances vs. reality.
- ✚ As Gloucester enters the stage, he carries with himself the chaos we had seen in act 1 scene 1 when King Lear had banished Cordelia and Kent following the love test. This is further reiterated by his recitation of the events in chronological order. In doing so, Gloucester appears not to have noticed Edmund so far, elevating the shock that Gloucester has received from the preceding events. The shock he had received is emphasised by his consecutive rhetorical, interrogative statements.
- ✚ The use of the word "tonight" telescopes time to indicate that the action in this extract is happening at the same time as the events in act 1 scene 1.
- ✚ The use of **caesura** in "Upon the gad?-Edmund, how now, what news?" shows the shift of Shakespeare's focus from the main plot to the parallel subplot.
- ✚ Shakespeare has carefully employed stage directions and props, particularly the letter, to show Gloucester's bluntness and superficiality in his observations. While he is able to meticulously notice that Edmund pockets the letter, he is not able to discern why Edmund had done this in full view.
- ✚ In his response to Edmund's "nothing", Gloucester's response is very much similar to Lear's response to Cordelia's "Nothing, my lord". While Edmund's nothing is of treacherous intentions, Cordelia simply could not quantify her love for Lear as she could not "heave (her) heart into (her) mouth". Like Lear, Gloucester probes further about the letter.
- ✚ Gloucester claims that "-if it be nothing, I shall not need spectacles". The recurring **motif of eyes** or appearances as deceiving can be seen here as even with spectacles, Gloucester would have been blind to its intentions, purposes and origins. Ironically, it is only after he is blinded by Cornwall in Act 4, scene 1 that

Gloucester realises his “follies” and seeks forgiveness from the gods in “O my follies...Kind gods forgive me”.

- Gloucester also claims, “The quality of nothing hath not such need to hide itself” which is very similar to Lear saying “nothing will come out of nothing”. The recurring **motif of nothing** also establishes the theme of appearances vs. reality in that the subjects of nothing are truly those contain considerable substance whether this could be Edmund’s letter or Cordelia’s love. In both plots, the subject of nothing serves as the direct impetus for conflict, chaos and confusion. Thus, Shakespeare again manages to show that decisions based on such superficial appearances are drastic.

Conclusion (Dramatic Significance)

In conclusion, Shakespeare effectively employs the characterization of Edmund and Gloucester to highlight the frustration of Edmund as well as his cunning nature. The dramatic significance of this extract is that it enhances the main plot and heightens the sense of disorder within kingdom with the emergence of another character inverting social order. The use of blank verse coupled with the soliloquy not only heightens the dramatic tension but also gives Edmund sympathetic prominence. Gloucester’s characterization and his foolishness parallels Lear’s moral blindness. Hence, overall, Shakespeare has used the numerous dramatic and literary devices to highlight the theme of nature vs. natural order as well as appearances vs. reality.

King Lear

Extract 5

Lear:	Who is it that can tell me who I am?	1
Fool:	Lear's shadow.	
Lear:	I would learn that, for by the marks of sovereignty, knowledge and reason, I should be false persuaded I had daughters.	5
Fool:	Which they will make an obedient father.	
Lear:	Your name, fair gentlewoman?	
Goneril:	This admiration, sir, is much o'the savour Of other your new pranks. I do beseech you To understand my purposes aright:	10
	As you are old and reverend, should be wise. Here do you keep a hundred knights and squires, Men so disordered, so debauched and bold, That this our court, infected with their manners, Shows like a riotous inn. Epicurism and lust	15
	Makes it more like a tavern or a brothel Than a graced palace. The shame itelf doth speak For instant remedy. Be then desired, By her that else will take the thing she begs, A little to disquantity your train,	20
	And the remainders that shall still depend To be such men as may besort my age, Which knows themselves, and you.	
Lear:	Darkness and devils! Saddle my horses; call my train together.	25
	Degenerate bastard, I'll not trouble thee: Yet have I left a daughter.	
Goneril:	You strike my people, and your disordered rabble Make servants of their betters.	
	[Enter ALBANY]	
Lear:	Woe that too late repents! – O sir, are you come?	30

Is it your will? Speak, sir. – Prepare my horses.

[*Exit a Knight*]

Ingratitude, thou marble-hearted fiend,
More hideous when thou show'st thee in a child
Than the sea-monster.

Albany: Pray, sir, be patient. 35

Lear: Detested kite, thou liest.
[*to Goneril*] My train are men of choice and rarest parts
That all particulars of duty know,
And in the most exact regard support
The worships of their name. O most small fault, 40
How ugly didst thou in Cordelia show,
Which like an engine wrenched my frame of nature
From the fixed place, drew from my heart all love
And added to the gall. O Lear, Lear, Lear!
[*striking his head*] Beat at this gate that let thy folly in 45
And thy dear judgment out. Go, go, my people.

[*Exeunt Kent, Knights and attendants*]

Analysis of Extract 5

Introduction

(A) Contextualization of Extract and Summary

- ✚ A1S4 is the first interaction between Lear and Goneril since he banished Cordelia and gave Goneril 1/3 of the kingdom. (With Cornwall's 1/6, Goneril is essentially queen of half of Britain now.)
- ✚ While Goneril was seen to be flattering Lear with “court holy-water” in A1S1 – “Sir I do love you more than the word can yield the matter. Dearer than eyesight, space and liberty, beyond what can be valued, rich or rare.” – Here we see her exerting her authority over Lear by ordering him to reduce his train of knights (which can be seen as a representation of his authority) in order for Lear to be allowed to stay with her.
- ✚ The audience has already been made known of Goneril's hypocrisy in A1S3 where she orders Oswald to treat Lear poorly – “Put on what weary negligence you please, you and your fellows. I'd have it come to question. If he distaste it, let him to my sister.”
- ✚ So the following lines in A1S4 shows Goneril's plan to quarrel with Lear and lead him to Regan in action.

(B) Approach

- ✚ This act serves to introduce the audience to many important thematic ideas and characters for many recurring ideas in the rest of the play.
- ✚ Firstly, it serves to show the first sign of Lear's diminishing authority and his realisation of the folly of believing in Goneril's empty words in A1S1 while banishing Cordelia.
- ✚ Secondly, it show the action of Goneril's and Regan's plan to oust Lear out and reduce his power to almost **nothing**.
- ✚ Thirdly, it introduces the important role of Albany as a peace maker, and of someone who is innocent in all the plotting between Goneril, Regan and Cornwall.

Main Points

(A) Lear's Diminishing Authority

- ✚ This passage sharply portrays Lear's diminishing authority when Goneril is seen mocking Lear when Lear refuses to have his train of knights reduced when Goneril ordered it to be so.

- ✚ Lear realizes this that he is no longer treated like a king as well, responding to Goneril's blatant abusing of Lear with a disbelieving "Who is it that can tell me who I am?"
- ✚ The Fool, known throughout the play as the person who is most aware of the reality of situations, replies "Lear's shadow". The real Lear is now being reduced to just a shadow of his former self which signifies that the Lear now (who has divided his kingdom foolishly) is no longer as powerful as he was before. Shadows cannot exert authority, and has to obediently follow who it belongs to. In this case, with his powers given away to Goneril and Regan, Lear has to now obey them – showing his diminishing authority.
- ✚ This is echoed by the Fool in earlier lines of this scene – "May not an ass know when the cart draws the horse?" – signifying the inversion of order that is taking place between Goneril and Lear, which will be a recurrent thematic idea for the rest of the play – e.g. with Regan and Lear, Edmund and Gloucester.
- ✚ Goneril reduces Lear to a mere child – "This admiration, sir, is much o' the savour of other your new pranks." Goneril speaks in a chiding tone, as if scolding a Lear for being childish in his behaviour.
- ✚ She goes on to mock him with "As you are old and reverend, should be wise." When she clearly does not see him as such in her perspective. She treats Lear as a silly spoilt child who has to be put in place.
- ✚ In A1S3 Goneril also says of Lear as "Idle old man", "Old fools are babes agains and must be used with checks as flatteries, when they are seen abused."
- ✚ Inversion of order again. Lear is the father, Goneril the daughter. Lear has no more power and authority over his own child.
- ✚ Fool's remark "which they will make an obedient father" also echoes this idea. Whereby instead of the father instilling discipline in the child, the child is the one 'disciplining' the father to become more obedient and to obey the child's commands.
- ✚ This is repeated in Goneril's answer to Lear "To be such men as may besort your age, which know themselves , and you" You here implying that Lear is acting out of place and should know how to behave in the presence of Goneril. Goneril is also implying by grouping Lear and his train of knights together that he is behaving like his men, "disordered, debauched and bold", and unfit to be in her presence.
- ✚ Moreover, Lear's authority is waning amongst his own knights as well. He has to give orders twice "Saddle my horses", "Prepare my horses" before a Knight exits to carry out his orders. However, the possibility that the knights might have been

to shocked at the exchange between Goneril and Lear to obey his orders the first time must also be considered.

- ✚ Lear's does not use his **royal pronoun** anymore; while Goneril picks it up.

(B) Lear's realization of his folly

- ✚ Lear realizes that he has misplaced his trust in Goneril in this scene. He calls her "Darkness and devils!" "Degenerate bastard" "Detested kite". The alliteration of the 'D' sound (**plosives or lingua-alveolar sounds**) gives impact and emphasizes Lear's rage at Goneril for mistreating him, especially if Lear is shouting it on stage – the 'D' sounds give heavy weight to the words.
- ✚ "kite" used to describe Goneril is a id of prey associate with 'meanness, cruelty and death' → perhaps a foreshadowing device of Goneril's eventual demise?
- ✚ Lear now reduces Goneril to a "bastard" – equivalent of Edmund (who is Gloucester's bastard child. Both of them turn against their fathers.
- ✚ *fault?
- ✚ Also calls her "marble-hearted fiend", "more hideous than the sea monster" – fiends are a common recurrence in the rest of the play, most commonly used by Edgar in disguise as Poor Tom – often with many negative connotations. E.g. when Edgar tricks Gloucester into thinking that it was a fiend who led him to 'suicide'.
- ✚ Cordelia is also mentioned for the first time by Lear since her banishment.
- ✚ "O most small fault, how ugly didst thou in Cordelia show, which like an engine wrenched my frame of nature from the fixed place, drew from my heart all love and added to the gall."
- ✚ Lear's acknowledgement that his banishment of Cordelia was a forced decision, that his "frame of nature" – his natural affection and inclination to Cordelia – had to be "wrenched from the fixed place" – was not what he had hoped to do.
- ✚ Also Lear's realization of **the folly the Fool has been pointing out to him** (with the analogy of the egg and two crowns (A1S4 137-140), as well as the Fool's offering of his coxcomb (A1S4 98-107)
- ✚ "O Lear, Lear, Lear" – shows Lear's exasperation and regret at his rash decisions – "beat at this gate that let thy folly in and thy dear judgement out." – Also shows Lear finally realizing and acknowledging the folly of his actions.
- ✚ Disillusionment
- ✚ However, he is still not fully aware of the extent of damage his actions has brought about. He still intends on going to Regan, thinking that Regan will not betray him.

(C) Albany as a peacemaker

- Albany, who only has one line in this passage which is “Pray, sir, be patient” is introduced to the audience as a peacemaker – an important role he will be playing in later parts of the play – by revealing Edmund’s trickery, not involving himself in plotting of Lear’s downfall – most prominently, he is absent in A2S2 where Goneril, Regan and Cornwall gather together to drive Lear out of Gloucester’s house.
- “Patience” is also a recurring idea in the play. E.g. in A3S2 Lear says “I will be the pattern of all patience, I will say nothing.” And A2S2 459-460 “You heavens, give me that patience, patience I need!”

(D) Dramatic Irony in Passage

- From A1S3 the audience is already made aware of Goneril and Regan’s plot to bring about the downfall of Lear. However in this passage, Lear is still unaware that Regan, too, is like Goneril, who will turn against him.
- “A1S3 “If he distaste it, let him to my sister, whose mind and mine I know in that are one not to be overruled.”
- Creates sympathy for Lear. Tension and suspense also created because the audience will be eager to know how the meeting between Lear and Regan will go.

Literary devices/ Other Points to Consider

- Anagnorisis** – Lear’s realization of folly
- Homoiooteleuton** - Line 233 (“so disordered, so debauched and bold”).
- Anaphora** as well
- Apostrophe** – Line 258: “O” to draw attention to “fault”

King Lear

Extract 6

Goneril:	Why might not you, my lord, receive attendance From those that she calls servants or from mine?	1
Regan:	Why not, my lord? If then they chanced to slack ye We could control them. If you will 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.	5
Lear:	I gave you all –	
Regan:	And in good time you gave it.	
Lear:	- Made you my guardians, my depositaries, But kept a reservation to be followed With such a number. What, must I come to you With five and twenty? Regan, said you so?	10
Regan:	And speak't again, my lord: no more with me.	
Lear:	Those wicked creatures yet do look well favoured When others are more wicked; not being the worst Stands in some rank of praise. [<i>to Goneril</i>] I'll go with thee; Thy fifty yet doth double five and twenty, And thou art twice her love.	15
Goneril:	Hear me, my lord: What need you five and twenty? Ten? Or five? To follow in a house where twice so many Have a command to tend you?	20
Regan:	What need one?	
Lear:	O, reason not the need! Our basest beggars Are in the poorest thing superfluous; Allow not nature more than nature needs, Man's life is cheap as beast's. Thou art a lady; If only to go warm were gorgeous, Why, nature needs not what thou gorgeous wear'st,	25
		30

Which scarcely keeps thee warm. But for true need –
 You heavens, give me that patience, patience I need!
 You see me here, you gods, a poor old man,
 As full of grief as age, wretched in both:
 If it be you that stirs these daughters' hearts 35
 Against their father, fool me not so much
 To bear it tamely; touch me with noble anger,
 And let not women's weapons, water-drops,
 Stain my man's cheeks. No, you unnatural hags,
 I will have such revenges on you both 40
 That all the world shall – I will do such things –
 What they are yet I know not, but they shall be
 The terrors of the earth! You think I'll weep,
 No, I'll not weep. *Storm and tempest.*
 I have full cause of weeping, but this heart 45
 Shall break into a hundred thousand flaws
 Or o'er I'll weep. O fool, I shall go mad.

Exeunt Lear, Gloucester, Kent, Fool [and Knight]

Analysis of Extract 6

Introduction

(A) Contextualization of Extract and Summary

- ✚ This scene happens in Gloucester's house (Act 2, Scene 2) where Regan, Cornwall, Goneril, Gloucester, Kent, Fool and Lear are present.
- ✚ Here is where we see Regan and Goneril's action to abuse Lear in action. As mentioned in A1S3, the audiences are already made aware that Goneril and Regan are plotting together to bring about Lear's downfall. A1S3 L15-17 "If he distaste it, let him to my sister, whose mind and mine I know are one, not to be overruled."
- ✚ In A1S4, we see Goneril's cruelty to Lear by ordering him to reduce his train of knights (which is symbolic of the power Lear holds). Lear then leaves Goneril's palace (not before calling her "Degenerate bastard, sea monster, marble-hearted fiend") and heads to Regan's place, whom Lear thinks will accommodate him and still treat him like the king he was.
- ✚ A2S2 is where all the people against Lear congregates to the culmination of driving Lear out and completely reducing his power. Note that Albany is absent, and Kent (in disguise) was earlier put in stocks → shows how Lear is all alone facing these people, further emphasizing his uselessness in defending himself once he had given away his powers.

(B) Approach

- ✚ This extract will be discussed in three parts:
 - Characterization of Goneril and Regan, revealing their true hypocritical and scheming nature
 - Lear's diminishing authority
 - Lear's descend into madness

Main Points

(A) Characterization of Goneril and Regan

- ✚ In this extract, we see how Goneril and Regan join forces in order to completely destroy the last shreds of Lear's authority → revealing their scheming nature
- ✚ In A1S3, Goneril mentions briefly of a plan she has hatched with Regan, "if he distaste it, lead him to my sister, whose mind and mine I know in that are one." → here, audiences see the plan in action. The **foreshadowing** of this plan creates much suspense in this extract.
- ✚ Goneril and Regan's scheming nature is seen in this extract where they team up verbally to assault Lear.

- ✚ Without giving Lear a chance to reply to Goneril's first question, "...from those that she calls servants of from mine?" → Regan immediately continues the verbal assault with her own question, "why not, my lord?" → Lear is made helpless by his two daughters and he isn't even given the chance to make himself heard.
- ✚ When Lear does speak, "I gave you all – " (**Aposiopesis**) He is cut off by Regan before even finishing his sentence → Regan and Goneril have no more respect for Lear and their scheming nature is seen in how they work together to drive Lear into a corner with their quick succession of questions → "what need you five and twenty? Ten? Or Five?", "Why need one?" (**Anaclasis: Repetition of the words "five" and "twenty" said by Lear to mock him**)
- ✚ Hypocrisy of Regan and Goneril is also shown in this extract.
- ✚ They blatantly lie to Lear, informing him that their servants will treat him well, "If then they chanced to slack ye, we could control them." When in A1S3, the audiences are already made aware of Goneril's order to Oswald to "put of what weary negligence you please, you and your fellows."
- ✚ This lie is repeated twice in this extract, once by Regan, then by Goneril → "To follow in a house where twice so have a command to tend you?" → shows their extent of their hypocrisy → lie so blatantly with not a tinge of guilt.
- ✚ Their insulting attitude toward Lear here also highlights their hypocritical proclamations of love in A1S1 where they showered Lear with flowery praises → "I love you more than word can wield the matter." → because in this extract they show no signs of the unconditional love they proclaimed to have for Lear earlier on → not even willing to let Lear have his last requests for a hundred knights.

(B) Lear's diminishing authority

- ✚ The disrespect shown by Regan in cutting off Lear before he finishes his sentence in "I gave you all – " (**monosyllabic words show his disbelief**) show how little power he had over his own children, if any at all. → while once he was a regal king whom Regan and Goneril flocked to praise, they now treat him as a nuisance to be gotten rid off.
- ✚ Regan's **monosyllabic** reply in cutting Lear's speech off, "and in good time you gave it", also emphasizes how curt she is toward Lear → as compared to the flowery language she used in A1S1 "and find I am alone felicitate in your dear highness's love"
- ✚ Also notable is Lear's use of the **common pronoun** "my" and "I" instead of "we" and "us" in A1S1 → this is further emphasized through the use of **anaphora** in

“my guardians, my depositaries” → where it accentuates Lear’s helplessness and diminished power and authority

- ✚ The disbelief in Lear watching his two daughters betray and insult him causes him to repeat his question “with five and twenty? Regan, said you so?” (**Anastrophe – inversion in syntax in “said you so” probably indicates Lear’s shock**) in a hurt and begging tone → almost as if he wills himself to have heard her wrongly, reducing him to a powerless and helpless old man who cannot order his way around things anymore
- ✚ In comparison to his use of imperatives in A1S1 to order Cordelia to “speak again.”, this almost parallel situation in which Lear’s daughter does not say the things he wishes to hear, serves as a comparison to how far Lear has fallen since A1S1 where he abdicated his kingdom into the wrong hands
- ✚ Lear’s diminished authority is also seen where Lear is forced to relent to the lesser of two evils “those wicked creatures yet do look well favoured when others are more wicked” → Lear is desperate and is willing to stay with Goneril even though he has called her a “detested kite”, “degenerate bastard” and “marble-hearted fiend.” → this evokes pity (**pathos**) for Lear as we see him in such a desperate situation.
- ✚ Yet despite knowing his folly in trusting his two daughters, Lear fails to realize that love cannot be quantified → he decides to go with Goneril based purely because she allows him to keep twice as many knights as Regan → therefore he “thou art twice her love.”
- ✚ Even this idea in Lear is cruelly trampled upon when Goneril further reduces the number of allowed knights → further accentuated with Regan’s verbal assault → eventually leaving Lear to not have any knights → this is symbolic of the complete stripping of Lear’s power.
- ✚ Lear also calls himself a “beast”, “poor old man” in this extract which further underscores his loss in power. While he once called himself a “dragon” in A1S1, a regal and majestic animal, he reduces himself to a mere unthinking beast → an uncommon association for a king.

(C) Lear’s descend into madness

- ✚ As a king, Lear used to speak in **blank verse with an iambic pentameter**.
- ✚ However in this extract, Lear’s words are disjointed and unfinished → symbolizing his descend into madness and foreshadowing his future speech which will be in normal prose
- ✚ Lear’s rage is portrayed through the use of **plosive b sounds** as in “basest beggers” and “beasts” which emphasizes how angry he is at his daughters.

- His rage causes him not to think clearly as his speech is peppered with **chiasmus** (syntax inversions) and caesuras. “but for true need – you heavens, give me that patience, patience I need!” → the pause indicated by the caesura shows that Lear’s thoughts are in a disarray. This is further highlighted by the syntax inversion in “patience, patience I need!” (**anadiplosis – patience, patience**) → which shows that Lear can no longer think clearly → signifying his descend into madness
- Moreover, unfinished and disjointed sentences such as “that all the world shall – I will do such things – what they are yet I know not” also underscores Lear’s fragmented thoughts which reflect his fragmented mind → signifying his descend into madness.
- Lear also foreshadows his own madness in “I shall go mad”
- Irony** is seen here when Lear proclaims that “I’ll not weep.” Where he refuses to give in to weeping because he thinks it will break his heart “into a hundred thousand flaws.” However, when Lear is seen weeping in A4S7 when he is reunited with Cordelia, it is then when he comes back into sanity → “upon the wheel of fire that mine own tears do scald like molten lead”

Literary Devices/ Other Points to Consider

- Personally, I think the points are sort of repeated again and again. Either a linear approach or thematic approach might be better.
- Pathetic fallacy** of storm, reflects Lear’s mood, etc.
- Parallelism** (structural): Between the two rhetorical questions asked by Goneril and Regan at the start of the extract. Shows their one-ness,....
- Clothing Imagery
- Sounds (Prosody) in the long speech of Lear: “father, fool”, “tamely; touch”, “women’s weapons, water-drops”,...
- Aposiopesis** in Line 469; I’m not sure what Lear means by “I will do such things” but I guess I could possibly talk about his deepening fury, evolving into revenge and stuff.
- Asteismus** – play on the word “weep” in the last few lines.

King Lear

Extract 7

Lear:	Blow winds and crack your cheeks! Rage, blow! You cataracts and hurricanes, spout Till you have drenched our steeples, drowned the cocks! You sulphurous and thought-executing fires, Vaunt-couriers of oak-cleaving thunderbolts, Singe my white head! And thou, all-shaking thunder, Strike flat the thick rotundity o'the world, Crack nature's moulds, all germans spill at once That make ingrateful man!	1 5
Fool:	O, nuncle, court holy-water in a dry house is better than this rain-water out o'door. Good nuncle, in, and ask thy daughters blessing. Here's a night pities neither wise men nor fools.	10
Lear:	Rumble thy bellyful! Spit fire, spout rain! Nor rain, wind, thunder, fire are my daughters; I tax not you, you elements, with unkindness. I never gave you kingdom, called you children; You owe me no subscription. Why then, let fall Your horrible pleasure. Here I stand your slave, A poor, infirm, weak and despised old man. But yet I call you servile ministers That will with two pernicious daughters join Your high-engendered battles 'gainst a head So old and white as this. O ho! 'tis foul.	15 20
Fool:	He that has a house to put's head in has a good headpiece: The codpiece that will house Before the head has any The head and he shall louse: So beggars marry many. The man that makes his toe What he his heart should make, Shall of a corn cry woe And turn his sleep to wake. For there was never yet fair woman but she made mouths in a glass.	25 30 35

Enter KENT [disguised]

Lear: No, I will be the pattern of all patience,
I will say nothing.

Kent: Who's there?

Fool: Marry, here's grace and a codpiece – that's a wise
man and a fool.

40

Analysis of Extract 7

Introduction

(C) Contextualization of Extract and Summary

- ✚ In the previous A2S2, Lear has been betrayed by Goneril and Regan and heads out of Gloucester's house into the storm → which is the physical setting for this extract.
- ✚ The audiences have already been prepared by Gloucester in A2S2 that "the king is in high rage" → which explains Lear's enraged speech in this extract.
- ✚ The contents of Lear's speech reflect his vow to seek revenge against Regan and Goneril in A2S2 → "I will have such revenges on you both"
- ✚ The only people present with Lear in the storm are the Fool and a disguised Kent. Notably absent is his train of knights → which symbolizes his loss of power.
- ✚ Lear's powerless self is made even more apparent when juxtaposed with the great and mighty storm in which he has no control over as indicated by the stage direction "storm still"

(D) Approach

- ✚ This extract would be analyzed in a linear approach with close reference to the following points:
 - Lear's enraged state of mind
 - Signs of Lear's descent into madness
 - Fool as a voice of reason

Main Points

(A) Lear's enraged state of mind

- ✚ As mentioned earlier, the audiences have been prepared by Gloucester in A2S2 that "the king is in high rage" → so Lear is able to start the scene reflecting his high rage with many **plosive** and **sibilant** sounds as in "Blow", "drenched", "drowned" and "spout", "steeple" "sing", "sulphurous" "strike"
- ✚ These sounds parallel the sounds of the physical storm and further emphasizes the uncontrollable and chaotic rage within Lear at his daughter's betrayal.
- ✚ The use of **exclamation marks** in "rage, blow!" and "drowned the cocks!", "that make ingrateful man!" also further underscores how angry Lear is.
- ✚ His use of **imperatives** "blow winds", "crack your cheeks" "spout till you have srenched our steeples, drowned the cocks", "sing my white head!", "strick flat the thick rotundity o' the world", "crack nature's moulds" → may seem to show his regality again where he is seen to be dishing out orders as a King should, this

time his orders are directed to Nature whom he cannot control unlike people. → only serves to further emphasize Lear's loss in power.

- ✚ His rage is also seen when Lear calls upon the destructive power of nature, “spit fire”, “spout rain”, “strike flat the thick rotundity o’ the world” → it is unnatural for a King to wish for destruction → further accentuating the degree of his rage for him to want to obliterate the world and destroy mankind → insinuated in the phrase “crack nature’s moulds, all germens spill at once that make ingrateful man!”
- ✚ Lear also calls for “thought-executing fires” to “sing his white head.” The **pun** on “executing” has two meanings → one to carry out his thoughts; the other to destroy it. The ambiguity on which one Lear means is left to the audiences own discretion. As for myself, I believe it to be the latter one → in which Lear is wishing for his thoughts to be destroyed because later scenes support it → e.g. in A3S4 Lear comments “This tempest will not give me more to ponder on things that would hurt me more.” → signifying that it is painful for Lear to think about Goneril and Regan.

(B) Lear's descend into madness

- ✚ In this extract, Lear progresses from ordering Nature (who cannot communicate with him nor follow his orders) to scolding and blaming it for his circumstances. Instead of confiding in Fool → which is a real and tangible person who still follows his orders → Lear chooses to ignore the Fool and talk to the storm.
- ✚ Lear compares Nature with his daughters. “Nor rain, wind, thunder, fire are my daughters; I tax not you, you elements...You owe me no subscription.” → Lear puts together two completely unrelated things together and compares them as if Nature was human. By **personifying** Nature and equating them to his daughters shows that Lear is not in the right frame of mind anymore.
- ✚ He then moves on to blame Nature for coercing with Goneril and Regan and plotting his downfall → that will with two pernicious daughters join your high-engendered battles ‘gainst a head so old and white as this.” → Lear's disjointed perceptions about Nature, together with the ridiculous notion that Nature would actually be listening to him, only serves to underscore that Lear is already mad.
- ✚ The use of **oxymoron** in “horrible pleasures” does not make sense because it is addressed to Nature that cannot think nor have any motifs.
- ✚ Lear repeatedly degrades his position and calls himself “slave”, “poor, infirm, weak and despised old man” → has tones of self-pitying → but once again Lear addresses his speech to the storm who cannot understand.

- A rare strand of lucidness however is seen when Kent enters the stage. Lear seems to have calmed down and says “no I will be the pattern of patience, I will say nothing.” (**bilabial sounds or alliterative plosives**) → Finally, Lear wills himself to be patient → echoed in A2S2 where he calls upon the heavens to grant him “patience, patience I need”
- Lear finally understands that saying “nothing” (**motif of nothing**) does not reflect that one does not feel nothing → causes audiences to recall A1S1 where Cordelia decides that she has “nothing” to say that can fully articulate her love for Lear. → Here Lear still feels the rage and pain of betrayal, but has finally come to understand the value of saying nothing.

(C) Fool as a Voice of Reason

- Fool’s loyalty is poignantly illustrated in this extract where the Fool stays steadfastly by Lear’s side even through the harsh weather. → some people argue that the Fool is bound to the king and can be executed for leaving without being ordered → but Lear has already lost his power and I believe that the Fool is staying on his own accord.
- The Fool is the voice of reason in Lear’s madness and advises Lear to seek shelter in Gloucester’s house even though it may mean bearing more scorn from Regan and Goneril → “court holy-water in a dry house is better than this rain-water o’door” → the pragmatic advice is given out of concern for Lear’s physical health.
- In the absence of genuine family members, Fool takes on the role of a caring familial member → treating Lear with respect, endearing him with “nuncle” and gently persuading Lear to take his advice with “Good nuncle, in, and ask thy daughters blessings.” → as compared to his real daughters who force him into losing his knights in A2S2
- The Fool breaks into song which **alludes** to Lear’s current situation and points out the folly of his earlier actions in A1S1.

Literary Devices/ Other Points to Consider

- Pathetic fallacy** of storm (Basically means storm mirrors the mood and emotions of Lear. Can link it to Lear’s descent into madness and inversion of natural order).
- Anadiplosis** (Line 16: “I tax not you, you elements..”). Firstly, accusatory tone can be detected, leading to the further establishment of the enraged state of mind. Secondly, it also emphasizes Nature’s comparison to daughters.

- ✚ **Asteismus** (Line 13 ad 40) – Refined talk that plays on the terms “wise men” and “fool”. Highlight the reversal of roles between the Fool and Lear
- ✚ **Parabasis** – Fool’s poem would be the literary technique of parabasis where the poem acts as a form of digression where the Fool subtly reminds Lear that he has created chaos from his previous actions

King Lear

Extract 8

[illegible]

That bide the pelting of this pitiless storm,
 How shall your houseless heads and unfed sides,
 Your looped and windowed raggedness, defend you
 From seasons such as these? O, I have ta'en 35
 Too little care of this. Take physic, pomp,
 Expose thyself to feel what wretches feel,
 That thou mayst shake the superflux to them
 And show the heavens more just.

[*Enter FOOL, as from the hovel*]

Edgar: Fathom and half, fathom and half: Poor 40
 [*within*] Tom!

Fool: Come not in here, nuncle, here's a spirit. Help me,
 help me!

Kent: Give me thy hand. Who's there?

Fool: A spirit, a spirit. He says his name's Poor Tom. 45

Kent: What art thou that dost grumble there i'the straw?
 Come forth.

Analysis of Extract 8

Introduction

(A) Contextualization of Extract & Summary

- ✚ This extract is taken from Act 3, Scene 4 of the play, with the occurrence of the storm.
- ✚ Prior to this extract, Lear had been shut out of Goneril and Gloucester's palaces respectively. He had also lost his entourage of 100 knights, symbolizing his loss of power. Lear had shown signs of his degeneration of sanity in Act 3, Scene 2. This extract shows further signs of his mental instability and many critics claim that it is from this point onwards that Lear descends into madness.
- ✚ In this extract, Kent and the Fool are accompanying Lear in search of shelter, which is found in the hovel. In the background of a storm, Lear remonstrates the filial ingratitude of Goneril and Regan as seen through his two major speeches in this extract. He slowly degenerates into madness as he loses track of his thought and in the aftermath of this extract, he shows clear signs of madness, by actions including the tearing of his clothes.

(B) Approach

- ✚ A linear approach would be undertaken with close reference to the following points namely;
 - Lear's state of mind
 - Significance of the storm
 - Characterization of Kent
 - Significance of the presence of Edgar as Poor Tom

Main Points

(A) Linear Analysis I

- ✚ The extract begins with Kent stating, "Here is the place, my lord; good my lord, enter". The usage of **epiphora** in the very first line of this extract, whereby the phrase "my lord" is repeated twice, firstly reveals the respect Kent has for Lear. His unwavering loyalty for Lear is particularly significant because at this point in the extract, Lear has already lost his power, having lost his home and knights (power). As such, the thematic idea of the master-servant relationship is brought out at the very beginning of this extract to highlight the strength of the bond which is not self-serving.

- ✚ The next two lines describe the “tyranny of the open night” through the storm. Shakespeare has utilized the literary technique of **pathetic fallacy**, with the storm reflecting the despondent nature of Lear. The storm also sets the stage for the degeneration of Lear into madness.
 - The storm is also a **symbol** of chaos and unnaturalness. The Elizabethan audience would consider chaos and unnaturalness to befall anyone performing an unnatural act. This would allow the audience to recall Act 1, Scene 1, where Lear had carried out the unnatural act of invoking upon the pagan, supernatural forces and reminds the audience that Lear had indeed brought this onto himself.
- ✚ Yet, the reply from Lear consisting of three short words, is particularly effective in creating **pathos** for Lear because it firstly indicates the magnitude of the inner turmoil that Lear is currently undergoing. The words are particularly jarring for the audience because Lear had never been left alone in the entire play. He had always been with his 100 knights, daughters or other subjects at close proximity. The very notion of him being left alone is a clear indication of the loss of power of Lear.
- ✚ The emotional turmoil that Lear is currently undergoing is brought out yet again in his next four words, “Wilt break my heart?” in response to Kent’s appeal for him to enter the hovel. He is reminded of how his heart had been broken when he had gone to his previous two ‘shelters’, Goneril’s palace and Gloucester’s house. This is the first indication of the sense of instability in the state of mind within Lear’s mind through his sense of paranoia.
- ✚ Kent’s reply of “I had rather break mine own” paints Kent as a constant in this play, where his loyalty remains unwavering to his master, Lear. This is further corroborated by the textual evidence in Act 1, Scene 1 [“Let it fall rather, though the fork invade the region of my heart”] and Act 5, Scene 3 [“My master calls me, I must not say no”].

(B) Linear Analysis II (Lear’s first speech)

- ✚ The **lingua-dental “t” sounds** in the opening line of Lear’s speech, with “Thou think’st ‘tis much that this contentious storm” has a lengthening effect on the phrase, causing a dragging effect. This drag would hint at the mental trauma of Lear as he is unable to think coherently and clearly.
- ✚ The usage of **organic imagery** in Line 9 where the “storm/ Invades the skin” and the usage of **tactile imagery** in Line 11 where the “lesser is scare felt” is particularly vital for the better understanding of the magnitude of the inner turmoil experienced by Lear. Shakespeare has effectively utilized **synaesthesia**

(cross sensory imagery), with reference to the storm, to show that the inner pain he experiences is greater than the pain he experiences due to the storm, which is only “scarce felt”. This effective comparison using Lear’s senses clearly reiterates the turmoil experienced by Lear.

✚ Shakespeare moves on to use **metonymy** in the following line to reiterate this point, “Thoud’st shun a bear, But if they flight lay toward the roaring sea, Thou’dst meet the bear i’the mouth.” In this line, Lear lays out two options whereby the bear is a metonym for the storm and the roaring sea a metonym for his mental anguish. He chooses to confront the bear instead of the roaring sea, clearly emphasizing that the physical pain experienced is nothing compared to the wound left by his two elder daughters.

✚ In the following line, “When the mind’s free, The body’s delicate”, Shakespeare utilizes a **litote** to portray to the reader the same assertion as the lines above that Lear’s mind is in fact, not free at all.

✚ The dramatic effect of asserting the same message using various literary devices and with such energy, as yet again in the next line, “the tempest in my mind/ Doth from my senses take all feeling else”, induces **hypotyposis**, where the audience can mentally imagine Lear’s anguish through the vivid use of various literary devices. This is particularly important as it imprints the anguish that Lear is experiencing upon the audience, in turn contributing to the enhancement of thematic idea of the effects and power of deception.

✚ Lear moves on to mourn about “filial ingratitude” from Line 16 onwards. “Filial ingratitude” is an **oxymoron** by itself, which highlights the unnatural act that his daughters had committed against their father, and thus foreshadows the subsequent consequences that Goneril and Regan would face, just as Lear is currently facing the consequences for having carried out the unnatural act of calling upon the pagan, supernatural forces.

✚ In the next couple of lines, a **conflux of emotions** is observed within Lear. Every phrase is seen to contain an emotion not linked to the previous one. It begins with anger in “I will punish thee” to determination in “Pour on, I will endure” to self-pity in “Your old, kind father” to despair in “O, that way madness lies, let me shun that”. These quick transitions in his emotions could be hints for the beginning of Lear’s looming madness. Pathos is also created for Lear as his instability in his mindset is exposed to the audience, where on the contrary, Lear being a royal figure, should possess a clear and impeccable train of thought. The usage of **aposiopesis** in Line 22, where Lear breaks off for a moment before he cries out in desperation, is also particularly important in the creation of pathos for the character Lear.

(C) Linear Analysis III (Lear's Second Speech)

- ✚ Kent interrupts Lear's speech with "Good my lord, enter here.". It is significant to note that this is the third time that this phrase has been repeated. The effect of **repetition** shows the patience and concern Kent has for Lear. He is concerned about the welfare of his master and respectfully endears him to take shelter. More importantly, the timing of Kent's intervention is rather significant as well. It can be noted that Kent tends to intervene into Lear's speeches when Lear loses control. This is not only seen in this extract but in Act 1, Scene 1 as well where Kent intervenes by saying, "Good, my liege –" when Lear began invoking pagans and using grotesque images pertaining to cannibals. This clearly portrays the concern Kent has for his master, reiterating the thematic idea of the relationship between master and servant.
- ✚ The interruption also induces a change in the content of Lear's speech. In the second speech of Lear, the audience notices a marked progression and transformation within Lear towards humility in comparison to his earlier kingly and royal pride.
- ✚ Firstly, Lear begins to show concern for others, where he asks Kent and the Fool to take shelter first ("In boy, go first"). It can also be considered to be an indication that Lear is beginning to come into terms with the fact that he had lost his regal status, with the inversion of natural order, where he no longer moves in first. On another level, this marks the first small step that Lear makes towards humility.
- ✚ He remarks "you houseless poverty" to the Fool, and the **irony** utilized here heightens tragedy of Lear's state as he himself is in that very same state.
- ✚ The stage direction of Lear kneeling is of paramount importance as it marks a stage in Lear's progression towards humility, from kneeling in mockery to Regan in Act 2, Scene 2 to the attempted kneeling of Lear in front of Cordelia in Act 4, Scene 7, which indicates Lear's **complete humility**.
- ✚ The **fricative sounds** in "How shall your houseless heads..." and **assonance** in "looped and windowed raggedness" emphasize the attempt of Lear to atone for his misdeeds by giving due consideration to "poor wretches" with clear, genuine concern. The **alliterative plosives** in "Take physic, pomp" also indicate his empathy for the poor and his thoughts of using kingly excess to benefit the homeless.
- ✚ The significance of this concern for the poor is in its irony that Lear only manages to find sudden clarity of mind in madness. Edgar's quote in Act 4, Scene 6, "O matter and impertinency mixed/ Reason in madness" is particularly poignant and relevant in this context as the thematic idea of reason in madness is pushed to the

surface clearly in this extract. In Lear's madness, there is clarity compared to previously in his kingly wisdom, there is madness and inversion of order.

(D) Edgar's dramatic significance

- ✚ The role of Edgar in this extract is rather significant. His disguise as a madman firstly, seems to serve as **foreshadowing** for Lear's madness.
- ✚ The significance of the role of Edgar can possibly be discerned from the last few lines of this extract where **anaphora** and repetition is used three times in, "Fathom and half, Fathom and half", "Help me, help me!" and "A spirit, a spirit". The usage of anaphora adds a rhythmic feel to the dialogue and thus increasing the pace of speech. This, in turn, hints on the significance of the appearance of this new character on the scene.
- ✚ Indeed, the role of Edgar is indeed of paramount importance.
 - In the immediate aftermath of this extract, Lear associates himself with Edgar with "Didst thou give all to thy two daughters?". This is the point where many literary critics argue that Lear descends into madness as he effectively concedes that he like Tom, is mentally unstable.
 - It can even be said that Edgar acts as the catalyst for Lear's degeneration to insanity as Poor Tom's nakedness has an appeal to Lear and Lear tears off his own clothes in the later section of the scene exclaiming, "Off, Off, you lendings...". This creates the height of sympathy and sadness for Lear as he has indeed fallen from being a "dragon" to become a "naked wretch".
- ✚ Another role that Edgar has is that he reinforces the disguise of Kent. With the presence of Edgar in disguise, there are two stock characters present in the scene who are unable to present their normal appearances due to the presence of moral disorder within the kingdom, in turn, highlighting the thematic idea of inversion of social order and the power of deception.

Conclusion (Dramatic Significance)

In conclusion, this extract shows the beginning of Lear's descent into madness, which would occur later on in the very same scene. The pathetic fallacy of the storm parallels the distraught mindset of Lear and it is within this madness, that Lear is able to find clarity of thought, showing concern and compassion for others. The dramatic significance of this extract is especially made poignant by comparing the changes within Lear as compared to his authoritative, proud nature in Act 1, Scene 1.

Regan:	Wherefore to Dover, sir?	1
Gloucester:	Because I would not see thy cruel nails Pluck out his poor old eyes; nor thy fierce sister In his anointed flesh stick boarish fangs. The sea, with such a storm as his bare head In hell-black night endured, would have buoyed up And quenched the stelled fires. Yet, poor old heart, he help the heavens to rain. If wolves had at thy gate howled that stern time, Thou shouldst have said, 'Good porter, turn the key, All cruels else subscribed', but I shall see The winged vengeance overtake such children.	5 10
Cornwall:	See't shalt thou never. Fellows, hold the chair; Upon these eyes of thine I'll set my foot.	
Gloucester:	He that will think to live till he be old, Give me some help! – O cruel! O you gods!	15
Regan:	One side will mock another – th' other too.	
Cornwall:	If you see vengeance –	
1 Servant:	Hold your hand, my lord. I have served you ever since I was a child, But better service have I never done you Than now to bid you hold.	20
Regan:	How now, you dog?	
1 Servant:	If you did wear a beard upon your chin, I'd shake it on this quarrel. What do you mean?	25
Cornwall:	My villain? <i>[They] draw and fight.</i>	
1 Servant:	Nay, then, come on, and take chance of anger.	

[*He wounds Cornwall*]

Regan: Give me thy sword. A peasant stand up thus?
[*to another Servant*]

She takes a sword and runs at him behind. Kills him.

1 Servant: O, I am slain. My lord, you have one eye left
To see some mischief on him. O! [*He dies*] 30

Cornwall: Lest it see more, prevent it. Out, vile jelly,
Where is thy luster now?

Gloucester: All dark and comfortless? Where's my son Edmund?
Edmund, enkindle all the sparks of nature
To quit this horrid act. 35

Regan: Out, treacherous villain,
Thou call'st on him that hates thee. It was he
That made the overture of thy treasons to us,
Who is too good to pity thee.

Gloucester: O my follies! Then Edgar was abused? 40
Kind gods, forgive me that and prosper him.

Regan: Go thrust him our at gates and let him smell
His way to Dover. How is't, my lord? How look you?

Cornwall: I have received a hurt. Follow me, lady.
[*to Servants*] Turn out that eyeless villain. Throw this slave 45
Upon the dunghill

Exeunt [Servants] with Gloucester [and the body]

Regan, I bleed apace;
Untimely comes this hurt. Give me your arm.

Exeunt [Cornwall and Regan]

Analysis of Extract 9

Introduction

(A) Contextualization of Extract & Summary

- ✚ This extract is taken from Act 3, Scene 7 of Shakespeare's tragedy, King Lear. This extract primarily revolves around the gouging of Gloucester's eyes after Cornwall and Regan learn from Edmund that Gloucester has sent Lear to Dover to meet Cordelia after Goneril and Regan drove him into the storm.
- ✚ This extract can be contextualized as follows. Just before this extract, Cornwall and Regan learn from Edmund that Gloucester has sent Lear to Dover through the letter that Edmund passes to them. Following this, Regan and Cornwall have tied Gloucester "to the stake" and made to "stand the course". Following this extract, Cornwall dies due to the attack from one of his servants, highlighting that justice will prevail eventually. As for Gloucester, he learns of Edgar's innocence and good-naturedness and consequently dies due to his guilt and anguish for disowning Edgar. In more than one way, this extract initiates the convergence of the main plot and the subplot as will be elaborated eventually.

(B) Approach

- ✚ A literary approach would be undertaken to analyze the extract as follows:
 - Characterization of Regan and Cornwall as vile people
 - Characterization of Gloucester as courageous and loyal
 - Convergence of the subplot and main plot to highlight the thematic ideas of deception, appearance vs reality and inversion of social order.

Main Points

(A) Characterization of Cornwall and Regan

- ✚ Shakespeare has used this extract to highlight Cornwall and Regan as cruel, hypocritical characters in the play. In doing so, Shakespeare manages to converge the subplot and main plot by the common similarities in describing Regan and Cornwall as vile characters as well as develop Gloucester into a courageous person in standing up for Lear openly even when he is entrapped by 2 villains
 - The extract begins with the terse question "Wherefore to Dover, sir?", which had already been repeated 3 times so far. The terseness of the question as well as the pressure on Gloucester to answer the question shows the harshness of the interrogation, shedding light on their cruel nature. The question also continues the dramatic tension that has been built up by Shakespeare so far.
 - The harshness of the interrogation is also shown **metaphorically** by Gloucester's description of his situation in "I am tied to the stake"

and I must stand the course". This **allusion** to the popular medieval game where a bear is tied to the stake and attacked by hounds again portrays the merciless nature of Cornwall and Regan.

- **Organic imagery** is used in "thy cruel nails" to portray Regan as a predatory animal. This is similar to Lear's description of Goneril and Regan as "detested kite" and "unnatural hags" earlier on to highlight their selfish, merciless character. The usage of **anastrophe** in "nor thy fierce sister in his flesh stick boarish fangs" to invert the syntax shows not only how social order is inverted in that Lear's daughters break "the bond of childhood, officer of nature" to harm their father but also highlights their vile attitude. The use of **visual animal imagery** associated with reptiles in "boarish fangs" reverberates Lear's description in "serpent tooth" to indicate how malicious Regan and Goneril are. This description by Gloucester is comparable to Lear's emotional outburst at the ingratitude of his daughters when they drove him into the storm in Act 2 scene 2. Through such parallelism, Shakespeare manages to link the subplot to the main plot in showing how Gloucester feels the need to stand up for Lear.
- In his passionate outburst, Shakespeare uses **synaesthesia** to combine **kinesthetic** and **visual** imagery to again show Goneril and Cornwall's cunningness. More importantly, Gloucester claims that nature would rightfully bring about justice by inverting this social disorder in "The sea would have buoyed up and quenched the stelled fires". The use of **simile** in "a storm as his bare-head in black night endured" is significant in using a flashback to remind readers of Regan's ingratitude and cruelty in having left Lear in the "hell black night". This also shows Gloucester's wrath and passion in that he compares the storm's power to a powerless, "bare-head" Lear since the lack of a crown is **metonymous** to the lack of power. In doing so, Gloucester claims that nature would still support Lear even if he were powerless.

✚ Besides their conversation with Gloucester, Shakespeare uses the cruel act of gouging out Gloucester's eyes to depict their inhumane nature. Cornwall is extremely sharp in his malice in that he aptly catches Gloucester's use of sight repeatedly and hence decides to blind him. The use of **sibilance** in "see't shalt" emphasises his inhumane decision to gouge his eyes. The use of **anastrophe** in inverting the syntax in "Upon these eyes of thine I'll set my foot" again emphasises this cruelty of Cornwall. Indeed, their malice is so severe that the scenes that depict are not intended for all audience to see and hence is never

performed on stage directly and is much censured. This is especially true of the gouging out of eyes scene, which is too brutal to witness.

- Regan's sarcasm is seen from her sardonic tone in "One side will mock another-th' other too". The use of **syncope** is notable to maintain the iambic pentameter rhythm and this is very similar to act 1 scene 2 of Edmund's soliloquy where blank verse was used to highlight his Machiavellian nature.

- ✚ Aside from the gouging out of eyes, the cruelty and inhumaneness of Cornwall and Cornwall is seen from the murder of the noble servant.
- ✚ The use of **caesura** in "If you see vengeance-" is effective in showing the disrespectful interruption by the servant when Cornwall is speaking. This is very similar to how Lear is cut by his daughters when he says "I gave you all". Hence, parallelism is used to show the inversion of social order, whereby elders are disrespected and authority is challenged.
- ✚ The use of **imperative verb** in "Hold your hand, my lord" is very similar to the commands, instead of requests, given to Lear by Regan and Goneril earlier on. The use of antonomasia in "my lord" could be suggestive of Regan's hypocrisy earlier on in addressing Lear as well.
- ✚ The servant's nobility, loyalty and sense of justice is exemplified comparably to Gloucester. Though the servant may "have served you ever since I was a child..." shows the strong sense of justice the servant has. The use of the animal imagery in "how now, you dog" to highlight the servant's noble traits juxtaposes with the use of animal imagery to highlight Regan's vileness earlier on. Hence, Shakespeare shows that one form of divine justice that Gloucester was referring to could be the sense of justice that naturally exists in good-natured noble people. Indeed, Gloucester's prediction of divine justice is partially fulfilled by Cornwall's death shortly afterwards.
- ✚ It is rather ironical that the **soldier's efforts to protect Gloucester** not only gets him killed but also results in total blindness of Gloucester. While the irony is rather hilarious, it also exposes the audience to the shocking revelation that such small and noble sacrifices are necessary for justice to ultimately prevail.
- ✚ The use of **pun** in "villain" to mean either "villain" or peasant is also interesting.
- ✚ While the servant attacks Cornwall in a straightforward manner and gives ample warning, Regan kills the soldier by attacking from behind as seen in the stage directions "*She takes a sword and runs at him from behind*". This not only highlights Regan's masculinity but also her tendency to backstab people as she had done to Lear.

- ✚ Her disappointment and shock that “A peasant stand upon thus” is very ironic in that she doesn't expect the servant to stand up against Cornwall, the master. But as audience, we are reassured that partial justice is also served to Regan here by receiving the same shock that Lear would have received as well. Hence, Shakespeare shows the initiation of the restoration of order and shows that there is still some hope.
- ✚ The vile nature of Regan is again seen when she orders “go thrust him out at gates and let him smell his way to Dover”. This not only parallels the throwing out of Lear but also shows the greater brutality and disrespect Gloucester suffers in the hands of power in the wrong hands. Hence, Shakespeare clearly underscores Regan and Cornwall as Machiavellians and highlights the thematic idea of inversion of order.

(B) Exposition of Gloucester's courage and loyalty

- ✚ Shakespeare develops Gloucester from a passive observer in act 1 scene 1 to a target of manipulation in subsequent scenes to a courageous rebel in this scene. The dynamic nature of his character is especially seen in his conversation with Regan and Cornwall as well as his realization of Edmund's true nature and so his folly.
- ✚ His loyalty towards Lear is also seen in his sympathetic descriptions of Lear in the **metonymy** “poor old heart” and “poor old eyes”. The similar sentence structure in both of these phrases is important in instilling the pathetic condition Lear has been pushed to by Goneril, Regan and his own hamartia of pride and moral blindness. The **juxtaposing images** of “poor old heart” and “wolves” shows Lear's naiveté against his cunning, wolf-like daughters. It is rather ironic that Gloucester talks about eyes and sight and is subsequently physically blinded by Cornwall. The description “anointed flesh” on the other hand emphasises his royalty that he will possess even in that pathetic condition. This subsequently brings out **pathos** for Lear from audience, who are moved by Gloucester to share his sympathy for Lear.
- ✚ Irony is used in the **alliterative** “he help the heavens” which is symbolic of his tears but Gloucester doesn't know that Lear has claimed “I'll not weep”. This could be since Gloucester does not know the power and necessity of true regret and repentance but he soon does when it is revealed that Edgar was innocent and Edmund as the Machiavellian.
- ✚ Moreover, Gloucester underscores the hypocrisy of Regan in claiming that she would open the castle doors for “wolves” but not for Lear. The use of **kinesthetic imagery** and **personification** in “The winged vengeance shall overtake such

children” is similar to Lear’s “All the stored vengeance of heaven fall on her ingrateful top” and is significant in showing Gloucester’s courage in that he openly declares and predicts the natural fall and demise of Regan’s power and the restoration of order by divine justice, represented by nature. It can be seen that Gloucester’s speech to Regan is very similar to and parallels Lear’s speech to her when she denied him of any powers.

- ✚ Like Lear who comes to realize the ungrateful nature of his daughters, Gloucester also realizes that his illegitimate son, the bastard and whoreson Edmund whom he describes as “my son Edmund” is also as cunning and vile. **Dramatic irony** is cutting in that Gloucester realises Lear’s moral blindness, his daughters’ ingratitude and villainy yet he is not able to comprehend that his own situation is as pathetic and no different from Lear.
- ✚ Like Lear, Gloucester’s realization is also immediate in that while he expects Edmund to “enkindle all sparks of nature to quit this horrid act”, he is shocked and anguished to learn that “it was he that made the overture of thy treasons”. Irony is also harsh in that the poor pathetic Gloucester is called “treacherous villain”.
- ✚ The physical attack on Gloucester as well as the simultaneous mutilation of his mental soul evokes a form of sympathy for him among the audience. This is elevated when he believes Edmund to make up for the lack of “the vile jelly”, a form of **tactile imagery**, in his mocking tone “All dark and comfortless?” which transforms immediately into anguish in “O my follies”.
- ✚ While Lear only truly repents later on, Gloucester starts repenting right here as seen in “kind gods forgive me and prosper him”.
- ✚ Shakespeare is thus very effective in converging both subplot and main plot as well as characterizing both Regan and Gloucester himself in Gloucester’s passionate speech to highlight the thematic idea of restoration of social order by divine justice or nature itself.

Conclusion (Dramatic Significance)

This scene is dramatically significant in that it initiates the convergence of the main plot and the subplot and to a greater extent accentuates the characterization of Regan and Cornwall as powerful, cunning villains. More importantly, this extract portrays the development of Gloucester as a dynamic character from a passive observer to a courageous rebel. Hence, in this extract, we can see how Shakespeare has utilised the characterization of Gloucester, Regan and Cornwall to highlight the thematic idea of inversion of social order and the necessity of divine justice to restore it.

Cordelia:	O my dear father, restoration hang Thy medicine on my lips, and let this kiss Repair those violent harms that my two sisters Have in thy reverence made.	1
Kent:	Kind and dear princess!	5
Cordelia:	Had you not bee their father, these white flakes Did challenge pity of them. Was this a face To be opposed against the warring winds? To stand against the deep dread-bolted thunder, In the most terrible and nimble stroke Of quick cross-lightning? To watch, poor perdu, With this thin helm? Mine enemy's dog Though he had bit me should have stood that night Against my fire; and wast thou fain, poor father, To hovel thee with swine and rogues forlorn In short and musty straw? Alack, alack! 'Tis wonder that thy life and wits at once Had not concluded all. He wakes; speak to him.	10 15
Gentleman:	Madam, do you; 'tis fittest.	
Cordelia:	How does my royal lord? How fares your majesty?	20
Lear:	You do me wrong to take me out o'the grave. Thou art a soul in bliss, but I am bound Upon a wheel of fire that mine own tears Do scald like molten lead.	
Cordelia:	Sir, do you know me?	25
Lear:	You are a spirit, I know; where did you die?	
Cordelia:	Still, still far wide.	
Gentleman:	He's scarce awake; let him alone awhile.	

Lear: Where have I been? Where am I? Fair daylight?
 I am mightily abused. I should ev'n die with pity
 To see another thus. I know not what to say.
 I will not swear these are my hands: let's see –
 I feel this pinprick. Would I were assured
 Of my condition.

Cordelia: O look upon me, sir, 35
And hold your hands in benediction o'er me!
[*She restrains him as he tries to kneel*]
No, sir, you must not kneel.

Lear:	Pray do not mock me.	
	I am a very foolish, fond old man,	
	Fourscore and upward, not an hour more nor less,	40
	And to deal plainly,	
	I fear I am not in my perfect mind.	
	Methinks I should know you and know this man,	
	Yet I am doubtful; for I am mainly ignorant	
	What place this is and all the skill I have	45
	Remembers not these garments; nor I know not	
	Where I did lodge last night. Do not laugh at me,	
	For, as I am a man, I think this lady	
	To be my child Cordelia.	

Analysis of Extract 10

Introduction

(A) Contextualization of Extract & Summary

- ✚ This extract is from Act 4, Scene 7 and it occurs right after Lear has been captured by the 2 gentlemen who were sent by Cordelia.
- ✚ At the same time, before this extract, the audience also witnessed the death of Goneril's steward, Oswald. At the start of this scene, Lear enters in a chair carried by servants and is dressed in royal garments- Lear being elevated and clothed in royal garments is a significant visual tool as it signals Lear's restoration of his regal status and restoration of his sanity.

(B) Approach

- ✚ A linear combined with elemental approach would be utilized, with the following points being explored in greater detail:
 - Portrayal of Cordelia's character as a paragon of virtue in this play
 - Lear's development and changes in his character as a result of him being healed emotionally and mentally.
 - The return of Cordelia marking the restoration of natural order.
 - Various thematic concerns brought out in this extract.

Main Points (Linear Approach)

- ✚ Context of the extract sets up a serene, peaceful, tranquil atmosphere which is in contrast to other scenes thus far; where other scenes are marked by tension, violence, conflict and terror; auditory effect as soothing music is played- perfect setting for Lear's recuperation and for reconciliation between father and daughter
- ✚ Characterization of Cordelia as a paragon of virtue can be seen in lines 26 to 40. In the phrase 'let this kiss/ repair those violent harms that my two sisters have in thy reverence made' - she **attempts to make amends on behalf** of her sisters, even though she has done Lear no wrong/ harm- parallel to A1s1 in Cordelia's asides- Love and be silent; Cordelia uses her actions/deeds to prove her love for Lear- here, her kiss shows her love for Lear
- ✚ Uses words such as 'thy reverence' encapsulates the idea that she respects and reveres Lear not only as her father but as her king- true to her words in A1s1 where she says 'obey you, love you and most honour you'- despite Lear's degeneration to madness, she still honours him- highlights Cordelia's sincerity and loyalty and her love for Lear; paragon of virtue (1st point), here we see that natural order is also gradually being restored; Cordelia attempts to restore Lear's position- both as a father and king; Cordelia addresses Lear as 'O my dear father'

as how a child would address her father, as well as how a subject would address a king in 'thy reverence' (3rd point)

- ✚ The extensive use of **alliteration** in 'warring winds' (**bilabial sounds**), 'deep dread-bolted thunder' (**plosive sounds**), 'poor perdu' (**plosive sounds**) and 'this thin' (**lingua-dental/ fricative sounds**) in lines 32 to 36 lends emphasis to Cordelia's words and heightens the sense of pity for Lear as Cordelia recounts the ordeals that Lear had to go through
- ✚ Use of **rhetorical questions**; Cordelia poses 4 rhetorical questions in successions; serves to create **pathos** for Lear as the audience sees him reduced to a pitiful state. Cordelia is horrified that Lear, the king of England has to undergo through all these sufferings; shows her anguish that Lear has been treated so badly
- ✚ Her compassion and goodness is accentuated in the phrase- 'mine enemy's dog/ though he had bit me should have stood that night/ against my fire', here we see that even the dog that has bitten Cordelia is allowed to keep warm and 'stand against her fire'/ brings to the audience's mind the storm scene where Lear was chased out of Gloucester's house by Regan and Goneril in A3s1 to endure the raging storm- this contrast between the dog which was allowed to keep warm in Cordelia's house and Lear who was chased out into the storm, heightens pathos for Lear, who is reduced to such a pitiful state, a state that is even worse off than that of a dog. However, more importantly, this serves to directly contrast Goneril's and Regan's wickedness and cruelty with Cordelia's goodness and kindness towards Lear. This again accentuates Cordelia's character as a paragon of virtue (1st point)
- ✚ The phrase 'to hovel thee with swine and rogues forlorn in short and musty straw' is a possible **allusion** to the parable of the prodigal son in the bible; however this time, there is a role reversal- where it is Lear who was with 'swines and rogues', and is coming back to Cordelia, whom he had banished in A1s1; this role reversal brings up the thematic idea of **unnaturalness** where Lear's act of abdication has caused unnaturalness and the inversion of social order which results in dire consequences that Lear has to suffer; creates pathos for Lear
- ✚ 'he wakes; speak to him'- Cordelia asks the gentleman to speak to Lear instead of speaking to Lear directly as Cordelia is afraid; audience recalls that when Cordelia was banished in A1s1, both Cordelia and Lear parted on very bad terms and this is the first time that they are meeting each other; unsure of Lear's reaction and does not want to agitate him further- here the audience sees Cordelia as someone who is thoughtful, selfless; genuinely cares for Lear's well-being; paragon of virtue (1st point)

- ✚ When Lear wakes up, Cordelia addresses him as ‘my royal lord’ and ‘majesty’- honouring Lear, still regards him as king; restoration of Lear’s title, something which he held dear; again through her words, Cordelia attempts to restore the natural order, restore Lear back to his regal status (3rd point- where the return of the Cordelia marks the return of natural order)
- ✚ Cordelia switches tone as from a daughter speaking to a father, in line 25 ‘O my dear father’ and line 30 ‘been their father’ before he wakes up, to that of a subject speaking to a king- creates a slight sense of apprehension from Cordelia and the audience as to how Lear would react upon meeting Cordelia
- ✚ ‘you do me wrong to take out o’ the grave’- signs that Lear is still delusional and confused; wants to die to escape his sufferings; this parallels with the sub-plot where Gloucester also wants death but is restored to life by Edgar in A4s6, likewise, Lear is restored from his imagined death by Cordelia
- ✚ ‘Thou art a soul in bliss, but I am bound upon a wheel of fire that mine own tears do scald like molten lead’ Lear imagines Cordelia as in a Christian heaven, and himself as suffering one of the torments of the damned. Lear views Cordelia as a Christ-like figure that has revived, save him- accentuates Cordelia’s values of goodness and sincerity and purity; again highlights the idea that Cordelia is the paragon of virtue in this play (1st point)
- ✚ ‘upon a wheel of fire that mine own tears/ do scald like molten lead’- paints a hellish image of pain and suffering; his physical and mental torture is encapsulated in this imagery- perhaps this is a punishment for his folly; the phrase is **cathartic** (catharsis: the process of releasing strong feelings, for example through plays, as a way of providing relief from anger, suffering, etc.)
- ✚ ‘wheel of fire’ has two significance in this context- 1) wheel of fire as the sun, which Lear evoked in A1s1 “for by the sacred radiance of the sun”—this emphasizes how his downfall has been entirely caused by his past failures 2) wheel of fire- signifies the **wheel of fortune**, an Elizabethan concept where everything and the wheel comes full circle- as said by Edmund in A5s3- ‘is come full circle’; here the wheel comes full circle for Lear from his initial banishment of Cordelia to their present reunion
- ✚ ‘mine own tears/ do scald like molten lead’- besides painting a hellish image of Lear’s pain and suffering which creates pathos for Lear, this phrase also tells the audience that Lear is crying. The act of Lear crying symbolizes the fact that he accepts his follies, where his tears represent his frailties, his humility. This is a stark contrast to Lear in the earlier parts of the play in A2s2 where he is proud and arrogant; declaring that ‘let not women’s weapons, water-drops, stain my man’s cheek’; stark contrast between Lear then and now, shows Lear’s development, his

humility, (2nd point) this creates a sense of hope in the audience who is anticipating the reconciliation between Lear and Cordelia;

- ✚ Perhaps these 'tears' are also as a result of his curse on Goneril where he condemns her in A1s4 saying 'let it stamp wrinkles in her brow of you, with cadent tears fret channels in her cheeks'- taste of his own medicine?/ wheel comes full circle- evoking pathos for Lear
- ✚ 'Sir do you know me?'- Cordelia does not reveal her identity, gentle prodding serves to bring him to present reality. However Lear is still confused, which is evident in his reply to Cordelia- 'You are a spirit, I know; where did you die?'- shows that he has yet to recognize his surroundings/ has not yet orientated himself
- ✚ This results in a building up of anticipation within the audience as to whether Lear will eventually be able to come out of his madness and recognize and accept Cordelia as his daughter again
- ✚ 'Where have I been? Where am I? Fair daylight?' 3 successive questions- Lear's orientating himself; shows him transiting back into sanity; 'fair daylight'- also suggests hope; creates a hopeful atmosphere; this contrasts to the dark and gloomy storm scene in A3s2, where Lear was in despair
- ✚ Furthermore, Lear's language in this extract dramatically contrasts with his language in the storm scene; now Lear speaks in a simple, collected manner compared to the storm scene where he uses poetic revengeful words to curse his daughters such as 'you sulphurous and thought-executing fires' 'crack nature's moulds, all germens spill at once'- the change in his use of language is a reflection of the change in his state of mind; mentally healed, gradually restored to his sanity (2nd point)- in this extract, he is less agitated
- ✚ 'I know not what to say'- emphasizes the thematic idea of futility of speaking, echoes Cordelia's asides in A1s1 in the love test where she says 'what shall Cordelia speak?'
- ✚ Cordelia restores natural order not only through the way she addresses Lear, but also through her actions- where the act of Cordelia kneeling in this extract is significant; offers a visual emblem of the restoration of order- Cordelia kneels before Lear to asks him to pronounce a benediction, a Christian prayer of blessing, over her- an indication that she still recognizes Lear as a king, under the mandate of God, he still holds the power to bless her; she is restoring natural order through this act- again it can be seen that the return of Cordelia marks the return of order (3rd point)
- ✚ The act of Cordelia restraining Lear from kneeling is very impactful- first it shows Lear's humility.....

- ✚ Secondly, it serves to dramatically contrasts the characters of Regan and Cordelia- Lear kneels before Regan in A2s2 and begs her to ‘vouchsafe his raiment, bed and food’- not only is Regan not moved, but she calls Lear’s action of kneeling down as ‘unsightly tricks’- shows her contempt and disrespect for her father; in this extract, Lear attempts to kneel before Cordelia but is prevented from doing so- accentuates Cordelia’s respect for Lear, her attempts to restore natural order again(3rd point); moving
- ✚ ‘I am a very foolish, fond old man’; ‘I fear I am not in my perfect mind’; ‘yet I am doubtful; for I am mainly ignorant’; ‘I am a man’ – the words ‘I am’ are repeated 5 times by Lear from lines 60 to 69- encapsulates Lear’s humility and at the same time his fragility as well; through the 5 ‘I am’ s, he lists his weaknesses and confesses his flaws (2nd point) [The use of **anacalasis** where the words, “I am” is particularly significant in encapsulating Lear’s humility and fragility, leading to the generation of pathos for Lear as the audience listens to the emphasis on the personal pronouns instead of the royal pronoun used by Lear in the early scenes of the play.]
- ✚ 1st ‘I am’ – I am a very foolish, fond old man- pathos felt for Lear as he admits his fall from regal status to a ‘very foolish, fond old man’
- ✚ ‘I think this lady to be my child Cordelia’ this marks the climax of his speech as Lear finally recognizes Cordelia; use of the word ‘my’ the possessive form of I, shows Lear’s acceptance of Cordelia as his daughter once again, this also brings up the thematic idea of naturalness where natural order is restored- Lear as the father, and Cordelia as his ‘child’; this scene of reconciliation is in stark contrast to A1s4 where Goneril is asserting her power over Lear which leads the fool to remark, ‘Which they (referring to Goneril and Regan) will make an obedient father’ – role reversal of Lear as a child and Goneril and Regan as his parents chiding him; contrast between inversion of order when Lear interacts with Goneril and Regan to restoration of order when Lear is with Cordelia serves to accentuate the point that the return of Cordelia marks the restoration of natural order (3rd point)
- ✚ This perhaps also signifies the end of Lear’s moral blindness that has so plagued him throughout the play as he realizes that Cordelia is the one who truly loves him

Conclusion

In Lear’s final speech that closes this extract, the audience notes the joyful scene of reconciliation between Lear and Cordelia. This eases emotional tension among the audience after all the dramatic tension and conflict of past scenes. This parallels the main

plot to the subplot as Cordelia restoring Lear to life from his imagined death parallels Edgar helping Gloucester after his imaginary fall off the cliff. The audience is once again reminded of Cordelia as a paragon of virtue in this play as she is portrayed as a Christ-like figure, bearing no bitterness or anger towards Lear's past follies. This extract ends on a hopeful note as the return of Cordelia marks the restoration of natural order. However, at the end of the scene after Lear and Cordelia leaves, Kent and the gentleman discuss about war with the gentleman saying 'the arbitrement is like to be bloody' which hints at further chaos and conflict.

This extract thus marks a pivotal point in the play where Lear is restored to his regal status and is restored back to life from his imagined death by Cordelia. It also signifies the return of order into the kingdom as Cordelia returns to the play since her banishment and prepares the audience for a moving reconciliation scene between Lear and Cordelia.

King Lear

Extract 11

Lear:	Howl, howl, howl, howl! O, you are men of stones! Had I your tongues and eyes, I'd use them so That heaven's vault should crack: she's gone for ever. I know when one is dead and when one lives; She's dead as earth. [<i>He lays her down.</i>] Lend me a looking-glass; 5 If that her breath will mist or stain the stone, Why then she lives.	1
Kent:	Is this the promised end?	
Edgar:	Or image of that horror?	
Albany:	Fall, and cease.	10
Lear:	This feather stirs, she lives: if it be so, Is it a chance which does redeem all sorrows That ever I have felt.	
Kent:	O, my good master!	
Lear:	Prithee, away!	15
Edgar:	'Tis noble Kent, your friend.	
Lear:	A plague upon you murderers, traitors all; I might have saved her; now she's gone for ever. Cordelia, Cordelia, <i>stay a little</i> . Ha? What is't thou sayst? Her voice was ever soft, 20 Gentle and low, an excellent thing in woman. I killed the slave that was a-hanging thee.	20
Gentleman:	'Tis true, my lords, he did.	
Lear:	Did I not, fellow? I have seen the day, with my good biting falchion 25 I would have made him skip. I am old now And these same crosses spoil me. [<i>to Kent</i>] Who are you? Mine eyes are not o'the best, I'll tell you straight.	25

- Kent: If Fortune brag of two she loved and hated,
One of them we behold.
- Lear: This is a dull sight: are you not Kent?
- Kent: The same;
Your servant Kent; where is your servant Caius?
- Lear: He's a good fellow, I can tell you that;
He'll strike and quickly too. He's dead and rotten. 35
- Kent: No, my good lord, I am the very man –
- Lear: I'll see that straight.
- Kent: That from your first of difference and decay
Have followed your sad steps –
- Lear: You're welcome hither. 40
- Kent: Nor no man else. All's cheerless, dark and deadly;
Your eldest daughters have fordone themselves
And desperately are dead.
- Lear: Ay, so I think.
- Albany: He knows not what he says and vain is it 45
That we present us to him.
- Enter a Messenger.*
- Edgar: Very bootless.
- Messenger: Edmund is dead, my lord.
(to Albany)
- Albany: That's but a trifle here.
You lords and noble friends, know our intent: 50
What comfort to this great decay may come
Shall be applied. For us, we will resign
During the life of this old majesty

To him our absolute power;
[*to Edgar and Kent*] you to your rights,
With boot and such addition as your honours
Have more than merited. All friends shall taste
The wages of their virtue and all foes
The cups of their deservings. O, see, see!

Analysis of Extract 11

Introduction

(A) Contextualization of Extract

- ✚ This extract is from Act 5, Scene 3 and it comes at the close of the action in the play, soon after Goneril and Regan have been found dead, and Edmund had revealed his order for Lear and Cordelia to be executed.
- ✚ The context of the extract sets up a tense, suspenseful and slightly hopeful atmosphere at the beginning of this extract as the audience are keen to know whether Lear and Cordelia can finally reconcile with each other, after the knowledge that Goneril and Regan, the 2 daughters responsible for the chaos created are found dead.

(B) Approach

- ✚ Using a linear combined with elemental approach, this commentary will expound upon the following:
 - Impactful creation of pathos in this extract, to reveal Lear's inner turmoil, the repercussions of Lear's fateful acts and mistakes that began in Act 1 and his descent to insanity which prepares the audience for his ultimate demise.
 - The use of structural links and parallels will also be examined to enhance this sense of pathos.
- ✚ In addition, I will also touch upon the various thematic concerns brought out in this extract.

Main Points (Linear Approach)

- ✚ Sense of hope built up after the audience is exposed to the knowledge that the two villains, Goneril and Regan, are dead. This building up of hope only serves to exaggerate the tragedy that is so effectively encapsulated in Lear's entrance with Cordelia in his arms. This dramatic impact of entrance shocks the audience as death of Cordelia is presented to them straightaway, immediately creating pathos for Lear.
- ✚ Dramatic contrast to Lear and Cordelia walking together towards jail in Act 4 Scene 7 (mainly about the 1st point about his inner turmoil)
- ✚ Allows the audience to recall Lear's 'unburdened crawl toward death' in Act 1 scene 1 as a reason for his abdication, however, there is irony here as he is

burdened by the body of his most loved daughter Cordelia, this again serves to heighten pathos for Lear

- ✚ Lear's cry 'howl howl howl howl' clearly conveys the sense of grief, the literary devices of **anaphora** and **onomatopoeia** are used to draw the audience into his grief, immediately establishing a most affecting tableau, with all eyes fixed on him and Cordelia. [Link back to "How, how Cordelia" in Act 1 Scene 1]
- ✚ This also suggests that he is returning to his primal, animalistic instincts- showing him slowly degrading toward madness
- ✚ The word 'howl' also possibly sounds like the word 'how', suggesting that Lear is questioning how he can continue living since Cordelia, his most beloved daughter is now dead
- ✚ Or if Lear is imperative, this is his last command for others to howl out their grief, as if the pain is too much for him to bear alone
- ✚ Adding to this sense of despair that permeates this extract, the audience witnesses the resurfacing of Lear's wrath in the following lines which has earlier disappeared under his acceptance of the situation, calmly saying 'let's away to prison' in Act 5, Scene 3.
- ✚ Lear's general attack on 'men of stones' echoes his previous attack on Goneril in Act 1, Scene 4 where he likened Goneril to that of a marble-hearted fiend
- ✚ The use of 'tongues and eyes' –brings out the duality of sight and speech
- ✚ Storm scene in Act 3, Scene 2 is again invoked in the phrase 'heaven's vault should crack', where this phrase parallels Lear's cries of 'rumble thy belly full! Spit fire, spout rain!'
- ✚ Lear is lashing out at the people that have caused injustice, like that in the storm scene. However, this time, pathos is heightened as he is lashing out not for himself but for Cordelia shows Lear's insurmountable grief- creates pathos in the audience; implores the heavens to cry for Cordelia; highlights inner turmoil within Lear (1st point)
- ✚ The idea of 'heaven's vault', where a vault is used for keeping valuable things safe again- **monetary imagery** of vault, where it highlights the thematic idea of futility, whereby Lear tries to quantify love in monetary terms, as can be seen in Act 1, Scene 1 in the love test- Lear to Cordelia- mend your speech a little, lest you may mar your fortunes
- ✚ Shows that Lear has not learned from his folly/ mistakes- creates pathos as the audience witnesses the dreadful price he has to pay, wheel coming full circle (2nd point)

- ✚ 'she's gone for ever', repetition in line 268- there is an overwhelming sense of futility and irrevocability/ air of finality; pathos, sympathy for his loss
- ✚ 'I know when one is dead and when one lives' - here there is irony, as Lear clearly cannot tell if Cordelia is dead or alive, highlights his confusion and serves to emphasize on his inner turmoil, again creating pathos in the audience; this is echoed in Act 4, Scene 7 when he could not tell whether HE was dead or alive; it also further hints at Lear's madness
- ✚ The use of **simile** here- she's dead as earth, creates a sense of finality- conveys Lear's grief to the audience, inner turmoil in Lear; reminds the audience that Cordelia, the paragon of virtue in this play is dead, destroys any hopes of a happy conclusion to play; monosyllabic- accentuate finality of death; heightens sense of pathos in audience
- ✚ Use of hard consonants like 'death' and 'stones'-emphasises gloomy atmosphere
- ✚ Lear contradicts this air of finality by asking for a 'looking glass'- shows his incoherence in his thoughts and logic, his imbalanced state of mind; his inner turmoil, his disillusionment, which highlights his descent to insanity; cannot accept that Cordelia is dead, tries to convince himself that Cordelia is not dead
- ✚ 'this feather stirs; she lives'- depending on the playwright, the feather may or may not have been imagined. If imagined, act would have further added to the image of Lear's resurfacing madness, adding to the pathos created; creation of a false sense of hope, heightens pathos
- ✚ 'it is a chance which does redeem all sorrows/ that ever I have felt' Lear's magnitude of love for Cordelia is shown as he states that all the past sorrows-his betrayal by daughters, his loss of regal status, his suffering in the storm, and how he wronged her in Act 1, Scene 1 - would be redeemed if Cordelia lives- pathos, brings to mind the next point which is the repercussion of Lear's fateful acts and mistakes which led to devastating consequences
- ✚ This extract also portrays the devastating events as being seemingly inevitable consequences of Lear's mistakes in Act 1, thus heightening the sense of poignancy and pathos, as the audience witnesses the dreadful price he has to pay/ the repercussions of Lear's fateful acts and mistakes that began in Act 1 (mainly the 2nd point)
- ✚ Kent's interjection of 'is this the promised end?' brings to mind Lear's mistake of divesting himself of his rule in the first place in Act 1, Scene 1, for his wish to 'unburdened crawl towards death'-**dramatic irony**- this also perhaps foreshadows

Lear's own eventual death; his death is far from being unburdened- sense of pathos is created for Lear

- ✚ Kent may also be anticipating his own death later in the scene, as he later declares- 'my master calls me, I must not say no'
- ✚ Also an apocalyptic image-referring to the end of the world; echoing the solemn reverberations found in Edgar's question 'or image of that horror?'- which suggests that doomsday is coming, alluding to the bible's last judgement and end of the world
- ✚ An element of **anachronism** can be found here- with the promised end being an allusion to the biblical judgement day, allusion which raises the question and thematic idea of the nature of divine justice
- ✚ Albany's **monosyllabic line**- 'fall and cease' -tone of finality; may be his wish for the cessation of the tragedy, but also foreshadows Lear's later death, the ceasing of his life
- ✚ Also calls to mind Kent's advice in Act 1, Scene 1 where he says 'let it fall rather, through the fork invade the region of my heart', reminding the audience of Lear's mistake of not heeding Kent's words- pathos
- ✚ Lear's mistake is once again reflected in his dismissal of Kent 'prithee away!', which is echoed in Act 1, Scene 1 where he says 'out of my sight' to Kent, his servant who has remained loyal and has protected him throughout the play. This also emphasises that Lear's fixation on Cordelia is so great that he totally ignores everyone around him, with his short, curt replies- 'prithee away!', 'I'll see that straight', 'You're welcome hither', 'Ay so I think'
- ✚ Kent's cry 'o, my good master' echoes his ardent entreating of Lear in Act 3, Scene 4 where the phrase 'good, my Lord, enter' is repeated 3 times; audience feels a strong sense of admiration for his unwavering loyalty;
- ✚ While Edgar tells Lear that Kent is 'your friend' in line 267, which ironically highlights Lear's folly of not being able to see Kent for who he is, as Lear's friend, Kent still chooses to adopt the position of that of a 'servant', seen in line 281, 'Your servant Kent'- highlights Kent's qualities which are stoic and loyal; reminds the audience that throughout the play Kent as Lear's servant remains constant/ does not change, whereas Lear fluctuates as he loses his regal status, descends into madness and then regaining his sanity shortly before his mind degenerates again
- ✚ The phrase 'a plague upon you murderers, traitors all;' is full of irony as he is accusing his loyal, faithful subjects as 'murderers' and 'traitors'; serves to show

that because of Cordelia's death, Lear is overwhelmed by an immense amount of grief that he cannot even decipher his loyal subjects from the real enemies/ denounces everyone as if all are to blame for Cordelia's death; brings to audience's mind to the beginning of the play where Lear is also unable to recognise which of his daughters genuinely loves him, and in actual fact it is Lear's past mistakes which lead to this tragic ending, and to Cordelia's death; repercussion of Lear's fateful acts and mistakes that began in Act 1.

- ✚ Lear's lament for Cordelia further creates pathos as it directly parallels and contrasts with his actions and speech in Act 1, Scene 1, where he had disowned her- the phrase 'now she's gone for ever' in line 268 directly contrasts his curse in Act 1, Scene 1 where he says 'as a stranger to my heart and me hold thee from this forever'- in the end, the audience see that the wheel has come to full circle where Cordelia's death means that she has departed from Lear forever; highlights the thematic idea of futility and finality
- ✚ Lear's affecting cry of 'Cordelia Cordelia' in line 269 echoes Cordelia's repeated responses of 'I am I am' in Act 4, Scene 7; by creating a parallel to that particular scene where both father and daughter reunite, the audience is made aware of the role reversal, where now Lear is the one trying to revive Cordelia; where in Act 4, Scene 7 Cordelia was comforting Lear and preventing him from kneeling down; this enhances the pathos for Lear
- ✚ The phrase 'her voice was ever soft' echoes Cordelia's aside in Act 1, Scene 1 where she says 'love and be silent', again calling to mind Lear's folly in not recognising the value of Cordelia's 'gentle and low' words before
- ✚ Lear recognises that 'gentle and low' is 'an excellent thing in woman'- contrast this to Goneril's and Regan's harsh and flowery languages; however Lear's praises are pointless now as Cordelia is dead; emphasising the thematic idea of futility in this play; heightens pathos for Lear
- ✚ All these cross-references to Act 1, Scene 1 shows that the wheel has come full circle and emphasises that Cordelia's death is ultimately caused by Lear's abdication which has only created in unnaturalness and chaos
- ✚ From this point, the tragedy continues to build in momentum, with the degeneration of Lear's mind which creates pathos for Lear
- ✚ In the phrase 'I have seen the day, with my good biting falchion', here Lear talks about his fighting days- which shows his incoherent train of thoughts and his descent again to insanity; 'good biting falchion' brings to mind an image of

robustness- this serves as a contrast to his former glory days to the pitiful state that he is reduced to now; sympathy for Lear

- ✚ Signs of degeneration of his mental state foreshadows his impending death, evoking pity for Lear
- ✚ The 'crosses' in line 276 is an anachronistic imagery; also referring to his crosses with the slave; and this signals his final death
- ✚ In the following line, Lear recognises his bad eyesight- 'mine eyes are not o' the best, I'll tell you straight'- In the Elizabethan times, failing eyesight/ the loss of eyesight signals the approaching death of the protagonist or the hero; hence, this phrase hints of Lear's impending death; at the same time, this phrase again brings to mind the thematic idea of sight which permeates the entire play; pathos is created for the audience as they recall his lapsed judgement/ his lack of moral vision at the start of the play- which have led to disastrous consequences.
- ✚ 'this is a dull sight'- Lear's moment of recognition of Kent- again emphasises Lear's failing sight and accentuate the pathos in his inability to acknowledge the presence of his most faithful follower Kent.
- ✚ Interrupts Kent twice as seen in the dashes in lines 284 and 287; reveals Lear's distracted and delirious state; short curt replies show that he refuses to focus his attention elsewhere other than Cordelia- shows his inner turmoil and grief (point 1)
- ✚ Pathos is created for Kent—calls to mind Kent's loyalty 'from the very first of difference and decay/ have followed you sad steps' use of plosives and sibilance reflects Lear's painful journey, lending emphasis to Kent's words and heightening sense of pity for both Kent and Lear—pathos for Kent as Lear is unable to recognise that Kent is the one who has always been there for him, protecting him, sympathy for Lear because this phrase encapsulates his tragic fall from royalty and how it brings to mind that his decay has been entirely self-caused
- ✚ Kent's final statement in the extract completes this sense of doom/ sums up the extract and the conclusion of the play- 'all's cheerless, dark and deadly; your eldest daughters have fordone themselves and desperately are dead.' The strong consonant sounds accentuates this atmosphere of doom and despair
- ✚ Albany, seen as a voice of reason throughout this play, sums up Lear's state which creates pathos for Lear- his speech incoherent, and he is so obsessed with Cordelia's death that he does not pay attention to what others are saying—portrayed as a madman overcome by grief here in this extract- also signals that Lear's death is approaching

- ✚ Albany thus proceeds to conclude this entire ugly episode in lines 294 to 303, signals that the play is concluding
- ✚ The use of the word 'intent' in line 295 brings to mind Lear's 'fast intent' of dividing his kingdom in Act 1, Scene 1 line 37, the wheel in a sense has come full circle in this way; reminds the audience again of the disastrous consequences of this 'fast intent' ; heightens pathos for Lear
- ✚ 'All friends shall taste the wages of their virtue and all foes the cup of their deservings. O see, see!' – restoration of natural order both in the main and sub-plots but the atmosphere is still bleak and gloomy due to the irreversibility of the unjust actions; void of joy and celebration
- ✚ (on a side note) The cup of their deservings can be seen as a biblical allusion paralleling the Cup of Judgment.

Literary Devices To Consider

- ✚ Anaphora (Line 255)
- ✚ Apostrophe (Line 255 – wrath of Lear and sense of despair seen)
- ✚ Homoioteleuton (Line 256 – **to focus the audience's attention on the words "tongues" and "eyes"**)
- ✚ Anaphora (Line 258 – to compare life vs death?)
- ✚ Alliterative plosive sounds (d sounds) in Page 388, **"difference and decay", "dark and deadly", "desperately are dead". General term is known as lingua-alveolar sounds, if you don't want to keep saying alliterative plosive sounds.**
- ✚ Aposiopesis (Lines 284 and 287 where Kent is cut off by Lear. Shows how Lear resists being distracted from Cordelia)
- ✚ Litote (Line 291 – **can't think of a particular significance but if you can, use it!**)
- ✚ Use of royal pronoun by Albany from Lines 294 onwards significant to show shift in power.

Conclusion (Dramatic Significance)

In conclusion, this extract marks the climax of the play's tragedy, with Lear entering the scene with Cordelia's dead body. It is a scene of great pathos, with Lear's death following soon after. It is made especially poignant by the various allusions and structural links to other parts of the play, allowing all the events of the play to telescope and converge into this final moment.