

Psychoanalytic Traits Brought By Shakespeare In King Lear

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Family Relationships and the Psychological Foundations of King Lear

Constructive upbringing of a child plays an important role in the child's development. The relationship leads to a strong and positive relationship between the child and the parent. There are several ways in which a parent or a guardian can make this possible. When a child grows up with negative life experiences, it is evident of improper psychological development as to why the child may like compassion or care for their parents.

Psychoanalytic traits are brought clearly by Shakespeare in King Lear. The analysis will start with King Lear and his daughters, then move on to his confidant and, lastly, to the illegitimate son. To start out, King Lear splits the kingdom according to the amount of love he receives from his daughters. Goneril and Regan speak plentifully of their love for King Lear. Cordelia, who is the king's favourite, denies and gets banished. It gets to the point where extent that the king's rationality deteriorates, and the daughter and Edmund plan for Lear's death. (Faber, 1970)

Psychoanalysis plays a crucial role as it unearths the secrets, concealed desires and, finally, the conflict that is brought about by the characters in the play. Sigmund Freud gives a deeper understanding of psychoanalysis by further explaining the causes of concealed conflicts. Freud provides three models for us to understand the importance of psychoanalysis in King Lear. (Rivkin, 2017)

Freud's Id, Edmund's Resentment, and the Desire for Power

Freud gives id as the inherited personality from parents. This comes out to be the reason Edmund hates Gloucester. He plans the death of his father and half-brother, Edgar. The reason behind this is that it revolves around the pleasure principle and always wishes to be met immediately. On the other hand, Freud provides the ego. The ego always acts as a mediator between what's true and what is untrue. It is a part of the human personality that has neither right nor wrong. The ego operates within the reality principle. In the play, Edmund is jealous of his brother's legitimacy, unlike him. Edmund values possession and wealth rather than the love of family. (Faber, 1970; Rivkin, 2017)

The Ego depicts the cognizant and consistent piece of the mind, which is as per the truth to control the Id and keep it on the correct track in a sheltered and nondestructive way and intervenes between the Id and the Superego. When King Lear solicits, "Which from you might we say doth cherish us most" and he finds unforeseen solution from Cordelia, his Ego appears battle hard to control the Id, Cordelia needs to pay her trustworthiness. As Kent encourages Lear to reevaluate his rushed choice, Kent also needs to get disciplined on account of wild Lear's Id: When Lear is frantic. What would'st thou do, old man? Think'st thou that obligation should have fear to speak When energy to blandishment bows? To conventionality compelled by a solemn obligation's When loftiness tumbles to indiscretion. Save thy state; And in thy best thought, check This terrible thoughtlessness: answer my life my judgment, (Faber, 1970)

The third piece of Freud's model is the Superego that Freud called 'essential narcissism' or self-centredness. The Super-personality speaks to the general public and requests flawlessness of the sense of self and the beliefs of thought and conduct. It is the human still, small voice that makes us make moral judgments of what is correct and what isn't right. We attempt to act in ways that are more adequate to society than our own particular individual will. It seems such sentiments of disgrace, blame, and pride. The ethical principles of Elizabethan culture are surely unique in relation to our own, where the celestial right of lords, as a ruler, is moral commitment. There is a conflict between Lear's ethical obligations as a father and as a ruler. (Rivkin, 2017)

Lear's Judgment, Love, and the Failure to Integrate the Self

He conceives that he can isolate these parts; however, he can't. Lear's choices concerning affection, family, and equity are the correct things, as he indicates; however, they are absurd from our viewpoint. Lear's sense of self attempted to offset the Id's want satisfaction and the Superego's ethical delight. In the event that the sense of self is compelled to work harder than it can bear, it will cause the issue of the psychotic framework. From Psychoanalytic feedback, we now comprehend what makes King Lear's frenzy. (Faber, 1970)

The critical piece of the living being is the sensory system, which is the most delicate part of the body. It deciphers the life form's needs and gives inspiration. We more often than not called them impulses or drives, or Freud's 'wishes'. As indicated by Freud, every single human conduct is spurred by the senses or the drives that should be fulfilled to find a sense of contentment. That is the reason life can be an excruciating and depleting process just to fulfil our human needs. For the lion's share of individuals on the planet, there are a bigger number of torments than joys in life that are simply passing could discharge human battle from them. Analysis is the ideal kind of scholarly feedback to break down Shakespeare's catastrophe of [King Lear](#). We gain much from this because of how hard our masochist framework functions each day to adjust our lives. (Rivkin, 2017)

What King Lear experienced was that it isn't so simple to control our wants, wishes, and conduct and

fit them with the general public. Suppression and confinement are much the same as a period bomb that will detonate whenever it demolishes our body. What's more, an excessive amount of provocation, dissent, and additional defence will even exacerbate it. Taking everything into account, human franticness is incited both by their internal identity and the general public. So, we as a piece of society ought to be concerned and not incite each other in light of the fact that a psychological issue is not a social issue that will bring disaster. We never know. It's something we've done that we don't even mind. (Faber, 1970)

References

Faber, M. D. (1970). *The design within: Psychoanalytic approaches to Shakespeare*. Jason Aronson Inc.

Rivkin, J. (2017). *Literary theory: an anthology*. John Wiley & Sons.