

**T.C.**

**İSTANBUL YENİ YÜZYIL UNIVERSITY**

**INSTITUTE OF SOCIAL SCIENCES**

**ENGLISH LANGUAGE AND LITERATURE PROGRAMME**



**FATHER AND DAUGHTER RELATIONSHIP IN SHAKESPEARE'S SELECTED  
PLAYS**

**MA THESIS**

**Fatin Azhar Saadalla SAADALLA**

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**İSTANBUL, APRIL 2022**

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**SUPERVISOR**

**Asst. Prof. Dr. Sedat İŞÇİ**

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## **PREFACE**

“A single hand can’t tie a bundle” says an old aged.

I would like to show my appreciation to the people who helped and supported me through this study. I am grateful to all respondents to my questions and requirements.

I would like to thank my supervisor Dr. Öğr. Üyesi Sedat İŞÇİ for his guidance and for all the valuable suggestions that helped me to create this thesis. I would also like to express my deepest gratitude to Prof. Dr. Günseli İŞÇİ for her moral and intellectual support throughout my postgraduate education. At the same time, I owe my special thanks to Istanbul Yeni Yüzyıl University to make my study possible through useful sources throughout the completion of this thesis.

I am profoundly indebted to my parents for their support I will be forever grateful for their constant help. My special thanks to the love of my life, my husband, Ayser, who assists me whenever I need. His support is undeniable and I am grateful for his patience, love, and motivation to encourage me all the time and help me finish my thesis. I also thank my kids especially my daughter, the source of happiness in my life, for every moment full of joy that changes my mood and makes me the happiest mother. Also, I could not do without her patience with me for not devoting my all-time to her especially when she needs me.

ISTANBUL, 2022

Fatin SAADALLA

# CONTENTS

|                           | Page number |
|---------------------------|-------------|
| THESIS APPROVAL PAGE..... | i           |
| ETHICAL STATEMENT.....    | ii          |
| PREFACE.....              | iii         |
| CONTENTS.....             | iv          |
| ÖZET.....                 | .v          |
| ABSTRACT.....             | vi          |
| INTRODUCTION.....         | 1           |

## FIRST CHAPTER

|  |    |
|--|----|
| 1. HISTORICAL, THEORETICAL, AND SOCIAL BACKGROUND..... | 9  |
| 1.1. The Development of Feminism.....                  | 9  |
| 1.2. The Elizabethan Era.....                          | 15 |

## SECOND CHAPTER

|  |    |
|--|----|
| 2. THE PARENTAL RELATIONSHIP IN SHAKESPEARE'S <i>KING LEAR</i> .....           | 20 |
| 2.1. The Notion of Parental Relationship in Shakespeare's plays.....           | 20 |
| 2.2. The Parental Relationship in <i>King Lear</i> .....                       | 26 |
| 2.3. The Aspect of Feminism in Parental Relationship in <i>King Lear</i> ..... | 34 |

## THIRD CHAPTER

|   |    |
|---|----|
| 3. THE PARENTAL RELATIONSHIP IN SHAKESPEARE'S <i>ROMEO AND JULIET</i> .....           | 41 |
| 3.1. The Parental Relationship in <i>Romeo and Juliet</i> .....                       | 41 |
| 3.2. The Aspect of Feminism in Parental Relationship in <i>Romeo and Juliet</i> ..... | 52 |
| CONCLUSION.....   | 59 |
| BIBLIOGRAPHY.....   | 66 |
| CV.....   | 72 |

# ÖZET

## SHAKESPEARE'İN SEÇİLMİŞ OYUNLARINDA BABA KIZ İLİŞKİSİ

Bu tezin amacı Shakespeare'in *Kral Lear* ve *Romeo ve Juliet* oyunlarında babalar ve kızları arasındaki karmaşık ve kışkırtıcı ilişkiyi incelemektir. Tez, söz konusu ilişkiyi Elizabeth dönemi toplumunu göz önünde bulundurarak yapacaktır. Tezin bu incelemede yoğunlaşacağı eserler Shakespeare'in *Kral Lear* ve *Romeo ve Juliet* başlıklı oyunlarıdır. Kral Lear ve Cordelia ve Capulet ve Juliet baba ve kız çiftleri tezdeki ana karakterlerdir. İncelemenin ana yaklaşımı feminist bakış açıdır. Bu çerçevede Birinci Bölümde Shakespeare dönemi toplum, aile, evlilik, eğitim gibi konular ve teorik arka plan üzerinde durulacaktır. İkinci Bölümde *Kral Lear* üzerine yoğunlaşarak, ebeveyn ilişkileri anlayışı ve bu ilişkinin feminist yaklaşım açısından değerlendirilmesi ele alınacaktır.

Üçüncü Bölüm *Romeo ve Juliet*'te, Juliet'in babasıyla ilişkisi, babasıyla ve toplumla mücadelesi üzerine yoğunlaşılacaktır. Sonuç olarak tez, kadınların pederşahi sistemin kuralları veya günlük yaşamlarında kendilerini sınırlayan koşullarla mücadelelerinde karşılaştıkları sorun veya yaşadıkları travmaları bu iki oyun üzerinden feminist açıdan ele almaktadır.

Fatin SAADALLA, 2022

**Anahtar Kelimeler:** Feminizm, Pederşahilik, Aile, Toplumsal Cinsiyet, Kadın.

## ABSTRACT

### FATHER AND DAUGHTER RELATIONSHIP IN SHAKESPEARE'S SELECTED PLAYS

The aim of the proposed thesis will be to examine the complex and provocative relationship between fathers and daughters in Shakespeare's plays *King Lear*, and *Romeo and Juliet*. The present study tries to investigate this relationship by making the Elizabethan society step into the spotlight. The literary works that will be the focus of this thesis are Shakespeare's plays *King Lear*, and *Romeo and Juliet*. These two plays have been chosen to examine two daughter-father pairs in these plays (King Lear - Cordelia, Capulet - Juliet).

Chapter one gives an overview of the society, family, education and marriage in Shakespeare's time, and of the theoretical background for this thesis. This study is realized by looking at fathers and daughters in Shakespeare's plays from a feminist perspective.

So, for the second chapter, it deals with the play, *King Lear*, through the notion of parental relationship, and the aspect of feminism in parental relationship in the play. From its part, the third chapter tackles *Romeo and Juliet* play using her relationship with her father and her struggle against him and her society.

The thesis interrogates the problems and the trauma women face every day in their lives through the events of both plays either by the rules of patriarchy or by the need of asserting themselves in a disordered country in order to cross all the limits that surrounded traditional women.

Fatin SAADALLA,2022

**Keywords:** Feminism, Patriarchy, Family, Gender, Women.

## INTRODUCTION

Is it possible to compare the status of women, their education, and the rights they obtained in the current era with what they are more than five centuries ago? Despite the rights that women have been given in education, work and even voting, so far, there is no equality between men and women. Women are still marginalised and abused by their society, family, father, and brother up till now.

Equally significant, the rules put on women lower their position than men's. This study will present the relationship between the daughter and the father in some of Shakespeare's plays in the Elizabethan period from a feminist perspective theory. The suggested thesis will look at the complicated and tense connection between fathers and daughters in Shakespeare's tragedies *King Lear* and *Romeo and Juliet*. The play picks up the narrative where the daughter breaks free from her father's power or authority and strikes out on her own. This research will look into this complex and conflicted process and how fathers and daughters challenge the traditional family model following or in opposition to the reigning philosophy at the moment. Shakespeare wrote several plays about the father-daughter relationship.

The father-daughter relationship symbolizes clashes between contemporary and conventional social norms, youth and age, male and female, self and other, and internal opposing impulses. The real fight in our plays is over the selection of a husband, which marks the point at which the daughter leaves her father's influence and power. A middle-aged to the older man, generally a widower, has a teenage daughter just entering young womanhood, which is the traditional pattern of the father-daughter bond (Dreher, 1986, p. 164).

Because the role of women in society is a worldwide debate, each country has its own set of norms, with women playing distinct roles based on these rules. In the past, there is a clear

social and political divide between men and women in many countries, especially when the regulations are more in favor of men. On the other hand, women have historically played a minor role in society and have been underrepresented in public life. As a result, women who lived in patriarchal countries faced more inequality and gender marginalization. Men's supremacy rules them. They become subservient, subordinate and submissive in the eyes of men, and they must accept their inferiority as to their fate in life. As a result, women's movements challenge men's control and undermine the patriarchal society. This suggests that literary works can provide concrete examples of how people live and reflect the writer's life and how he sees the social or political circumstances around him in work. Therefore, the present research will focus on two plays by our brilliant author Shakespeare. My research will focus on studying women's flaws and strengths and how they might transcend the stereotype of female humility. The present work looks at how women can overcome gender discrimination and become self-sufficient by breaking away from male dominance. As a result of the concentration of female characters and their journey from slavery to freedom, the evaluation of Shakespeare novels will be completed in the light of a feminist theory. As a consequence, the study's central questions are:

How much prejudice do women face in their daily lives?

How can women empower themselves to challenge societal perceptions of their limited roles in society?

How can these two works containing political and social changes influence the female characters?

Hence, my research emphasizes the key challenges women face and provides a sound image of the patriarchal system's status quo. To realize these goals, the research must first and foremost investigate Shakespeare's time, including the family and marriage. This element will be discussed in the first chapter of this thesis. The questions are discussed through

the two Shakespeare plays by focusing on the two protagonists of the two novels, their relationship to their families and society, their role in it, and the challenges and problems they faced.

This thesis is divided into three major chapters, with the introduction coming first, followed by three chapters, and finally the conclusion and results. The backdrop is described in the introduction. The study's purpose and importance are described in conjunction with a literature review. The first chapter presents the required theoretical framework for a better understanding of feminism to appreciate better the struggle and problems faced by female characters attempting to find a suitable place in society. The primary section is divided into three chapters that look at how this relationship is shown in two different plays. The texts chosen for this thesis depict the father-daughter relationship in various ways. This relationship has been looked into from two aspects: traditional parental ties and traditional parental relationships that contradict the standard parental model.

Chapter one, entitled (Historical, Theoretical, and Social Background), is about the situation of women in male-dominated cultures and how patriarchal ideology hinders women's existence in many aspects of life. It also includes the motivations for the formation of feminism, as they are urged to attain equal rights for women and men. It also describes the movements, demonstrating how women acquire rights with each successive wave. From the beginning of Shakespeare's plays, the female characters are depicted as people who defy patriarchal conventions, defy all traditions to be independent, and adapt to any scenario to overcome obstacles. The first chapter offers an overview of society, family and marriage in Shakespeare's time and the theoretical background for this thesis.

Moreover, this work will examine and contrast the problems raised in both works, such as the role of women in society, education, and marriage. The first chapter also focuses on Elizabethan women. The reader will be given some basic background information to assist

her in comprehending some characteristics of that era's perception of women, such as their place in the family, what society expected of them, how they are expected to behave and the standard behavioral patterns that era's women.

The bond between a father and a daughter is one of the fascinating aspects, and Shakespeare focuses several of his plays on it. As previously indicated, the literary works on which this thesis will be based are Shakespeare's plays *King Lear* and *Romeo and Juliet*. I've decided to look at two daughter-father pairs (*King Lear* & Cordelia, *Romeo and Juliet* & Juliet). This decision is made to examine the many different types of father-daughter relationships and a wide range of characters. Theoretically, the study confirms the feminist aspect in examining the relationship between father and daughter in selected Shakespearian plays. We decided to speak about the writer Virginia Woolf as one of the feminist authors.

Woolf discusses the challenges that women experience as a result of social circumstances. The constraints in the family are, without a doubt, the most challenging ones. The sphere of home/family confines and separates the lady in her household. The motherhood concern is probably the most significant in this regard. Because, most of the time, the woman should look after her child while her husband goes about his business on the outside. Woolf equates producing a text to physiological motherhood (using the concept of giving birth). However, most of the time, women are not in charge of making this decision. It's illogical to imagine a life other than marrying a decent man and being locked up in the house for a woman who has no rights or money. Women have a lot of responsibilities at home, such as cooking, cleaning, and caring for their children. And it is hard for a woman to be inventive while doing these things.

For ages, history has chronicled the extensive lists of men's enormous accomplishments; they have luxuriated in a life that allows them complete access to any subject. However, in patriarchal societies, the unchanging image of women is to be under the protection

of a male figure, raise children, perform household roles, and obey their husbands' wishes. Many authors have demonstrated the restricted chances afforded to women outside the confines of their homes; American feminist and activist Betty Friedan dubbed the predicament of women "*the problem that had no name*" (Friedan, 1997, p. 7).

The following chapters are organized by the plays with which they are concerned. Every chapter is specified for one of the plays mentioned above and the daughter or daughters involved in the project. Every time, the daughter's character is established, followed by an analysis of her behaviour in the play. Her acts are also scrutinized to see if they conform to the audience's demands at the time or if they defy the standards that society places on daughters and women. In the same way, the qualities of dads are scrutinized. Each chapter ends with a review of the two's exchanges, revealing how the daughter's actions directly or indirectly affect her relationship with her father and the overall plot.

It will demonstrate that this tie is relevant and that people are still fascinated by the specific characteristics of such a relationship. It will demonstrate that this tie is relevant today and that some characteristics of such a relationship still pique people's interests. Our debate is mainly centered on the daughter's obedience and compliance with society's profoundly ingrained ideal of a perfect girl or daughter, and eventually, a woman.

The second chapter deals with the first play, *King Lear*, and his relationship with his three daughters from the feminist view. The problem of daughters in Shakespeare's plays is discussed in this chapter. It will provide the reader with a comprehensive summary of the daughters' roles, behavior, and effect on the play and the period's audience. In this chapter, we talk about the concept of the patriarchal relationship in Shakespeare's plays and how it is embodied in many of his works. It also discusses the patriarchal relationship in the play *King Lear* specifically and his relationship with his three daughters. There is more concentration on Lear's underlying kingly attitude and the daughters' reactions from various perspectives. In

addition, I'll look at how the king's authoritarian demand supports patriarchal dominance, which leads to the play's tragedy. He expects his girls to obey him at all times, and no rebellion is tolerated. As a result, Lear is enraged when Cordelia decides to provide a truthful response that she has nothing more to say:

How, how, Cordelia! mend your speech a little

Lest it may mar your fortunes. (1.1. 96-97)

The father in *King Lear* exhibits patriarchal conduct. As a parent, Lear fails to love each of his children equally. In contrast to his mighty kingship, his poor fatherhood manifests itself in his behavior toward his daughters: "His manner of deciding inheritance demonstrates that he cares more for his ego than for the welfare of his children" (Hill,1927,p. 5).

As a king, Lear goes into an identity crisis while attempting to manage his connection with his daughters, which leads to the play's tragedy. He is the kingdom's father figure, but he is too authoritarian to distinguish between the roles of king and father. With his dominion torn away and his concept of parenthood jumbled, Lear ultimately loses his mind.

Generally, his kingly and fatherly manhood is being called into doubt. The struggle between kingship and fatherhood is overcome by forgiveness between Lear and his daughters. Duke of Albany restores Lear's royal dignity; but, "with all three daughters dead, Lear can never again regain his fatherhood" (Szabo, 1989, p. 331).

The concept of feminism in the patriarchal relationship in the play of *King Lear* is also one of the topics of the second chapter, which has been discussed in detail from the first scene, where Lear divides his kingdom among his three daughters on the condition that they are loyal to him and dominate over them and submit to whatever he wants. This thesis aims at evaluating and shed light on the relationship between father and daughter in two of Shakespeare's plays by focusing on feminism at that time, the role of women in society, and their rights and equality

with men. In Shakespeare, another literary example of this theory is the character of Juliet in *Romeo and Juliet*, which is the third chapter's subject. The parental relationship in *Romeo and Juliet* is the title of the third chapter where Juliet bonds with her father will be discussed and the feminism aspect in this play.

Capulet refers to Juliet as a "disobedient wretch" (3.5. 160) because she refuses to accept Capulet's power over her and by implying that she is "green sickness carrion" (3.5.156), he implies that she is a polluting disease. Juliet's reference to moral corruption implies that her disobedience to her father causes their relationship to fall apart.

Juliet is like the rest of the girls at that time, she does not have a decision for herself, and all her affairs are in the hands of her father, who decides everything about the family. She is not allowed to go to school for education, and the girl at that time is forbidden to go out for fear of committing a sin that would harm her family's reputation. Her father had chosen even the husband according to his social status and wealth.

Although she is only thirteen years old, she is rebellious against her society and rejected the husband chosen by her father. She falls in love with Romeo from their first meeting and decides to marry him without the knowledge and consent of her family.

"And yet I wish, but for the thing I have;

My bounty is as boundless as the sea,

My love as deep; the more I give to thee,

I have more, for both are infinite" (2,2,132-135)

Juliet comments that she should marry Romeo rather than Paris if she is to marry. However, her mother responds, "here comes your father, tell him so yourself," demonstrating how unimportant Lady Capulet is compared to Lord Capulet. They had to follow Lord Capulet's

regulations and couldn't make choices. This is another illustration of a woman's life during the Elizabethan period.

Perhaps not that, but women in the 1600s are expected to be seen rather than heard. The line "or never see me in the face" could refer to Juliet's father's disapproval of her. Due to his wrath at Juliet, Capulet is abusing her in this manner. This indicates that Juliet's connection with her father deteriorates as the narrative progresses.

Romeo and Juliet have initially been created as a morality tale for children, showing them the repercussions of defying their parents. On the other hand, the modern culture sees it as a 'romance novel,' in which the death of two hero lovers brings two fighting families together. From the above, it is clear that Juliet is more respectful and devoted to her family at the start of the play, but this changes as she becomes defiant and unfaithful.

Lord Capulet wished Juliet to marry Paris because he hoped to see her established and married to a man he admired and cheer her up following Tybalt's death. Juliet's objection stemmed from the fact that, at the time, having two husbands is a terrible deed that would lead to hell. Lord Capulet's displeasure with his daughter forced her to attempt suicide.

Lord Capulet would not let his daughter have a voice in her marriage because he thought that she is "ungrateful" for everything he did for her. Juliet has a tense relationship with her father, who is too concerned with his rebellious daughter. This demonstrates how denying women the ability to make choices can make them secret, resulting in a slew of difficulties.

# FIRST CHAPTER

## 1. HISTORICAL, THEORETICAL, AND SOCIAL BACKGROUND

### 1.1. The Development of Feminism

Feminism refers to women's equality derived from the Latin word *Femina*, which means "woman." While the term's origin is unknown, it is first used as a synonym promoting equal rights for women by a Socialist, Charles Fourier, in the nineteenth century. Feminism is a cultural, political, or economic movement that pushes men and women to have equal rights. Despite this, it is not until the 1970s that the terms "feminism" and "feminist" began to be used more frequently in public discourses that they gained widespread relevance (Offen, 1988, p. 45).

Feminism and feminist are neologisms that are used by academics and ordinary people in Western and Eastern countries, Christian and Islamic communities, and ordinary people. As a result, the terms feminism and feminist may trace back to the nineteenth century, when eminent French thinker Charles Fourier discovers them. It is formed from the early French phrases *féminisme* and *féministe* and neologisms like individualism and Socialism, which are used in political agitation in the 1830s.

Feminism, according to the current Cambridge online dictionary, is described as "the belief that women should be accorded the same rights, authority, and opportunities as men and treated in the same manner, or the set of activities aimed at achieving this condition" (Woolf, 1929, p. 338).

Furthermore, superiority and inferiority should be avoided while discussing the roles of women and men in society. As a result, feminists want to change a mindset plagued with injustices, not just for women but also for men (Smith, 1986, p. 188). The feminine perspective also describes how problems are recognized and what questions will be asked. According to

Jane L. Parpart explanations in *Theoretical Perspectives on Gender and Development*, inequality arises from the “need to generate uneven opportunities to push the most talented people to perform the most critical occupations in society successfully.” According to another explanation of the same book, inequity is caused by “the strategy of offering uneven rewards to keep a less privileged working-class splintered by gender and ethnicity” (Parpart and Veltmeyer, 2004, p. 39).

A comprehensive definition of feminism is hard to develop because the working class or the middle class are preferred. The groups formed in Europe and America in the 19th century are classified into socialist and liberal organizations. Some struggles are unique to white women, while black women or working-class women struggle others.

Women’s groups are organized in most nations of the world at the turn of the twentieth century. Furthermore, many self-developed women’s groups have been lost or are no longer acknowledged outside of the region where they originated. As an alternative, an expansive definition that encompasses all forms of feminism can be created (Berkday, 1998, p. 380).

According to feminist critics, the origins of bias against women can be traced back to the Western society. The ancient Greeks support gender inequality by declaring men to be superior and women to be inferior. They believe that women draw men away from learning the truth, keeping them from realizing their full potential. The feminist movement is a collection of social and political viewpoints that address issues of gender inequality. The suffragette movement begins in the mid-1850s, while the first feminists go on strike to agitate for their ideas on disproportion, and the earliest suffragette action has been developed. Since then, women try to realize their objective by having the same rights and holding the same social standing as men.

Moreover, male voices continue to articulate and determine the social position, the cultural value, and the personal significance of women century after century. Some researchers

believe that Christine de Pizan's (1365-C. 1434) *L'Epistre a Dieu d'amours*, written in the Fourteenth Century, is the first significant work of female criticism attacking these male voices (1399). Pizan critiques Jean de Meun's distorted image of women in *Roman de LaRose* (c.1230; c.1275). In *Le Livre de la Cité des Dames* (1405) Pizan declares that God created both men and women as equals (Bressler, 2007, p. 148). Historically, feminism has been divided into three waves: enlightenment, suffrage, and globalization. But the fourth wave is generally associated with postmodernism. Following are four waves of feminism. But it's not shown appropriately.

As mentioned earlier, feminists and scholars divide the movement into three stages, each of which is critical in realizing the cause's various objectives. The first wave concerns women's rights efforts in the United Kingdom and the United States in the 19th and early 20th centuries, emphasizing women's ability to vote. The first wave of women's rights activists focuses on increasing women's equality and property rights and opposing chattel marriage and the custody of married women and their children by their husbands. Despite organizing women's rights campaigns, clubs and groups do not arise until the second part of the nineteenth century (Butler, 1986, pp. 35-49).

The second wave of feminism in the women's liberation movement emerged after World War II and is devoted to ensuring women's economic and cultural equality and eliminating prejudice. This era is also considered a perpetuation of feminism's first signal; indeed, the expression "first wave" is coined following the emergence of the second wave. A new word is required because the second wave has a slightly different purpose.

What is more, women continue to find a way to converse a better civil status in society. Women's movement defined their goals for equal education and pay and free contraception and abortion when necessary. The organizations are smaller than those in the first movement, and women concentrated on addressing specific themes by expressing their perspectives, and

identifying what they shared as women. Not only are the issues raised above discussed, but rape also played a crucial role in second-wave feminism and continues to do so today (Bressler, 2007, pp. 150-152).

For decades, the feminist movement supports women in asserting themselves and being recognized. However, feminism is more brutal to define these days; it isn't as straightforward as it is through the first wave, and some women don't want to be attendant with it because it is still perceived as a rigid and outmoded ideology.

The movement's focus shifts slightly, with a more significant focus on the individual self rather than governmental processes and norms. The first and second waves of feminists are mainly Western, middle-class white women, whilst women from many nations comprise the third wave. Feminists are today also more confused with women of different nationalities, colors, religions, and socioeconomic backgrounds.

However, substantial feminist criticism issues do not emerge in literature and criticism until the early 1900s, during the Progressive Era. During this time, women gained the right to vote and became active advocates in social issues such as health care, education, politics, and literature, but equality in these domains with men remained elusive (Bressler, 2007, p. 164).

Women in society, and not only in the UK but throughout the world, acquired increased respect in the 1990s. In the United Kingdom, women have identical educational occasions as men and can work in the same fields, and their viewpoints are acknowledged and cherished (Walters, 2005, p. 41).

For decades, women's rights movement benefited women by standing up for themselves and being recognized. Nevertheless, today's feminism is hard to define. It is not as noticeable as in the first wave, but some women wouldn't want to be involved with feminism since it is seen as a restrictive and antiquated ideology. Meanwhile, the United Nations started a program called HeForShe in September 2014, with British actress Emma Watson as its Women

International Goodwill Ambassador. Watson is possibly the best figure, but she also fully engages in the campaign, and her statements at the conference draw a lot of attention. The *HeForShe* program supports gender justice, which is “not just a women’s issue, but a civil rights problem” (Halířová, 2016, pp. 82-88). “How can we change society when only half of the population is invited or feels welcome to collaborate and communicate?” Watson asked at one of the HeForShe gatherings (Halířová, 2016, p.82).

One of the campaign’s goals is to encourage men and boys, not just women, to advocate for their interests, which is essential because the campaign wants males to feel more comfortable calling themselves feminists. While the campaign is challenged women alone, the focus on the feminist question is slow, and that is solid evidence that women still have no place where men have equal rights (Watson, 2014, p. 263).

Feminism is a literary critical approach that emphasizes women’s roles in literature as writers, characters, subjects, objects, and perceivers and perceptive. Feminism is a political philosophy that aspires to give women equal rights with men in all elements of society. We must analyze all facets of feminism, such as historical and cultural ones, to arrive at a coordinated and consistent definition of feminism and its manifestations (Smith, 1986, p. 188).

Feminist literary critique reframes our perceptions of literature. It encapsulates feminism’s thoughts and viewpoints on the material we examine. The feminist literary theory takes many shapes. Various scholars scrutinize how language and symbolism are utilized, as long as how that language and usage of signs are “gendered.” Others point out that men and women write differently and look at how the author’s gender influences the writing of literature. Many feminist critics inspect how characters are perceived, particularly female ones, and challenge us to assess how this portrayal “reaffirms or destroys sexism.” The sex of the reader, according to feminist literary theory, often affects our response to a text. Feminist critics may contend, for example, that specific male authors treat their audience as if they are all men,

excluding the female reader. Feminist literary theory, like feminism itself, encourages us to believe in men and women's active relations and positions in society. Many feminists' literary hypotheses informs us that men and women's bonds in culture are typically unbalanced and resemble a patriarchal mentality. In the formation of literature and within literary writing, those unequal connections can manifest themselves in various ways. Feminist theorists encourage us to focus on behaviour patterns, attitudes, values, and power in those connections. Feminist literary critics point out that men traditionally shape literary standards, traditions, and even the production of literature. They impel us to think about new and overlooked works by women and revisit classic literature through a feminist lens. We use it by analyzing the female and male characters' representations of the text's language, the writer's ideas, and the characters' interactions. We also consider the author's apparent views regarding society in general (Rasheed and Khalaf, 2020, p. 10).

Feminism is the outcome of economics, sexism, and racism, all of which oppress and marginalize women. "It is involved with the rejection and defiance of the masculine sense of control or truth, and even the criticism of patriarchal culture and its dominance over matriarchal culture in all parts of life," says the author. As a result, feminism decreases all forms of prejudice toward women, allowing them to freely express themselves rather than being exploited sexually (Selden et al., 1997, p. 115).

The goal of feminist criticism, according to Bressler, is to transform the menial perspective of women so that every single one of them knows they are not a "significant other." Hence, every woman has her personality and significant function in the community. According to him, "feminist criticism highlights the different ways women are, in particular, persecuted, stifled, and oppressed as a social movement." It reverts to old literature and creates new questions. It explores and builds on a female writing heritage. It considers female writers and their works from a feminine point of view (Bressler, 1998, p. 185).

## **1.2. The Elizabethan Era**

The Elizabethan period is a time of considerable change, particularly for women. The presence of a female queen, as well as the aggressive increase of capitalism, broadened women's horizons and placed a greater emphasis on their choices. Of course, by today's standards, the treatment of women in Elizabethan culture is brutal.

The significance of retaining one's virginity is stressed to Elizabethan girls above all else. To reinforce this point, the young lady is advised that if she kept chaste, her marriage would be blessed. As a result, one can deduce that the wife's position in marriage is primarily centered with her home chores and the upholding of Elizabethan wifely qualities. Furthermore, her entire life revolved on her husband's wishes.

Simply put, a woman's existence in Elizabethan England is difficult. Law-enforced religious favor shaped women into the roles of faithful wife and mother. Their lives are dreary and difficult, with repeated childbirths making them elderly before their time and causing them to die young. Shakespeare's representations of women as intelligent, rebellious, three-dimensional characters are remarkable and greatly regarded for this reason. Elizabethan women are subordinate to men and reliant on their male relations for financial assistance. Even their father's positions could not be passed down to them. Based on the situation, all titles would have passed from father to son or brother to brother. The royalty is the sole outlier.

Property, heritage, and power are all in the hands of males throughout the Elizabethan period and, maybe most critically, the ability to control women. Women's duties in the reformation are significantly different from what they are now. Women in Shakespeare's time are supposed to be subservient and obey their male family members if there is a father or a husband; also, brothers are to be respected in the occasion of a fatherless daughter (Kemp, 2010, pp. 21-28).

This situation is similar to that of the past in the early Virginia colonies. So that, women do not eat with males, and men have various wives. The husbands would have to travel for food or business most of the time, keeping the ladies alone for long periods. As a result, women need to cope and exist without needing to depend on or rely on their husbands to perform the hard work. European women force to care for and educate their children while performing home chores. Women are never allowed to put men's roles in the perspective of Europeans.

Various European women are also sent into some Native American tribes to teach them the English way of life, primarily through weaving their culture and religion. European spouses from wealthy households have their servants who do not even have to perform housework. Those who are not affluent enough to possess a slave, on the other hand, receive no assistance with household work.

John Knox expresses this scenario effectively when he says, "Woman in her great effectiveness is created to fulfill and respect man." Moreover, as Kemp points out in her book *Women in the Age of Shakespeare*, women are seen as second-class citizens. However, some of them see themselves as irregular to the rule. Queen Elizabeth I, for example, is the absolute antithesis of bulk opinion aspirations. She refuses to marry since it would imply obedience to her prospective husband and hence a loss of authority, which is difficult to reach even for a lady of her status. This unique view of women, on the other hand, is not widespread (Knox, 1994. p. 33).

At that age, women's social status is commonly seen as that of mothers. Women are there to look after the home and are entirely reliant on their male family members. While women are not expected to work or even have a business, Kemp notes that women "may operate enterprises as 'femme soles,' albeit they are reviled by society, male artisans, and legislation." Women of lesser social status restrict access to school and are taught practical skills such as house maintenance.

A woman's juridical identity is assimilated under that of her male guardian, and she has minimal political or economic interests as a 'femme covert.' *The Taming of the Shrew* by Petruccio is a powerful example of this idea. He describes Katherine as "my assets, my chattels" shortly after their marriage. She is my home, / my belongings, / my field, my barn, / my horse, ox, donkey, or anything.' Although the phrases are chosen to humiliate his newlywed bride, they do so follow recognized societal norms. When Katherine instructs other women to follow their husbands at the play's finale, she unambiguously supports the concept of this dominance structure as she tells that their husband is their lord, their life, their keeper, and their head.

In that period, it is so axiomatic that Shakespeare's plays are primarily written for masculine readers. His clientele is primarily men, and most of his funds came from men's pockets. Despite this, he successfully achieves the suffering and probable tragedy that may occur when men and women do not trust one another. His knowledge of women allows him to create on-stage conflicts that are realistic and appealing to viewers. He is a talent in that way. Shakespeare's principal objective in portraying women is to uphold the male patriarchal attitudes in England at the time. Marianne Novy beautifully summarizes this perspective of Shakespeare's portrayal of women when she says that we can gain knowledge from Shakespeare about how far a smart man can go in attempting to understand women, in attempting to ascertain his and other men's uncertainty regarding women, and in seeking to comprehend how women's behavior interacts with men's reluctance. We should not expect to learn new options for being a woman in the nonsexist society that feminists seek to construct from him. (Novy, 1981, p. 17).

Although girls and boys study at the same small or female schools – where simple reading and writing are given — those schools do not offer the same intellectual subject as the private schools. Women primarily study the Bible and religious writings and stories, theatre, music, singing, dance, writing, accountancy, embroidery, women's work, cooking, painting,

decoration, and handicrafts. On the other hand, literature and science should have been protected at all costs to avoid hyperbole and prescriptive in a woman... of her preceding inspirational charms in favor of the rigor and accuracy of a scholar. This truth is beautifully described in John Evelyn's eulogy for his daughter Susannah at her wedding (Jones, 1990, pp. 81-86). He describes her as a special daughter, holy, honest, creative, and educated in all of her sex's accessories. Also, she has a unique ability for design, oil and small painting, and whatever her hands can accomplish with a needle. Moreover, she speaks French and has read most Greek and Roman literature, all while remaining humble about her abilities; she is finely built and has a pleasant appearance (Fletcher, 1999, p. 72).

According to Kemp, the recognized positions for women in Shakespeare's time are a daughter, sister, or mother. Women's responsibilities are strongly linked to those of the home and family. Their mission is to manage the home in good order, give birth to children, and raise them. Obedience is a requirement for a decent Elizabethan woman about these responsibilities. A woman's life of subjection begins with obedience to her father. Acquiescent women contribute to the idealized image of a happy household. Women who talk too much are thought to be untrustworthy and deceitful. If a woman is chatty, it is a sign that her husband does not have as much power in the home. According to Hilsky, a woman's disrespect to her father or husband is regarded as a breach of God's command. The patriarchs also feared women's yearning. The possibility of a woman being seduced by another man and succumbing to such seduction may undermine the husband's position within the home and in society. Thus, one of the marriage's goals is to "prevent infidelity" (Šebová, 2012, pp. 54-62).

Marriage is a defining moment in any girl's or woman's life. For men, though, it is frequently just a matter of business. In her article, Boose maintains that until the 13th century, marriage signified a property interchange between the two families and that children's parents, who oversaw the transaction, required perfect obedience from their offspring. According to

Ranald, this tradition persisted in the 16th and 17th centuries, and it influenced Shakespeare's father-daughter plays. Parents are deciding on the best way for their child and the family as a whole. The father is in charge of the financial arrangements (Boose, 1982, p. 98).

The father's control and imposition of his decisions on his daughter are represented through the relationship between Juliet and her father. He would have put out his daughter sooner had she not married the guy of his choice, the replacement for himself, who maintained his daughter as a child and psychologically owned her as a bride by his deeds. He is more adamant than ever that Juliet marries Paris or pay a heavy price.

Marriage equality is impossible because of the belief in women's inferiority. "Marriage equality is defined by age, prestige, and intelligence, nor by power," Kemp agrees. In her analysis, Phyllis Rackin states that men and women's social statuses are far from equivalent: "In Shakespeare's time, inequalities between women and men are taken for granted." As a result, the audience intends the plays to fulfill these expectations, yet Shakespeare understands how to pique the audience attention by inventing female characters who defied gender stereotypes (Rackin, 2005, p. 120). According to Butler, a woman is just to talk to her husband when they met, and she is to treat him with calm obedience. The Elizabethan lady must present discreetly and patiently to her father's wishes and then to her husband's. Only if her husband passes away and is left in control of a business could a woman be granted some powers (Butler, 1986, p. 35).

## SECOND CHAPTER

### 2. THE PARENTAL RELATIONSHIP IN SHAKESPEARE'S *KING LEAR*

#### 2.1. The Notion of Parental Relationship in Shakespeare's plays

Father-daughter relationships are some of the most intriguing questions in families, and Shakespeare deals with these relationships in several of his plays. But why has he been singled out for special attention? It may seem like everything has already been written about him and his works when it comes to Shakespeare. The fact is that Ben Johnson correctly pointed out in his Eulogy to Shakespeare in the prologue of the First Folio that "Shakespeare is not of an age, thus for all time" means that some aspects of Shakespeare's work continue to attract readers today. As a side note, Shakespeare's plays are still famous 400 years after they are first performed because of the father-daughter relationship that they feature. (Mabillard, 2015, p. 33)

As a result, Shakespeare frequently addresses the relationship between a father and a daughter. About twenty-one of Shakespeare's forty plays exhibit this trait. As a result, we might assume that this link is vital to Shakespeare during his lifetime and the writer (who is a father of two girls). Despite its origins in Elizabethan England, this connection persists today, playing a vital role in people's daily lives. The natural antibiotic of father and daughter has evolved the most profoundly throughout the decade of psychology culture and writing; Harris realizes in detecting this history of psychology hypotheses of father-daughter social support (Harris, 2009, p. 209).

This statement may imply that today's daughters are far more self-reliant than their foremothers are during Shakespeare's time, which is correct in the sense that they are more accessible. For many daughters, characteristics similar to or resemble those of their dads

influence who they marry, and this phenomenon fascinates experts to this day. According to Kromberg's blog post for Psychology Today, "our patterns of attachment theory shape our capacity for student interactions." When approaching life and marriage, our parents teach us how to present and accept love, handle disagreements, process feelings, etc. Both consciously and unconsciously. Even in Shakespeare's plays, a girl's future spouse is not uncommon in informing her of her father's physical or Behavioural characteristics (Kromberg, 2015, p. 220).

It's common in father-daughter dramas for the relationship between the father and daughter's spouse to be so strong that when a woman first contemplates the man she'll marry, she immediately thinks of her father. After a long absence from the father, she returns unwittingly to him, vowing to remain intellectually and legally engaged until the marriage ceremony transfers her feelings from one domain to the next.

She unwittingly revives her return to the father, with whom she would remain intellectually and legally devoted until the rite of marriage takes her affections from one realm to another. It's worth noting that the bulk of the daughters are motherless and are entirely raised by their fathers, despite their personalities being somewhat different. In many ways, the fact that the final scenes of both Shakespeare's father-daughter comedies and tragedies end with weddings and deaths draws parallels.

So, what's with Shakespeare's obsession with a daughter being submissive? According to Elizabeth Finn's theory, it is due to the public's aspirations at the time. The ideal woman is peaceful, quiet, and obedient to her father and husband. Modern English society is intrigued by the idea of man as the family's central figure, which explains this. Women should learn to appreciate and commit to another man once they have learned to respect their fathers. Fathers are teaching their daughters that they will be responsible for another man's needs by how they treat them in the future.

On the other hand, Shakespeare tempts his audience by creating characters who defy historical standards in a blatant and frequently unpleasant manner. In this way, the audience is aware of the fact that cooperation cannot be assumed regardless of how it is requested. Daughters' representations of women differ from the early mediaeval ideal. However, while a well-behaved daughter is reserved, modest, and courteous, this woman's personality is relatively standard, and she doesn't have much to offer in terms of emotional depth. When daughters refuse to cooperate, it calls into question long-held beliefs about women's character and behavior. A disobedient daughter defies social norms, making her a more interesting character because it is rare for a woman of that age to speak up for her rights and try to gain autonomy in a world dominated by men. Women must engage in an enormous amount of intellectual argumentation to be recognized by males as a human beings with their views and voice, demonstrating that they can interact to the same degree as men, and frequently to a greater extent (Finn, 2007, p. 3)

Four centuries ago, parent-child connections are more estranged. Given women's subordination to men, it's understandable that daughters would be utterly dependent on their fathers. The connection between a father and his child is remarkably similar to a king and his subjects. Kings are comparable to dads in families, a king who's also a father to a daughter and a father to his people often finds it difficult to retain his established order, and there are many cases of fathers who have to keep the stability and not blend the responsibilities of father and leader.

In every element of their lives, fathers exert control over their daughters. On the other hand, fathers are sometimes the last to recognize that their daughters have their wills. Shakespeare exploits the inner tensions of daughters to heighten the tension in a scenario (Kemp, 2010, p. 91).

The majority of Shakespeare's daughters prioritize their husbands. It implies they will think differently, which often irritates their fathers, who used to be in charge of their next move. Also, the Bible recognizes this point as a normal progression toward good pregnancy and, as a result, the formation of a new social system: "That is why a man abandons his father and mother and becomes one flesh with his wife." This clarifies why the children must be separated from their parents and why a church wedding symbolizes the act of removal. Marriage is regarded as a watershed moment in the lives of both families involved. The father has given up on his daughter and has given her to another man, who will be the most powerful character in her life. The ceremonial itself is modeled after the cooperation between two men. The father delivers his daughter's hand to her soon-to-be husband as if he is handing him tangible goods. As a result, the wedding passes the father's wealth and strength to the husband, who will govern over his wife as per the rules of the period.

Even while it appears that the daughter is avoiding her father's effect, this is not the case because the father is always the one who selects the spouse for his daughter. Therefore, in a figurative sense, he continues to impact his daughter's life for a while after the marriage. On the other hand, the spectator does not condemn these free-willed daughters due, as Finn puts it, they "understand sincere love", which is why they are likely to tolerate the girl's transgression.

It is also frequently said that, no matter how perfect they are, the father has no idea what is on his daughter's thinking until the very end, when the wedding occurs without his knowledge. On the other hand, a marriage like this may be doomed and lead to disaster and tragedy.

This is because the marriage is not legitimate without the father's permission, as the father would most likely disapprove of his daughter's decision. Such a circumstance can be seen in *Romeo and Juliet* or *Othello*, in which daughters refuse to ask their father for his blessing, and their weddings end in disaster. A father's and a daughter's differing objectives

and priorities are sometimes a source of conflict in their connection. According to Finn, Shakespeare can alter interpersonal dynamics to produce a diverse set of daughters who undergo varied character transitions. As a result of Shakespeare's skills, there are numerous daughters in particular scenarios who make various choices, providing us with a wide variety of father-daughter interactions.

We can also notice the generational divide in their connections and how fathers and children get to see the ideals differently. Fathers believe that "blood is thicker than water" and that the essential values are protecting the family and devotion to the father. Their daughters, on the other hand, have repeatedly proven them mistaken. Their demands and wishes are frequently more important to them than their responsibilities to their family. They do not see their father's dating as a concern for their well-being and future; instead, they see it as an authoritarian and oppressive exercise of their will. Wishes of the majority a father are frequently neglected in Shakespeare's plays.

The cultural difference, the confusion, and problems that result from it is not merely a topic of conversation during the Elizabethan period. Their presence is felt even today, and they are not super rare or exceptional. It is because our parents see various elements and truths from multiple perspectives than we do now, and our children will almost certainly have various opinions than we do. It is about the parents and the historical evolution and transformations in our society, which are essential aspects of our connections that cannot be ignored. Consequently, both the persons in inquiry and the effects of the society in which they live have had and will continue to impact father-daughter partnerships (Finn, 2007, p. 22).

How can the daughter character conceptions contradict audience perceptions about gender if Shakespeare's daughter figures do not mix qualities in a way that is antithetical to mediaeval notions about women, such as a belligerent yet obedient daughter? To explain this, we must evaluate the genre tropes as an amusement body and the information governance

Shakespeare frequently used in his daughter themes. First and foremost, a play's audience wished to be amused, regardless of their views on feminism. An audience might choose a loud and witty girl over a fake mute because she would be more enjoyable to see. Similarly, audience members are encouraged to appreciate specific theatrical principles like justice versus evil or love prevailing. As a result, a crowd would esteem true love and, as observers, may back a daughter's marital relationship her love despite her father's objections. Shakespeare established a gap by using the audience's appetite for pleasure, and his audience found itself appreciating obstinate ladies rather than vilifying them. Secondly, the daughters discussed in this paper show that Shakespeare frequently utilizes a pattern in writing his daughters that is comparable to what Greenblatt observes in the histories implying Shakespeare's understanding of his reader's tolerance levels and the limits to which he could drive them. Shakespeare begins the play with a defiant and noisy daughter, which he transforms into a meek and peaceful one at the conclusion.

Shakespeare recognizes that he is questioning a basic society assumption and has to explain his figure with the spectator, just as he does with the misdirection in the histories. Shakespeare gives the audience a way to understand a powerful woman by restricting her formerly disloyal actions and voice. We can see how the severity of obedience to a father is strongly linked with the brightness of voice in the daughter by looking at Silvia in *Two Gentlemen of Verona*, Ophelia in *Hamlet*, Kate and Bianca in *Taming of the Shrew*, Juliet in *Romeo and Juliet*, Jessica in *Merchant of Venice*, and Goneril, Regan, and Cordelia in *King Lear*.

They repeatedly demonstrate the cohabitation of defiance and voice and how Shakespeare manipulates components by offering the father-daughter connection. Comparing the daughter to an unfair father, for instance, improves the audience compassion for the daughter who is opposing her father's authority. The daughters, like the sons, show how

Shakespeare used a secure foundation – based on the non-causal relationship between dereliction of duty and voice and want to balance the rambunctious daughter character with the audience’s ideology but tweaked it in each case for a different result. Daughters in comedies, for example, are muted by a loss of phrases or a dominating husband, whereas the unruly daughters of tragedies are quiet by the tragic factor of death. Shakespeare produces a wide range of daughters handling the tight norms in their culture, from Silvia’s simple quiet to Goneril and Regan’s ultimate rebellion. Shakespeare’s assault to traditional standards about father-child interactions does seem to grow as his career continues.

In later plays, despite being deafening, Silvia marries whom she loves, which means that the quiet girls have a happy ending. However, Shakespeare appears to punish the daughters by confining them to servitude; they lose their lovers as well as their lives. Obedience appears to be becoming more and more of a pitfall into which daughters unwittingly fall. Whereas Shakespeare may have felt compelled to mute his vocal daughter ideas, the audience could not have wanted Juliet or Cordelia to perish. They would have liked Juliet to go away with Romeo or Cordelia and Lear to reconnect and overcome Gonoril and Regan blissfully, even if it involved adopting wayward action. Realizing that the defiant daughters are the more intriguing and amusing characters, whilst the loyal daughters are tragic figures who suffer from conformity’s obligations (Greenblatt, 2005, p. 49).

## **2.2. The Parental Relationship in *King Lear***

In truth, any parent’s duty in their children’s lives is to be both producers and defenders at around the same time. While their children intended responsibility as they grow older is to honor and help their parents, however, in Shakespeare’s *King Lear*, the child-parent bond shifts all through play. Afterwards, the parents learn about each child’s true feelings for them. Daughters should conform to and respect their father’s dominion, per the Elizabethans. Goneril

and Regan, on the other hand, fail to cooperate like good, obedient Renaissance women and appear disrespectful to their fathers. In reality, “the children appear to be spiteful with their parents, and the old should always be slain by the young” in *King Lear* (Bach, 2003, p. 4).

Lear is an influential and confident character in the play at first. Still, when he resolves to delegate his presidential duties to his daughters, he loses the honour and responsibility of others, especially his older daughters. As the tale progresses, the connections between the father and his three daughters shift. In the instance of Cordelia, the relationship moves from love to hatred and then back to love, while Goneril and Regan’s connection shifts from love to hatred. These three sisters are the daughters of an old king of Britain who determines to divide his kingdom into three pieces and gives every one of his daughters a share of the land that she gets based on her response to the play’s central question. *King Lear*, such as most of Shakespeare’s plays, is a drama of opposites.

While literary critics frequently notice and emphasize the contrasts between the sisters, a closer analysis reveals that not all of them are genuinely that dissimilar. According to Nicholson, Goneril and Regan, they are quite often conceived of and handled as very similar characters. As a result, they are treated as if they are one character in some studies. This is due primarily to their treatment of their father. They are both intelligent and full of deception. They adopt a charming and duplicitous language full of flattery to collect their property portions. However, no matter how wonderful the images appear to be at first, Goneril and Regan’s following actions fail to illustrate the sincerity of their talks. On the other hand, Cordelia is a sister who speaks less and acts more (Nicholson, 1962, p. 200).

She can’t convey her feelings for her father in words, so she shows it via her acts later in the play. Hilsky believes that Goneril’s remark is dishonest flattery, hinting she wants the estate’s majority. “I love you more than words can express;/more precious than sight, space, and liberty;/more than is measured,” she tells her father, according to Hilsky (599). She is Lear’s

subservient daughter because she says just what dad needs to hear. But her words are empty. When compared to Cordelia's short statement, Goneril's unfathomable love for her father is hypocritical. Realistically, Goneril's emotions and objectives govern her. When she doesn't get her way, she's cruel, just like her father when Cordelia doesn't give him the correct response. Garber describes Goneril as "merciless, forceful, deliberate, and rejected." When Goneril gains control, she forgets she is her father's daughter and orders her servants to brutalize Lear. She starts arguing with her father about his annoying knights to get away from him. She gives him the choice of leaving her stronghold or reducing his friends. Lear punishes Goneril for not keeping her vows. He goes to Regan's castle, thinking Goneril is the only wicked kid (Hilsk, 2010, p. 544).

Regan is "made of the same iron as her sister," Lear says. Thus, her character is strikingly similar to her elder sister's. A better speaker than Goneril, she states that she loves Lear more than her sister and that nothing brings her more joy than his love. It's a dishonest and attractive speech again. Like Goneril, Regan is "haughty, aloof, and taciturn," according to McLeish. However, Regan is no worse than her older sister, with her promises of love being a sham. When Lear visits Goneril's palace, he discovers that both of his elder daughters have been corrupted. She wants the king's company to have fewer knights. Infuriated, he flees her fortress, only to find himself in the middle of nowhere, under a terrible storm.

Goneril and Regan waste their time in Lear instantly once the treasure is divided. Firstly, they openly state their everlasting love for their father. Still, later in their meeting, we learn that they regard Lear as an elderly senile man whose wisdom is unwise: "His best and soundest have been reckless; So, we may expect not only the flaws of long-engrafted state but also the wild waywardness that infirm and choleric years bring." To gain power and estates, they appear just to pretend to be faithful and obey. Goneril and Regan, as Finn remarks, are only submissive when it suits them. They don't have to worry about their father once they acquire what they

desire. “They deploy their ‘hearts’ purely for political purposes,” Nicholson claims (Nicholson, 1962, p. 203).

Fearing Cordelia’s arrival from France with her husband and claiming her half of the farm, Goneril and Regan team up to manage the land better. Edmund, Gloucester’s shady and ambitious son, is an ally and lover for the sisters. According to Presley, this causes a conflict of interest and a breakup. According to Cordelia, in the play’s first scene, a daughter should love her father half as much as her husband; sadly, her sisters don’t. So their men don’t get much love from their wives, or they don’t get much affection from their husbands. They seem obsessed with power and dominance, leaving no room or love for their ageing father. They want him to leave his knightly companions. The knights are a vestige of Lear’s lost dominion. Goneril and Regan strip Lear of his knights because he has handed all of his power to his daughters.

Cordelia, the youngest of the three sisters, is sometimes viewed as an unloved daughter. She gives the impression of being the least caring and coldest of the daughters at first. “Nothing,” she says in response to Lear’s love test. It’s because she’s unable to express such intense emotions. “She is unable to compete with her sisters’ deceit, embellishment, and cunning,” Jameson says of this character.

Furthermore, Cordelia is unable to do and explain what is required of her, which enrages Lear. As we can see in “Now, our joy, / Although the last, not least,” Goneril and Regan are both cognizant that Cordelia is Lear’s favourite. Lear is taken aback by his dearest daughter’s simple response since he intends her to deliver the best speech.

According to Hilsky, Lear views her response as a lack of respect and affection, as well as a defiance of his hierarchical subordination. “Lear wants Cordelia to be his puppet, and he is greatly agitated when she behaves that he needs her to,” McLeish believes. On the other hand, Cordelia does not consider her “nothing” to imply non-compliance or lack of affection. She is

solely offended by her sister's hypocrisy in her positive statements. Cordelia's quiet, as Garber points out, is the absolute antithesis of her sisters' hypocrisy. Even Goneril and Regan notice Lear's violent fury and expulsion of Cordelia:

GONERIL. he has always valued our sister the greatest, and it looks that he has suddenly cast her off with harsh judgment.

REGAN. It is the infirmity of his age, yet he has only ever known himself the amount of essential (Hilský, 2010,p.76).

According to Boose, Lear's rage disqualifies Cordelia from marriage and devalues her in the eyes of her lovers and observers. Solely one French king sees Cordelia's value; the Duke of Burgundy is only concerned with numbers. Cordelia's exile and financial loss make her undesirable to him. "Love is not love when it is mingled about that stand," asserts the French king. Is she a good dowry for you?" France understands Cordelia's dowry is her truth and love.(Boose,1982,p.325)

When Cordelia emerges near the end of the play, she reminds Lear and the audience of her true self. Cordelia shows her love through acts rather than words. "Love is not an issue of lovely speeches," Garber says of Cordelia. In a brief moment of father-child reversal, Lear begs his daughter's forgiveness on his knees. He is greater on his knees than on his throne. His eventual admission of guilt, which is a massive humiliation for such an arrogant character as King Lear, is what elevates him (Garber, 2005, p. 665).

His monarch honor is squandered and then reclaimed in the end, but "Lear would never again restore his fatherhood" because "all three of his daughters are dead" (Szabó, 1989, p. 331). Lear clings to royalty, to the dignity of a king, and will not relinquish it. Lear is a strong and tyrannical king. "King Lear has a ferocious temperament that he lets out of hand. He insults his girls in the most heinous way possible" (Maulucci, 2014, p. 409). He expects his girls to

obey him at all times, and no rebellion is tolerated. “The king is the god’s voice on earth, and any effort to usurp the throne would cause chaos”. As a result, Lear is enraged when Cordelia decides to provide an accurate response that she has almost nothing to say: (Casey, 1986, p. 59).

How, how, Cordelia! mend your speech a little,  
Lest it may mar your fortunes. (1,1, 96-97)

When Goneril and Regan abandon him, Lear seeks fatherly rule, Chang, but blames his daughters as harshly as a dictator:

But yet thou art my flesh, my blood, my daughter;  
Or rather a disease that’s in my flesh,  
Which I must need call mine: thou art a boil,  
A plague-sore, an embossed carbuncle,  
In my corrupted blood. (2,4, 224-228)

A competition, by definition, has both positive and harmful effects. But when Cordelia refuses to play, she loses; Lear loses when he retreats, and patriarchal behaviour in the father. As a dad, Lear fails to love his children equally. His bad parenting, unlike his great kingdom, culminated in his incorrect management of his daughters’ connection: “His technique of appraising inheritance reveals that he is more concerned with his ego than the happiness of his children.” “Lear’s leaving scenario is a metaphor for peril. “In exchange for adoration, he promises wealth and property” (Bloom, 1987, p. 86).

Which of you shall we say doth love us most,  
That we are most enormous bounty may extend  
Where nature doth with merit challenge (1,1,51-53).

It makes him happy when Goneril and Regan, his daughters, compliment him. “One of the difficulties with the competition is that it treats words of love as replacements for love. As a result, every method of demonstrating love can be utilized devilishly” and deteriorate into betrayal. En outre, Lear is oblivious that he has long been married to royal behaviour. Or, he sees them as sycophantic servants of the monarchy. When Lear pretends to be a father, he reveals his kingly mindset:

The king would speak with Cornwall; the dear father

Would with his daughter speak, commands her service.

Are they informed of this? My breath and blood! (2,4,102-103)

Because of his madness, Lear behaves arrogantly and ignorantly, which leads to his demise. After meandering into the woodland, Lear exclaims that he is “a man more sinned against than sin” (3,2, 58), hinting that his difficulties are not related to his failure as a father. Other characters’ words reveal to Lear how much he has been captivated by vanity. Even Fool is aware that one’s perceptions are often inaccurate:

“Why, to keep one’s eyes of either side’s nose; that what a man cannot smell out, he may spy into” (1,5, 22).

We learn through Kent that Lear is too ashamed to approach Cordelia, which could be due to his lordly pride:

His mind so venomously, that burning shame

Detains him from Cordelia (4,3, 47-48).

Rather than allowing Cordelia to escape his area of control, he separates his realm. He puts a caveat to Cordelia’s portion, as Lynda Boose remarks, “intended to hinder her departure.” By changing his public fatherhood for his one, the essentially inseparable organism that

organically must break and rejoin, Lear betrays his position as a king and as a father in the household, she says (Boose, 1982, p. 332).

Also, according to Dreher, Lear “ignores the acknowledged Elizabethan idea of kingship and the legitimate head of the government by partitioning his kingdom to guarantee that he does not lose his cherished child.” She explains Lear’s plot to keep Cordelia for himself. Rather than giving the kingdom to his eldest daughter, Goneril, he wishes to partition it and give Cordelia the most significant share ‘That, our largest bounty may extend/ Where nature doth with merit challenge’ (1,1,51-52).

She suggests that Lear breaks the custom to maintain Cordelia’s love by giving her the most considerable portion of his realm. She claims that Lear prepares for Cordelia to receive the lion’s share to assure her marriage to Burgundy. He doesn’t need the truth from Cordelia; he wants long love speeches and to know how much his daughters love him. Lear seeks love, respect, kindness, and consolation, as she points out. According to her, Lear is a scared child trapped inside an older adult’s body, yearning for the comfort of mother love (Dreher, 2014, p. 67).

After his failures, Lear suffers from his duty as the paternal authority, embarking on a journey towards lunacy, a madness that signifies a form of clarity. He must first recognize that relinquishing the kingdom is a bad idea. “Only we shall retain/ The name, and all the addition to a king” (I,1,135-136); in Act One, he takes the title before accepting accountability (Kahn, 2000, p. 252).

Lear and his daughters are at odds again because the king demands a robust familial relationship beyond the marriage. Lear trusts Goneril and Regan, as well as a large number of knights, to protect him. “Epicurism and passion / Make it more like a brothel/ Than a grac’d palace,” Goneril says of her citadel, which Lear’s men had taken. It is common to practise in

Shakespeare's day for children to look after their elderly parents, but Lear's insistence confuses familial loyalty (McLuskie, 1996, p. 144).

The split of the kingdom, according to Lear, does not break the links of father and child, nor does it degrade him to a subject. "O, reason not the need!" he exclaims, claiming that he has every right to have his entourage with him, as "Our basest beggars / Are in the poorest things superfluous" (2,4,264-265). Even the poorest people of society, according to Lear, have wealth on some level. Even though Lear is still alive, Goneril and Regan misread the ritual in Act One as a formal end to his rule. This action, according to Lear, is both filial selfishness and treason. His dilemma is both fatherhood and a kingship issue, and he finds himself in an eccentric position as the unwanted living dead king on the plain (Kahn, 2000, p. 16).

He is the kingdom's father figure, but he is too authoritarian to distinguish between the roles of king and father. With his dominion torn away and his concept of parenthood jumbled, Lear ultimately loses his mind. His character, both kingly and fatherly, is being called into doubt. The struggle between kingship and fatherhood is healed by atonement between Lear and his daughters. Duke of Albany restores Lear's royal majesty; but, "with all three daughters dead, Lear cannot ever regain his fatherhood" ( Szabó, 1989, p. 331).

### **2.3. The Aspect of Feminism in Parental Relationship in *King Lear***

The male and female characters' relationships are typically characterized by physical and psychological victimization. Men let their egos drive their actions, abuse their inner feelings, and destroy good women forced to be puppets in political games. Shakespeare's plays feature two categories of ladies. Women who oppose males and demand equal rights, and

submissive women who perform Elizabethan female roles. Respecting patriarchal rules does not guarantee women's happiness. It may lead to dominance and victimhood.

Moreover, all-female characters, subservient or not, suffered from male dominance and oppression and persecution. Females who performed patriarchal society's female obligations experienced more than females who opposed male supremacy. The current study examines the selected plays utilizing feminist theories and deconstructive approaches. The study key point is that Shakespeare's tragedies showed women as lower beings and racial perceptions (Shakespeare, 1977).

It is common in Shakespeare's works for one person to disguise themselves as another. Gender disguises are found in approximately a fifth of Shakespeare's works. It didn't help that in Elizabethan times, young male players played female roles. Shakespeare may be a secret feminist who enjoyed the irony of a man dressed as a woman. Contrary to popular belief in Shakespeare's time, many of his women are strong, brilliant and successful. And he wrote during the "Golden Age" of Elizabethan England. During this brief period of peace in England, theatre, art, and music flourished. Women had roles to fulfill. They are educated and instructed by their elders but not encouraged to work. And as we said earlier, women are to be homemakers, teachers, and caregivers. Girls are married off to males chosen by their fathers, and this is carried down from generation to generation to the sons. It is only the royal crown that is exempt from these rules.

Idealism is linked to the word "idea." We have established feminism as a concept. A woman's worth is not determined by the word "strong woman" but by her actions. Maybe he thinks women are as intelligent and strong as men. Shakespeare's work is so replete with gender roles that it's easy to assume feminism-like views. Less explicit about women's participation in the life, he uses gender norms in his plays to demonstrate a woman's dominance over a man's role (Jajja, 2014, p. 228).

In the same way that past kinds of connection with Shakespeare and society influenced present readers' viewpoints, feminist involvement with Shakespeare and the community may influence future viewers' perspectives. Some contemporary commentators' distorted readings of the characters reflect Shakespeare's "feminist" attitude toward women. Shakespeare saw men and women as equals in a world where they are inferior. A woman or man's conflicting tendencies can be united in an unlimited number of ways. When it comes to women, critics still hold onto stereotypes that Shakespeare disproved. Due to Dusinberre's 1975 publication, most feminist Shakespeare studies have occurred since.

However, the idea that Shakespeare's adaptations reflect more about the time in which they are written than Shakespeare's own time persists, and some of his female characters' sustainability difficulties are resistant, even when based on little in the text. They find a flaw in their society, recognize an ally in Shakespeare, and seek help from him (Sjölin 2017, p. 42).

Shakespeare's female characters are far fewer and lighter than his masculine equivalents. Female characters make up only 16% of the cast. The heroines' infamous tragedies usually die before the heroes, and their bodies are frequently objectified. In parallel, other male characters stare at the dead female bodies. Cordelia dies first, giving Lear time to mourn. However, the actress's arduous chore of being carried, let alone laid down, while claiming to be dead has earned little recognition. Goneril and Regan die before Edmund in the 'villain' corner, and the viewer must comprehend his explanation. Desdemona, Ophelia, and Gertrude all die before Othello, Hamlet, and Claudius. Its focus is on their sleeping, dying, or delirious bodies, representing loss: On her wedding day, Juliet is drugged in her bed, Ophelia is in her coffin, Desdemona is slain in her bed, and Lear brings Cordelia's unconscious body.

This power is wielded by male characters such as Malcolm, Lodovico, Gratiano, and the Gravedigger. Neither Emilia nor Desdemona mention Desdemona's death, and neither does Gertrude. It is believed that women die to further the man's storyline in Shakespeare's most

famous tragedies. Shakespeare's *Women: Production and Implantation: Women in Shakespeare: Scarcity and Abundance* Feminine characters in Shakespeare are often portrayed as more powerful, intelligent, and morally upright than masculine equivalents. Notably, Shakespeare's female roles are becoming less common than his male roles.

*Lear's Daughters* (1987) by the Women's Theatre Group and Elaine Feinstein and *Ophelia believes more complex* (1993) by Jean Betts are examples of re-visions in which writers interpret their female characters' tragedies from a male perspective. As a result, Lear's grief over Cordelia's execution is the focus of attention, and her peaceful figure is the subject of interest, even in plays where women are abused.

Unlike many other writers, Shakespeare names several of his plays after the male protagonist, even when the principal protagonist is a woman. The female roles in Shakespeare's plays are minor in terms of lines and stage time. At 3% of the play's text, Cordelia is the play's main female character; Lear speaks 22%. Ophelia (4%) and Desdemona (11%), unlike Hamlet (37%), Othello (25%), and Iago (31%), have low text percentages. Surprisingly, the male characters describe her as excessively chatty. In *The Taming of a Shrew*, Kate has only 8% of the lines, 22% for Petruchio and 11% for Tranio. But Benedick has 17% of Beatrice's lines. Benedick (her equal) thinks Beatrice is a talker. Less eloquent than Beatrice are Leonato (13%) and Don Pedro (12%) (Mann. 2008, p. 65).

When Jane Smiley read *King Lear*, she felt more connected to Goneril and Regan than Lear. It appears that the play is socially punishing them for expressing their gender in these ways. I am upset, too.' He claims King Lear can "induce" "guilt concerning proper daughterhood" (Smiley, 1999, p. 34).

A probable reason for Cordelia not wanting to tell her father how much she loves him is that she has been sexually assaulted by Lear, which would explain her attitude. The idea of Lear and Cordelia having an adulterous affair is prevalent in both critics and *King Lear*

performances. Some people enjoy the imagined partnership, while others find it abusive. Evidence includes Lear's refusal to allow Cordelia to love her husband as much as she loves her father, his agreement to be confined for life as long as he is with Cordelia, his sexual lexicon when speaking to Goneril, and specific phrases (Welch, 1996, p. 291).

Marianne Novy writes in *Love's Reasoning: Gender Relations in Shakespeare* that *King Lear* "discusses patriarchal behavior [...] in the father," and that while numerous critics have noted that Lear's "initial lack of self-knowledge wells in part from the imperatives of kingship," "it has been less frequently observed that the play contains an implicit critique of the imperatives of the father."

She goes on to say that *King Lear* is about parts of father-daughter interactions that "are also observed by husband and wife in a male-dominated society, where the authority of fathers over their families, husbands over marriages, and men in particular over women are all related and comparable." Like *King Lear*, *Lear's Daughters* highlights patriarchal structures that can be applied to a variety of situations and relationships within a society or family. As previously said, connections between fathers and children are just as meaningful as those between spouses and wives. In a patriarchal society, girls are regarded less than boys, not least for financial reasons (Belsey, 1986, p. 806).

Unlike the previous plays, *King Lear* features a guy who is a father rather than a husband. Shakespeare's works appear to suggest that the guy is only in the wrong if he misunderstands the woman's actions or sentiments. Only when Desdemona, Hero, Hermione, and Imogen are virgins, and Lear discovers that Cordelia loves him does the male character realize that he has harmed the lady in the issue. Feminist interpretations like *Lear's Daughters*

argue that a male in such a position would be wrong in treating her despite the woman's behavior or sentiments. A wife's infidelity does not justify her husband's murder, and a daughter's unwillingness to love her father does not explain her father's disownment. Whereas Shakespeare's writings identify these issues and encourage audience participation, the translations provide a robust response to the questions raised. However, in *King Lear*, the most important relationship is between a parent and a child, not exclusively (or even predominantly) between a man and a woman. Lear's primary error is to seek unconditional love from his child – which may be incredibly improper in today's setting, where it is widely held that a parent's love for their child should be unconditional—and then to abandon her when she does not match his standards (Fletcher, 1995. p. 410).

King Lear blames his father for his and his daughters' misery. The idea that Goneril and Regan are culpable for the play's tragedy is often repeated in criticism and performance. Not all of Shakespeare's errors are blamed on Goneril and Regan. However, it is a response to the conventional interpretation rather than Shakespeare's words. The love test scores in this rendition appear to be poor since Lear has hurt his children. Cordelia, who has always pleased her father by responding to him in a childlike tone, reacts in this manner because she adores words and has promised herself that she will start choosing the perfect words rather than those her father deserves to debate. Regan, emotionally scarred and disillusioned by Goneril's mothering style, feels she has nothing to lose. The morality of *Seven Leirs* is debatable, although it can be said that *Seven Lear* blames the laws that leaders of nations must follow and criticizes Lear himself. In Barker's play, Lear lives in a culture that discourages virtue, but the decision to reject goodness, which his wife tries to encourage him to do, is his (Novy, 1990, p. 23).

When such a king seeks to divide the empire, the concept of "competition" causes the hierarchy to shatter. Competition causes conflict, which upsets the political order. The king's

delight is known. In the Elizabethan era, King Lear encourages the readers to consider the might of a king with divine authority. The reasoning is that a weak monarch's kids may reject him (McEachern, 2015, p. 273).

A monarch's power may be lost if his acts encourage people who suppress their natural state or rivalry to act for themselves. The departure of Cordelia and Kent from the kingdom also isolates individuals before rejoining them at the end. Due to the play's competitiveness and natural state, the storyline and undercurrent symbolize the father-child connection despite competing siblings. The state of competition and mimetic rivalry both lead to the breakdown of authorities and order. Hierarchy collapses due to the relationship between nature and desire. Those in the condition of nature, like Regan, Goneril, Cornwall, and Edmund, offer wealth to those with self-centred aspirations (Girard, 2002, p. 108).

## CHAPTER THREE

### 3. THE PARENTAL RELATIONSHIP IN SHAKESPEARE'S *ROMEO AND JULIET*

#### 3.1. The Parental Relationship in *Romeo and Juliet*

We look at father-daughter connections in comedy. In tragedies and romances, the emphasis is more on the moral lessons to be learnt from the daughter's yearning for independence, whereas in tragedies and romances, the attention is more on the moral lessons to be drawn from the daughter's yearning for uniqueness. In *Romeo and Juliet*, for example, Juliet's father still urges that she marry the County Paris after Tybalt, Juliet's cousin, has murdered Mercutio and Romeo has wrongly avenged his friend's loss by killing Tybalt. When Juliet implores him to let her go from that connection, he answers angrily:

Hang thee, young baggage! Disobedient wretch!

I tell thee what: get thee to church a' Thursday,

Or never after look me in the face.

(*Romeo and Juliet*, 3, 5, 160-162)

Capulet cares more about impressing his wishes on his daughter than giving her happiness. He displays anguish over Juliet's body at the end of the play, but he never explains how his actions and views related to her unfortunate end (Cahn, 2001, p. 75).

Throughout the play, there is a noticeable tension between the parent and the youngster. The emphasis of discontent in the Capulet family is mostly between Juliet and her parents. Lord Capulet threatens to reject Juliet in Act 3, scene 5; he utilizes animalistic and menacing language, saying, "Graze...hang, beg, hunger, perish on the streets." Lord Capulet also suggests physical harm as a means of expressing his displeasure: "My fingers itch." Lord Capulet has the power to choose Juliet's husband as a father. Despite the fact that he chose a nobleman,

Juliet remains ungrateful. Women from noble families are bound to respect their fathers throughout the Elizabethan era, but Juliet defies this expectation (Gagnon, 2019, p. 58).

After a long chat with Juliet, Capulet informs his wife that he has never considered that God did them a favor by just providing them one kid, but now he believes that one daughter is more than enough. Juliet is not a treasure in his eyes; she is a disaster, a nasty and miserable child. Capulet:

My fingers itch. Wife, we scarce thought us blest

That God had lent us but this only child

But now I see this one is one too much;

And what we have a curse in having her.

Out on her, hilding (3,4,163-166)

The lack of Juliet's responsibility has over her own life is depicted. Juliet's mother, who is engaged at a young age herself, believes with her husband that Juliet approves the wedding invitation since it is in her mutual benefit for her to marry young, just as it is for her mother while she met Capulet .

Capulet uses sardonic language and refers to his daughter as a harlot. This is just another indicator that now the father has degraded his daughter's integrity by ascribing to her the weakest attributes. He also says that if she does not obey his demands and go to the church, he will no longer speak to her or see her. This is another example of the failure of the father-daughter relationship. As a consequence of this behavior, a chasm is created between father and daughter, resulting in the collapse of interaction bridges between them.

Capulet:

hang thee, young baggage .Disobedient wretch.

I tell thee what: get thee to church a Thursday

Or never after look me in the face

Speak not, replay not, and do not answer me (3,4,159-162)

As a result of pushing her daughter to marry someone she doesn't love, Lord Capulet sets the stage for tragedy, as Juliet and her lover Romeo would rather die than be apart. Only when he appeals to his family by their bond, 'wife,' and daughter, does he find solace in his sadness over her daughter's death. Lord Capulet appears to obey Juliet's desires until the end of the play, when he makes peace with the Montagues and offers to bury the lovers together. Shakespeare begins the play by portraying him as a good parent, but as the play progresses, he confuses this idea, leaving us with the feeling of a complex father character who is both wonderful and horrible. It's also clear that there is almost no real dialogue between the father and daughter through all the text, which could have prevented the tragedy.

The domineering fathers are not only shown in tragedies, but also in comedies (Yang, 2017, p. 1258).

Male leadership is important because they are typically the ones in command of the entire family and make housing choices. Capulet needs to demonstrate that he has complete control over his family by calling his daughter a "disobedient wretch!" "I tell thee what; get thee to church on Thursday or have never look me in the face" demonstrates his control over Juliet by informing her who she should marry and requiring that she attend church when he says she should. With a harsh command of "get thee to church," he is enforcing his authority. Lord Capulet's goal in this moment is to humiliate Juliet by labeling her a "disobedient wretch" and making her look like the idiot in the situation. The term "disobedient" refers to her fail to comply her father's directions and her failed to enter to what is asked of her. With a harsh command of "get thee to church," he is enforcing his authority. Lord Capulet's goal in this moment is to humiliate Juliet by labeling her a "disobedient wretch" and making her look like the idiot in the

situation. The term "disobedient" refers to her fail to comply her father's directions and her failed to enter to what is asked of her.

In the tragedy of *Romeo and Juliet*, Lord Capulet's position toward his daughter appears to shift from a critical to a more positive one, as a father should be all of the time, not just after his daughter has died. "Dead art thou!" he exclaims. Alack! "My child is dead; and with my child, my joys are buried," he says, expressing his anguish over his child's death in a really powerful scenario. The rest of Juliet's family is astonished, but not as much as Lord Capulet. Lord Capulet's motivation is to demonstrate his sorrow and grief over the death of his kid, which is the only thing he had to present for himself. Capulet ultimately exposes his true colors for his daughter in the final connection, but he does it at the worst time. The word "joys" indicates that she is all to him, and that without her, he would have no joys or pleasures in life. Shakespeare's goal in this scene is to convey that although his lack of engagement in Juliet until she is alive, he still thought of her and loved her, even if he didn't express it all of the time, and now he is wrecked by her death. A kid carrying on the family glory is very essential in the Elizabethan era, and now that Juliet has died, that value has faded.

The play *Romeo and Juliet* is tense from beginning to end. Lord Capulet doesn't make the ambiance appear intense at first since he has a very emotional connection with his daughter. He respectfully says "Let two more summer's wither in pride, ere we may think her ripe to be a bride" to avoid anything erupting that will cause him to become an adulterer.

All across the play, Lord Capulet realizes that Paris is the ideal Groom for his daughter Juliet, but Juliet does the very worst thing she could do by opposing her father's selection; owing to patriarchy, she should respect his wishes. When Juliet expresses her disapproval (Paradise et al., 2010, p. 46).

We can see more indication of Juliet and Capulet's relationship when Juliet kills herself. Despite wanting the best for Juliet, Capulet is unconcerned about her feelings and compelled

her to marry Paris, causing issues that led to her terrible death. Juliet doesn't really love Paris, and she ends up dead to be with Romeo forever because of her own father's wishes. Juliet's deal with Paris had concluded in the poison plan that had killed Romeo and Juliet. Juliet's death is mostly due to the alienation she receives from Capulet, her own father. His connection with his daughter is strained, and Juliet had suffered as a result. Her sorrow eventually resulted to her death, which caused everybody to sorrow, especially friends and rivals. The love between Romeo and Juliet is doomed from the start. Conditions arose during their lives that contributed to their deaths, yet their outcome could not be reversed. This is the most essential component in Romeo and Juliet's lives.

Juliet:

'Tis but thy name that is my enemy.

Thou art thyself, though not a Montague.

What's Montague? it is nor hand, nor foot,

Nor arm, nor face, nor any other part

Belonging to a man. O, be some other name!

What's in a name? That which we call a rose

By any other name would smell as sweet.

*Romeo and Juliet* ( 2, 2)

They are clearly doomed by the stars to suffer misfortune. Some individuals believe there is no way to influence fate or change what is written in the stars. In the same way that many parents today may not be approved of weddings like Juliet and Paris, this tragic drama has modern significance. Even people with great social rank or who are monarchs continue to marry for the sake of social status and wealth. However, most individuals today married because they love and care for each other, thus marriage is about love, not power. Parents may believe

that the partner of their daughter or son is not sufficient to fulfill the family's needs, or that this someone would not love them and perhaps another someone would and could offer. Lord Capulet began the play in his cultural role as a parent, believing it is his responsibility as the man of the house to preserve his family and their image.

Because of his social position, Lord Capulet is implicated in Juliet's death. Because the father of the house is responsible for not just the safety of his family, but also their pride, he looked above the anguish of his own daughter to fulfill this responsibility. He believes that Paris would be the ideal and proper groom for Juliet, and that he would bring his family wealth and honor. When he told Juliet about it, she became enraged and disgusted since she loved Romeo, but he just saw her openly defying him and the possibility of bringing dishonor upon his family.

Lord Capulet doesn't even allow her to express her reasons for not wanting to marry Paris, believing that it is his social responsibility to either marry her or marry nobody. He is astonished and enraged when Juliet defied her father's choice. Juliet betrayed him by refusing to consent to the marriage, but Lord Capulet is taken aback and speechless because he is accustomed to having her follow his every command. Her defiance of his decision insulted his manhood because he is the man of the house, and he is supposed to be in charge of her daughter.

Capulet cares more about forcing his wants on his daughter than providing her enjoyment. He displays anguish over Juliet's body at the end of the play, but he never explains how his actions and views helped to her unfortunate end (Cahn, 2001, p. 75). Because of the feud between their families, their love is outlawed. Critics like Julia Kristeva focus on the animosity between the families, claiming that it is this animosity that drives Romeo and Juliet's love for each other. The lovers' words express their hatred directly: "My only love grew from my only hate," for example, says Juliet. (*Romeo and Juliet* 1,5,137)

Also Juliet frequently confesses her love for Romeo by anticipating his death (Halio, 1998, p. 84).

"Give me my Romeo; and when he shall die  
Take him and cut him out in little stars,  
And he will make the face of heaven so fine  
That all the world will be in love with night,  
And pay no worship to the garish sun.  
O, I have bought the mansion of a love  
But not possess'd it, and though I am sold,  
Not yet enjoy'd." ( 3, 2, 21-28)

When he changes his mind and accepts Paris's request, he declares that he is making "a desperate tender/ Of his child's love". But he adds instantly "I think she will be ruled/ In all respects by me; nay more, I doubt it not". Juliet and her mother will not object to the order or make any comments about it. When Juliet's mother advises her about the impending marriage, Juliet tries to persuade her mother to speak with her father, informing him that she is not yet interested in marrying.

Juliet, like every other female character, is not without flaws. She made a mistake when she is engaged without her family's approval and then kept her marriage a secret, because she betrayed her father's confidence. However, according to R. B. Kennedy, Romeo and Juliet are motivated to act in this way because "they realize there is no chance of their thoughts being comprehended by their parents" (Kennedy, 1979, p. 269).

Juliet believes that she could marry the person she loves instead of the person her father pushes her to love if her father doesn't choose who she married. She wishes she could tell her parents about her feelings for Romeo without questioning their negative replies. After defying her father, Juliet tries to placate him by imploring pardon and kneeling down to show him that she has complete authority over Capulet. Juliet consoles her father by vowing to marry Paris, as per his request, but this shifts his perspective on his daughter once more.

He thinks she's grown into a woman and returned to her former self as a lovely daughter. Lord Capulet's connection with his daughter does not work out in this play since all of his acts work against Juliet, causing her suffering and death. Due to various Capulet's ambivalent affection for Juliet, their connection fluctuates throughout the play. Capulet loves Juliet since she has obeyed him, but he warns to disavow her if she does not accept of his plan with Paris. When Juliet passes away, though, we see a different side of Capulet. He criticizes himself and his severe actions for Juliet's suicide, claiming that the outcome would be different if he simply let her select who she marries. Juliet and her father have some similarities, despite the fact that it may not be clear. "Juliet reflects her father in reason and personality," Nicholson notes (Nicholson, 2008, p. 13).

Both the father and the daughter are adamant about sticking to their principles in any occasion. This can be observed, for example, when Capulet says, "I would not do him disparagement for the richness of the town / Here in my house" (1.5.69-70). As a result, he declares his submission to a higher force — the Prince's instruction not to fight Montague. Juliet's character reflects Capulet's fixation with honor, which is strongly tied to his dedication to principles. It is seen in the scene where she refuses to marry Paris since it is against her beliefs and even religious convictions, as she is already married to Romeo and having two spouses would be wicked and dishonorable (Nicholson, 2008, p. 163).

"Delay this marriage for a month, a week; or, if you don't, create the bridal bed / In that gloomy monument where Tybalt lies," Juliet says (3.5.200-202). The wedding of Juliet and Paris is prepared in a very short time following Tybalt's death, and the haste informs us of Hamlet, where the marriage of the former Queen and new King occurs shortly after Old Hamlet's funeral, which is received with contempt by young Hamlet. In Romeo and Juliet, the marriage is also quickly planned, and it is motivated by Old Capulet's patriarchal fear of becoming

heirless, as Tybalt is his first heir as a man. Juliet could give him a lot heirs through Paris, and therefore his bloodline would be preserved.

Another similarity between Juliet and Capulet is their scrupulousness, or the weight they place on their values, as previously stated. They are both capable of dissociation from the people they love in order to not betray their ideals. This occurs in Capulet's case when he wants to abandon his daughter for refusing to obey her father's command to marry Paris. Juliet, meanwhile, distances herself from her Nurse as soon as the Nurse interfered with Juliet's spousal responsibilities to Romeo (Nicholson, 2008, p. 167).

On the other hand, it maintains that “no fight [for Juliet] between her filial and conjugal duties” exists . When she marries her Romeo, she does not consider true or false: she is passionate, and this allows her to realize, at least temporarily, the fulfillment of her forbidden love. Juliet, as we have seen, is a daughter who transforms quickly from an innocent and subservient daughter to a mature and faithful wife who prefers to stand by her husband rather than adhere to her parents. Her passion for Romeo drives her to abandon her name and family in order to pursue a positive life with the love of her life.

On the subject of standing by him. Her parents, on the other hand, see her as a contemptuous and strong-willed young lady, and they have threatened to disown her if she disagrees with them, which they see as a violation of filial position and power. Her decision to marry an inappropriate man rather than her parents appears to be the cause of her terrible death (Nicholson, 2008, p. 13).

This position is similar to that of Cordelia in King Lear, who acts as team of students in Lear's eyes because he wants his daughter to share his opinion and say the things that satisfy him. On the other hand, she agrees and is thus severely threatened. Capulet would despise Juliet if she does not alter her mind and accept to the marriage, just as Lear would reject Cordelia for her apparent disobedience.

Juliet's behavior toward her mother has been the most striking; in the first scene, she addresses her mother as "madam," implying that the bond between mother and daughter is strained; Juliet appears to her mother more as a servant than a daughter. While Juliet first rejects to marry Paris, Lady Capulet's words "tell him so yourself" practically imply that she is afraid of her husband's attitude and thus places the entire matter on her daughter's shoulders.

She is merciless in that she expects Juliet to take all of Capulet's torment and rely solely on the nurse to protect her. The nurse's attitude toward Juliet recommends that she seems like more of a mother to Juliet than Lady Capulet has ever been, given that she doesn't know her daughter's age and the Nurse had to tell her that Juliet isn't yet fourteen, but she does consult Juliet to go ahead with the marriage if she decides to continue her job: "I think it best you married with the county. "Well, thou hast relieved me wonderfully much," Juliet responds; this has a dual meaning because the Nurse feels she has cheered Juliet when she has not. Also, when Lady Capulet says, "I am the fool who is married to the grave," it is disturbing because she is implying that Husband is dead to her, which is not something mothers should say to their daughters.

"Is there no pity sitting in the clouds  
That sees into the bottom of my grief?  
O sweet my mother, cast me not away!  
Delay this marriage for a month, a week,  
Or if you do not, make the bridal bed  
In that dim monument where Tybalt lies." (3, 5, 198-203)

The scenes touch on all three characters of the play: love (Juliet would do everything for Romeo, and his parents are going to push her to love someone else); death (her mum and dad are so out of touch with their child that they suspect Juliet is first weeping over her cousin,

Tybalt's, death, and the way that both Romeo and Juliet are willing to kill their self for each other); and revenge (both Romeo and Juliet are willing to kill themselves for each other).

Overall, we believe that Juliet evolved from a fragile little girl to a determined strong-willed woman murdering herself for her husband in Shakespeare's tragedy Romeo and Juliet. Juliet changed in less than a week, which implies that she does not alter much, yet there is a distinct difference in her demeanor before and after she married Romeo. Many occurrences near the play's conclusion imply she is obstinate, which contrasts with the opening of the play, when Juliet had no intention of marrying or opposing her parents and kin.

Regarding Juliet's complicated relationship with her parents, we feel that if Capulet and his wife had acted more like parents, Juliet would have been more honest about her love for Romeo, and her resistance, which led to her parents' fury, would not have occurred. We also believe that if Juliet hadn't murdered herself and the play had progressed genuinely, she would have overcome her passion for Romeo and returned to her sweet demeanor. She is also a little less greedy in the beginning. Juliet's dramatic transformation in such a short period of time demonstrates the power of love.

The tragic of Romeo and Juliet is the generational problem to eliminate the societal "barriers" that would have saved the deaths of so many unarmed civilians. The lives of the forbidden love could have been averted if the family members had only stopped fighting earlier. One of these hurdles is inevitability, which is there during the play to give the audience a glimmer of hope that the two would survive, but that promise is shattered with each event. Romeo and Juliet's disaster gives the viewers a valuable lesson: true love knows no bounds. It pushes Romeo and Juliet to disregard family walls and resist legitimate rights. Real love finds a way to perpetually join the lovers beyond death. This young pair truly exemplifies how love can overcome all obstacles.

### **3.2. The Aspect of Feminism in Parental Relationship in *Romeo and Juliet***

The cultural divide, as well as the confusion and tension that result from it, is not merely a topic of conversation during the Elizabethan period. Their presence is felt even today, and they are not extremely abnormal or exceptional. It's not always about the parents, but also about the historical evolution and developments in our society, which are important aspects of our relationships that can't be ignored. As a result, both the persons in question and the effects of the society in which they live have had and will continue to have an impact on father-daughter connections (Finn, 2007, p. 22).

The concept that writer William Shakespeare manages to write within the sexual objectification of angelic maidens or widowed hags in esteem of his female characters is not a new one, as almost all of his female characters face some kind of complaint, either at the will of or by having to submit to the strict patriarchal aspirations of their time.

Some of Shakespeare's female characters, such as Portia, Rosalind, and others, are described as having their own will, vibrant minds, and strong personalities (Boulton. 1968, p. 166). Juliet Capulet in *Romeo and Juliet* is no exception, according to many. She is particularly juvenile and impulsive, and she succumbs to her teenage wants rather than respecting her parents' emotions, who desire her to marry within society's confines.

Juliet is the character in this drama who embodies those traits. She bravely decides what she will do, despite the fact that it may endanger her life. Degradation is a constant presence in her life. People always mistrust her perseverance, no matter how much bravery she possesses. As a result, she works hard to combat underestimate and people's perceptions about women.

Most people would also argue that her decision to marry a boy she has only met is totally reckless, and that she is dumb enough to fall for whatever the male prospect offers. When one considers Juliet as a real person, rather than just a vehicle for Romeo's wishes and ambitions, he or she will discover that she embodies the most potent feminist aspects of Shakespeare's

female characters. Juliet's refusal to make actions solely based on her parents' desires, as well as her bold bride to Romeo, are only two instances of what makes her a very feminist heroine.

Feminism had not yet emerged when this play is written. Although a timid voice for patriarchy had formed in the early 1700s, feminism did not exist until the early 1900s. The patriarchy, on the other hand, has been in place for centuries before Shakespeare's time. Many feminist actors must have campaigned for justice before the emergence of feminism. What sets it apart is that the conflicts have yet to be labeled as feminism. Juliet would rather fight for her rights than be ruled by her father.

Juliet's reluctance to marry the prospective suitor, Paris, whom her parents had handpicked for her, is perhaps one of her most eloquent affirmations as a feminist character. Her father makes decisions for her as if she is a property, telling Paris "She hath not seen the change of fourteen years/Let two more summers wither in their pride/Ere we may think her ripe to be a bride" (*Romeo and Juliet*, 1, 2, 7-9). His choice of words suggests that Juliet's worth is comparable to that of a freshly picked fruit that has to mature or "wither," as if she is a delicacy that needed to be fermented further. As seen in many of Shakespeare's other plays, it is not uncommon for a young woman's father to organize her engagement during this time period. And, while sixteen is an unusually early age for marriage, it is not unheard of. Juliet, like many other female Shakespearean heroines, would most likely submit to her father's demands. Juliet, on the other hand, does not. However, she develops affections for the son of her father's enemy and suggests marriage to him, completely disregarding the traditional customs of a man seeking his father's approval and agreement to marry his daughter.

Despite the fact that her situation makes her struggle more difficult, she eventually proves that women play a vital role. The play isn't only about love but it deals also with patriarchal systems and rebellions. Therefore, feminism's perspective is required to improve Juliet's role as a feminist agent. She fiercely defies her family and defies the rules in order to

live her own life. Her battle, which is not deemed a feminism thought at the time, demonstrates that she is a feminist (Bressler, 1999, p. 181).

History shows that females have been oppressed for a long time. As a result, it is true that women have attempted to release themselves prior to the emergence of feminism. Women have attempted to walk on their own two feet. Consequently, patriarchy has taken hold in society. Feminism's spirit has inspired women to revolt against patriarchal society's discriminatory attitudes toward women. Juliet is crucial to the plot. In her fight to be with Romeo, she makes a step forward. She demonstrates this by taking the sleep medication. Despite her reservations, she takes the potion (Miyashita, 2002, p. 19)

Romeo accepts Juliet's proposal of marriage. "If that thy bent of love be honorable,/ Thy purpose marriage, send me word tomorrow,/By one that I'll procure to come to thee,/Where and what tie thou wilt perform the right" (Romeo and Juliet, Act 2 Scene 1, Lines 185-188). Her real objective is freedom and independence. Juliet wishes to be free of her father's domination and the oppressive society embodied by County Paris. She wants to be able to make her own selections, express her thoughts freely , and control her own destiny (Stanton, 1982, p. 17).

Women should not perceive themselves through the eyes of the prevailing group in society in order to avoid validating their otherness. Juliet is not defining herself through the perspective of the men by defending her notion. This is evident in the way she displays her boldness. Friar Lawrence worries Juliet's bravery in carrying out his plan of drinking sleeping potion. Juliet demonstrates that she is not who Friar Lawrence claims she is. She voluntarily chooses to take the potion and is fully aware of the risks involved. It is shown in the overall quotes between Friar Lawrence and Juliet:

FRIAR LAWRENCE. ... And this shall free thee from this present  
shame, if no inconstant toy nor womanish fear abate thy valor in

the acting it.

JULIET. Give me, give me! O tell not me of fear!

Friar Lawrence has two sides, Adam and Eve, just as community has two poles of situation, good and bad, masculine and feminine, and so on. Adam, with his masculinity, goes to men, while Eve, with her softness, belongs to women. Friar Lawrence, a devout Christian, renamed Juliet Eve. He thinks she's on the lower end of the scale, that she's frail and shy. He tells Juliet that if her femininity doesn't get in the way, his guidance will succeed. Juliet, on the other hand, demonstrates that the distinction between poles is irrelevant to her. Despite the fact that she is a woman, Friar Lawrence has not proven the "womanish fear" that he has for her. It demonstrates her bravery.

Her refusal to marry County Paris also demonstrates her bravery. Getting married in County Paris is like getting married in a veiled slave marriage. Juliet believes that marrying County Paris is much like torturing, killing, and horrifying her.

“Obviously, to play at being a man will be a cause of aggravation for her;... to be a woman would entail to be the object, the Other,” writes Simone de Beauvoir in her book *The Second Sex* (Beauvoir, 1989, p. 51). This is how women are treated in this play. They are treated as if they are an object. The men have dominance over the women, and the ladies desire to be submissive. Young women and girls in this patriarchal society are surrounded by men and women who are expected to guide them through life until they find acceptable spouses, who will then take over the job of directing them from there.

Juliet, on the other hand, is unlike any other woman in the play. She would rather struggle against the men's dominance and superiority. Juliet demonstrates to society that women should not refuse the flight from realities, but rather welcome it in order to be delivered from their otherness, by comprehending the underlying dilemma of women, which is to reject

the flights from reality. She recognizes the value of doing something to combat her desire to be subjected. She is not only rejecting the illness since it would be ineffective, but she is also devaluing herself by questioning her belief that women should be treated as subjects rather than objects. "It is futile to allocate responsibility and justifications justice can never be done in the presence of unfairness," says Juliet, echoing de Beauvoir. It's clear from what she's done to avoid her father's insistence that she marry County Paris. She doesn't accuse anyone, yet she expresses her displeasure with her father. When her father refuses to listen to her complaints, she tries to come up with a solution. Despite her family's wishes for her to marry County Paris, she continues to struggle. She seeks guidance from Friar Lawrence in order to be able to be with Romeo.

Juliet, on the other hand, believes that she knows what is best for her and, as a result, takes the necessary measures to make her own judgments, regardless what those around her try to convince her to do. Juliet's awareness that she has the authority to rule her own life is a perfect moment in which she demonstrates her feminist persona. Rather than lamenting her circumstances, Juliet works hard to demonstrate that women are also subjects. She prefers to surpass the limitations of being a woman, more than any other woman who accepts her otherness. Juliet is tenacious, brave, crafty, smart, and energetic, according to the portrayal. Those attributes motivate her to fight the patriarchal society's expectations of how women must behave (Beauvoir, 1949, p. 723).

Juliet's troubles with making plans, drinking the poison, refusing County Paris' proposal, and dying demonstrate that she does not accept her otherness. Men have preconceived notions about what a woman should be like. Instead of embracing the stereotype that women are timid, Juliet challenges the stereotype by demonstrating that women may be courageous. Despite the fact that males use threats and aggressiveness to dominate women, Juliet does not accept the control. Threats, violence, or control have no effect on her resistance to persecution. Juliet

demonstrates to society that a woman might be a subject. Despite the fact that she is a woman with physiological differences from men, she demonstrates that biological factors do not define gender disparities. It's because she's struggling to prove that she's a subject. She is capable of accomplishing what males are capable of. She goes through a lot of challenges in order to take control of her own life and refuse the title of The Other (Humm, 2015, p. 37).

Her wit is also demonstrated in her critiques. She is not easily persuaded by what culture may tolerate. Her criticism is directed at Romeo, her lover. He declares to her that he adores her to the moon and back. She then tells him that instead of swearing by the moon, which moves every month, he should promise by his pleasant self. Not the moon, but himself should be held accountable for his actions. By using the moon as an element to vow by is common in order to demonstrate someone's love, it also lowers the love because it is not the person who is accountable for it. Juliet also establishes herself as a subject. She doesn't want his 'moon' love; she wants his love to come from within him (Shakespeare, 1952, p. 913).

“O, swear not by the moon, th’ inconstant moon,

That monthly changes in her circle orb,

Lest that thy love prove likewise variable.”

*Romeo and Juliet* ( 2, 2,109-111)

In actuality, Juliet is the Shakespearean woman who most exemplifies the feminist character of taking charge of her own life. Conclusion naturally, as the play progresses, her scheme goes tragically wrong. That does not invalidate Juliet's freedom, self-discovery, and personal sacrifice in order to maintain her independence. On the most fundamental level, she fails to follow her father, who is supposed to be the primary decision-maker in a young woman's life until he has legally delegated authority to a husband. She also completely reverses societally anticipated gender norms in her dealings with Romeo, since Juliet is the one who proposes marriage to him, and she even demonstrates honorable bravery by sending him a symbol of her

love. This is not the reason, but Juliet rejects to heed what she perceives to be dishonest advice from the ladies in her life, and instead she vows to end her life if she fails to regain control. Juliet's quest for moral courage and freedom cannot be overshadowed by the vagaries of adolescent love, and she must be appreciated as a valid and underrated female figure (Chakraborty & Sabtorshi, 2019, p.6).

A glooming peace this morning with it brings;

The sun for sorrow will not show his head.

Go hence, to have more talk of these sad things;

Some shall be pardon'd, and some punished;

For never was a story of more woe

Than this of Juliet and her Romeo Prince ( 5, 3).

## CONCLUSION

Through the perspective of feminism, this thesis has examined the complicated and challenging connection between fathers and daughters in Shakespeare's tragedies *King Lear* and *Romeo and Juliet*. The first chapter of this thesis focused on the family, marriage, and society in Shakespeare's period to attain these goals. The conclusions of this chapter led to the concept that Shakespeare's works depicted a patriarchal society. Women in the past are expected to submit to male authority figures throughout their lives. The traditional woman model is calm, loyal, modest, and submissive. Family ties and economic security are the most important factors to be considered during marriage during this period. Marriage is seen as a parental responsibility rather than a child's choice. Their fathers had the power to choose their brides and husbands. Fathers insisted on strict hierarchical conformity. Attitudes toward women and family are changing throughout Shakespeare's time, and the conventional order is being challenged by advances in science, politics, faith, and commerce. This is a transitional time between two historical eras: feudal and capitalism, with a new family and marital conceptions (Dreher, 1986, p. 29).

Daughters abandon their fathers to marry. They are torn between paternal loyalty and abandoning their fathers for the obligation of marriage. Women are born to have their lives arranged according to the standards of family and society, and marriage is one of the stringent regulations placed on them. As described in the story, the girls have no control over their life. They cannot refuse or accept the spouse and must accept their parents' decisions. These rules have lasted for many decades because of previous generations' fixed traditions and ideas, even after women have gained some rights. According to Andrews:

“women are regularly mutilated when they run away from intolerant domestic situations involving abusive husbands or in-laws. Any woman suspected of adultery

may be stoned to death, assaulted, or sent to prison on trumped-up charges. In 2010, the Taliban stoned to death a couple who chose to marry and eloped—against their parents' wishes. In August 2011, a similar incident occurred. Women have been stoned to death for travelling with men who are not their relatives or for not being properly dressed" (Andrews, 2012, p. 157).

As it is illustrated by the above mentioned quotation, society builds a power structure based on inequality. As a result, in a culture where discrimination against women is widespread, men play a part in determining the lives and fates of women because the system allows them to do so. Those activists' first efforts focused on women's demands and providing them with the necessities they lacked. The Eighteenth Century and the early Nineteenth Century were the first decades in which women began to press for their rights: the right to vote, social respect, and a vital role in the public sphere (especially in political and social matters).

Women worldwide begin to congregate in groups to demand fundamental rights, reject women's only role in the house, and struggle to end male dominance. June Hannam says that by the mid-nineteenth century, women in Europe, North America, and the white-settler colonies of Canada, New Zealand, and Australia had begun to collaborate to achieve reforms and improvements in women's social, political, and economic life. Feminism emerges as a desire for autonomy and the fight for women's liberation based on these needs, primarily in Western societies (Hannam, 2007, p. 7).

Patriarchy can affect all women, whether from the upper or lower classes. Consequently, they believe that their situation is usual among women and should not change. The objective of the thesis is to use psychoanalytic tools to investigate this challenging and demanding process of transitioning from one period of life to another. The researchers also want to see if fathers and daughters challenge or follow the traditional family structure.

King Lear is cruel, as it is the subject of the second chapter, a possessive parent at the start of the play. He sees his girls as extensions of himself. The conclusions of this thesis portray King Lear as a child who has never known his mother. When Lear is about to lose Cordelia's "lovely nursery," he lashes out at Regan and Goneril when they reject his respect, and he rejects human society when he walks off to the heath. Kahn argues that Lear's madness stems from his rage over being separated from his mother (Ferguson and Quilligan, 1986, p. 41).

Cordelia's father-daughter relationship with his daughters defies tradition, according to the findings of this study. To rescue his daughter from his tyranny and rule, King Lear goes through a painful treatment. King Lear must undergo a figurative storm in order to mature spiritually. Pain and sorrow are connoted by the storm's symbolism, as well as an emotional reunion with loved ones. Toward the end of the play, his children begin to see him as more than just their father. He embarks on a voyage of self-discovery, separating his ego from his mother (in his case, his daughters). It is at the end of the play that his admission of the importance of self-awareness is made. This father has the ability to release and guide his daughters as they become maturity. Cordelia's father disapproves of her connection with her spouse. In light of this, Cordelia's life is likely to end in tragedy. It must be a blessing that the love decision is met with approval..

Love and filial devotion play a role in Lear's battle with his daughters. But it also shows the strained link between those relationships and the material conditions in which they operate. Cordelia's asides, which integrate a more abstract sense of love, are contradictory both with public affirmations and with the formal patterning of the opening scene. It is Cordelia's idea of love that has dominated modern thinking but has a profound impact on Lear's dispute over property and legacy. Even if Lear's response, "Naught will come of nothing," is intended as a harsh reproach, his words could very well be seen as a befuddled reply to an incorrect notion.

As a result, Cordelia does not respond, "There is a beggar in the love that can be measured," to the requirement of transcending love. The phrasing of her formal statement reveals a preference for a limited and contractual connection when she expands on her first assertion: 'I adore neither your majesty/According to my bond, no more or less. Cordelia's thoughts on family duty add to the contemporary political debate over the conflict between contractual and patriarchal notions of kings' commitments to their subjects. His two eldest daughters will be wed to the lords King Lear has chosen. In order to be politically respectable, their husbands would become his buddies. Cordelia, his eldest daughter, is an exception to this rule. He intends to keep her for himself until he dies, so that she can take care of him.

Goneril and Regan, the loyal daughters, plan how they might gain their dowries and authority by flattering their father. Lear fails to recognize their deception and rejects his youngest daughter Cordelia, who cannot verbally convey her sentiments toward her father. By their tragic conclusion, all of Lear's daughters are indicted for their rebellion.

*Romeo and Juliet* is the subject of the third chapter of the thesis. Juliet's hardships are a reflection of feminism's principles. Juliet prefers to fight against her culture, despite all women appearing to respect their roles. Expressing her notion, battling for her idea, selecting her own life, challenging Romeo to drop his family name, criticizing Romeo, devising a plot to break out from the planned marriage and drinking the sleeping potion are some of the obstacles she faces. Feminist views are reflected in these fights. Simone de Beauvoir proposes four ideas to relieve women from their otherness. Juliet's troubles represent three of the concepts. These women should become intellectuals (members of the women's vanguard), struggle for a democratic transformation of society, and reject to absorb their alienation.

In Juliet's battle, the basic principle of feminism is that a woman can be a thinker and a part of the movement for change for women. It can be seen in the way Juliet expresses herself when she refuses County Paris' proposal and defines marriage in her own perspective. Thirdly,

women may help bring about socialism by promoting equality. This is evident by Juliet's refusal of the proposition of the County Paris, Romeo's challenge to lose his family name, and Juliet's determination to die. According to the third viewpoint, women have the option to reject or accept their uniqueness. It is easy to see this in the way Juliet turned down County Paris' proposal, plotted her escape from the wedding, drank the sleeping potion, and ultimately chose to die. For Juliet, the obstacles she faces in society do not define her identity.

Juliet's relationship with her father is not good, and there is no understanding between them. Since the whole family matter is in the father's hands, he is responsible for choosing the husband for his daughter according to what he wants without taking the girl's opinion. When you consider that Capulet is speaking to his daughter, the intensity of his language is stunning. She tries to speak, but Capulet interrupts her before she can finish. "Do not speak, remark, or respond to me; my fingers itch." Capulet is telling Juliet not to speak at all. His fingers itch with the need to slap her. Juliet, Capulet believes, is truly rude. Capulet informs Juliet of everything he has done for her. "Day, night, hour, tide, time, work, play," says the narrator. He's claiming that he's put in a lot of effort to locate Juliet, the right husband. The truth, on the other hand, says that he hasn't. Capulet's relation with Juliet reveals his pride and stubbornness throughout the play. We can tell that Capulet loves his daughter, but his urge to micromanage her life is overwhelming by our norms. His possessiveness is expressed in his lines, "And you be mine, I'll give you to my friend" (3.5.191) as if Juliet is only a commodity. Juliet begins as an obedient daughter, but she quickly becomes mature and evolves when she meets Romeo. Her rebellion stems from her feelings for her father's enemy's only son, which causes him to transform from an obedient daughter to a faithful wife who prefers her husband above her parents.

On the other hand, her love is powerless to save her from the sad finale, which punishes her and Romeo and their feuding parents. Capulet nurtures his daughter in an inequitable manner, although by patriarchal measures. Shakespeare's *Romeo and Juliet* analysis has proven

the study's central proposition: these writings are saturated with patriarchal ideology, which they maintain and perpetuate. According to the findings, these books portray women as second-class citizens. In society, socially, politically, and economically, women do not have the same status as men. It's a recipe for disaster if they end up in such a position. Women are shown as passionate and crazy animals. Women are incapable of dealing with real concerns and challenges, and as a result, they are unable to be true leaders. According to a large body of textual evidence, women are portrayed as sinful and destructive stereotypes. In these tragedies, women do not have true freedom and liberty, and males make all critical decisions regarding their life without ever consulting them.

Studies have shown a link between *Romeo and Juliet's* tragedy and patriarchal oppression of Juliet's ability to choose her own husband. An unknown man asks Juliet to marry him. She is steadfast in her desire to be able to marry whoever she chooses. Even Shakespeare's listeners are subjected to the same early-modern cultural pressures as women of his time. Expectations can be leveraged by creating characters who defy norms and regulations in his works. But Shakespeare makes sure that after each play, these breaches are either remedied or condemned. For a strong father-daughter relationship to flourish, gentle encouragement and effort must be provided by the father. A father's happiness and the happiness of his daughter depends on him being aware of his daughter's preferences and wants.

Critics have long acknowledged the importance of family ties in Shakespeare's plays, but the fluctuating loves of fathers and daughters have only recently earned serious scrutiny. Early romantic comedies, late romances, and *King Lear* have been the focus of the literary criticism literature, in which fathers and daughters battle for control of their daughters' lives as they grow up and enter marriage, while their daughters seek to do the same for themselves. The shift in critical choices may have been affected by the influence of feminist criticism. Early evaluations, from the 1970s and 1980s, are more sympathetic to the fathers, deeming their

conflicts with their daughters to be among the acknowledged obstacles of everyday family life, even though the stories they appear in are out of the norm for Shakespeare.

According to current literary criticism, a fit of dictatorial jealousy that goes beyond normal parental affection—or, as the case may be, an indifference, cruelty, or treachery that is justifiable by the daughter's exceptional behavior—is more likely to be found in her father. Criticism of the father's protectiveness as a love distorted by the authority a patriarchal culture gives him is common. Others perceive it as a love that has been corrupted by the patriarchal culture in which he lives. Compared to Shakespearean fathers, other father-daughter relationships received more attention. In the most recent scholarly literature, women like Cordelia, King Lear and Juliet, old Capulet, all succumb to patriarchal urges, whether they choose or not. They have been characterized as sexist allegations because these daughters are powerless to change their circumstances. This judgment raises the question of whether Shakespeare should be considered a pre-feminist by some feminist historians. Others contend that he is a product of a patriarchal culture.

In Shakespeare's plays, parents and children often find themselves in conflict because of their different views. As an example, in *King Lear*, Cordelia's attempt to tell her father how much she loves him enrages him and causes him to reject her, which sets off a chain of events that culminates in Lear's dreadful end. Shakespeare's plays usually describe the relationship between a protective father and a free-spirited daughter in a loving and nurturing way. These relationships, like that between Cordelia and Lear or Juliet and Capulet, focus on the daughters' loyalty and allegiance to their fathers, and the value of the daughters is frequently judged by how committed or faithful they are to their fathers. As a result of Cordelia's "nothing" and Juliet's refusal to give up on Romeo, their romance is shattered.

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