

Gendered Identities: Shakespeare's *Taming of the Shrew*

Cinsiyetlendirilmiş Kimlikler: Shakespeare'in *Hırçın Kız*'ı

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Abstract

William Shakespeare's "Taming of the Shrew" questions the social world order that includes an exhibition of the Elizabethan norms including patriarchal authority. The subject matter of the play is a disputable topic that presents a depiction of the gender roles. The ambiguous point about Shakespeare's "Taming of the Shrew" is the issue whether the females are surrendered to the male hegemony or not in their love relations. Throughout the centuries, both the text and the performance of the play are evaluated in different ways by the critics, producers and directors. Almost all interpretations add different dimensions to this controversial aspect of the play. Caroline Byrne's 2016 Globe Theatre production will be evaluated before passing onto Shakespeare's own text since it is significant to evaluate how a contemporary female director handles this problematic issue of the "taming" theme in its re-presentation of the ongoing discussions about Shakespeare's portrayal of a "tamed shrew" in the contemporary perceptions. Then, the text will be examined in its depiction of the gendered identities.

Keywords: taming, Shakespeare, gender

Öz

William Shakespeare'in "Hırçın Kız" adlı oyunu, ataerkil otoriteyi içeren Elizabeth dönemi kaidelerinin sergilendiği sosyal dünyayı sorgular. Oyunun konusu, tartışmalı bir konu olan cinsiyet rollerinin tasviridir. Shakespeare'in "Hırçın Kız" oyununun belirsiz noktası, kadınların aşk ilişkilerinde erkek egemenliğine teslim olup olmaması ile ilgilidir. Yüzyıllar boyunca, oyunun hem metni hem de performansı eleştirmenler, yapımcılar ve yönetmenler tarafından farklı şekillerde yorumlanmıştır. Hemen hemen hepsi de oyunun bu tartışmalı yönüne farklı boyutlar katmışlardır. Shakespeare'in metnine geçmeden önce, Caroline Bryne'in 2016 Globe Tiyatrosu yorumu değerlendirilecektir: çünkü çağdaş bir kadın yönetmenin "evcilleştirme" denen bu problemlili konuyu, Shakespeare'in "evcilleştirilmiş şirret" tasvirinin yeniden sunumunu nasıl ele aldığını görmek oyunun güncel yorumları bağlamında önem arz eder. Daha sonra ise oyun metni cinsiyetlendirilmiş kimlikler bağlamında incelenecektir.

Anahtar Kelimeler: evcilleştirme, Shakespeare, cinsiyet

Introduction

William Shakespeare's works are mostly deciphered as literary entities questioning the social world order. The timelessness and universality of his plays are due to this fact of social regulations represented as the reminiscences of the past which have validity in present times. Louis Montrose deduces that Shakespeare's plays are criticisms about strict Elizabethan society: "Shakespeare's plays decentred [Elizabethan] doctrines [of providence, hierarchy, obedience] and demystified their claim to the status of divine and immutable truth" (Montrose, 1996, p. 49). In other words, Shakespeare implicitly criticises the authoritarian notions which dominate the society in Elizabethan times. "Taming of the Shrew" is a play in which classical audience/reader would think that an ideal society is created via its exhibition of the Elizabethan norms including patriarchal autonomy. The problematic depiction of the gender roles is at the forefront because it indirectly criticises gender perceptions of the society. This controversial issue makes the play timeless and attracts the interests of the contemporary readers/audiences. As Anne Blake claims: "it must be admitted that uneasiness about what are seen as the play's gender assumptions goes back a long way" (Blake, 2002, p. 242). The ambiguous point about Shakespeare's "Taming of the Shrew" is the issue whether the females are surrendered to the male hegemony or not in their love relations. From this aspect, both the text and the performance of the play are evaluated in different ways by the critics, producers and directors throughout the centuries:

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Garrick's ... version ["Catherine and Petruchio"], first performed in 1754, and its later derivatives, each aiming to suit the play to contemporary manners and attitudes, by rendering Petruchio more gentlemanly, and the play more polite, or at least even-handed, testify that 'Shakespeare's choice of farce ... to dramatize the clash of gender roles' has 'from the very beginning ... been disturbing as well as enjoyable'. With the passage of time, this challenging quality has seemed ever more troublesome. Productions either made the play thoroughly farcical, with additional slapstick, or softened it with sentiment ... (Blake, 2002, pp. 242-243)

Charles Marowitz's version of the play is very cruelly depicted, and the process of taming is regarded as a "technique of brainwashing." In his adaptation, "Katherina was subjected to various cruelties by her savage husband, culminating in anal rape. She uttered her speech of loyalty as a brain-washed automaton" ("The Taming of the Shrew-stage history", 2018).

Marowitz made his own version, in which scenes from Shakespeare, adapted and incorporating much new stage business - including the onstage rape of Katherine by Petruchio - alternate with a sequence of scenes presenting a contemporary parallel, in which a woman subjects a man to psychological torment. (Blake, 2002, p. 243)

As Rachel De Wachter points out, these different versions are due to the play's subject matter which deals with the problematic nature of gender perceptions represented blurredly in the play:

Phyllida Lloyd has cast only women in her 2016 production to caricature the brutality of men ... Caroline Byrne's 2016 Globe Theatre production presents a darkly violent relationship between the protagonists set against a desperate and brutal political backdrop, with references to the 1916 Easter rising suggesting a common cause between feminism and Irish nationalism. (De Wachter, 2016, p.1)

"Taming of the Shrew" productions on stage emphasise the notion of feminine subordination in Elizabethan patriarchal society but in different moods: sometimes ironically, sometimes harshly, and sometimes detachedly. Thus, the performances mostly differ in their emphasis of depicting the problematic gender representations of the play. As H. Crocker asserts:

...the problem of staging masculine empowerment through the reformation of feminine intransigence suggests that feminine tractability is a hard act to authenticate. Petruchio's challenge, in all versions of the story, is to animate a legitimate subject whose identity is incomprehensible... (Crocker, 2013, p.142)

Mostly in all versions, both the taming Petruchio (man) and the tamed Katherine (woman) remain as the problematic aspect of the play. Especially Katherine's shrewish behaviours both tie the love plot to the comic plot of the lower characters and cause laughter of the audience. In the BBC TV production Sarah Badel asserts: "[Katherine] has to go that far, she has to be extreme to justify what's said about her. She is impossible. She's driving them all mad" (Fenwick, 1984, p. 24). What is so striking about the play is; despite this dubious depiction of gender roles, due to its implications of mutual understanding, love, and respect between couples; "Taming of the Shrew" continues to attract the interests of the contemporary audience and producers. The latest Shakespeare Globe Production is a good example to show how an Irish female director transforms this classical work into a continuous reflection of male/female bondage. The latest Shakespeare Globe Production will be evaluated before passing onto Shakespeare's own text since it is significant to evaluate how a contemporary female director handles this problematic issue of the "taming" theme in its re-presentation of the the ongoing discussions about Shakespeare's exhibiton of a "tamed shrew."

The Latest Shakespeare Globe Production

Caroline Bryne's "The Taming of the Shrew" representing 1916s Ireland has been performed by Irish actors and actresses at Shakespeare's Globe in 2016 (Griffiths 1). There was a renewed interest of presenting the "Taming of the Shrew" in the Easter Rising of Irish people that granted certain privileges to women in 1916 ("The founding vision of the Irish Republic, expressed in the 1916 Proclamation, was feminist in nature. It declared universal

suffrage, which did not exist in Britain at the time, and guaranteed 'religious and civil liberty, equal rights and equal opportunities to all its citizens') ("Waking the Feminists Movement", 2007). After a century later, the 2016 version of the Globe changes the first and the second parts by offering an emphasis of the place of women in the society. The first part consists of comedy including "the battle of sexes" issue till the time when Kate and Petruchio remain alone after their wedding. Even in this part, there are some doubts about the social roles of women indicated by the evaluation of the actors and actresses in this new version that has feminist inspirations. The constructions of the complex gendered identities are staged in a blurred way. Through the music, actors and actresses' mimics and gestures, this interpretation of the play establishes a world that questions the existing norms. In the second part of this Globe version of the play because of Petruchio, the sensation aroused on the side of the audience becomes different. The setting which is Petruchio's house shows the hints how miserable their life will be: the decor includes the objects that have the colour gray and the music reinforces this misery and economic hardships: "The pipes sounded a long, low drone underscoring Petruchio's taming, while husband and wife sat opposite one another, he quietly explaining to her what she could or could not have" (Kirwan 1). Thus, in this second part, both Kate and the audience feel exhausted, hopeless and lonely. Yet, emphasising Kate's bitter words about the position of women (instead of Petruchio's last words in the play) is also another factor reinforcing the director's feminist hopes about Shakespearean world. Since in this version, it is seen that Kate rebels against the existing positioning of women in the society as the ones who should be "tamed." Especially, the end of the play suggests the idea that the shrew's surrendering to the domination to the authorities will not be an ideal end. Instead, her identity transformation is the notion that should be traced.

The ending of both the play itself and the 2016 performance at the Globe is problematical in the sense that despite having certain elements of comedy to be followed throughout the taming process of a woman through marriage, there are some blurred aspects of the play that lead the readers/audiences to speculate about the ultimate message that Shakespeare wants to put forward: should women surrender the orders of all men? Is it only about the Elizabethan times or a timeless issue to position women as the naughty side and expect them to be tamed through the mechanism of marriage? In the textual version, especially the final speech of Katherina that warns all women to obey the rules of their husbands was necessary for Elizabethan audience both to believe the romantic love Katherina and Petruchio had and to prove that this surrendering is the ultimate option for Katherina to continue her life as an obedient woman. Whereas the contemporary evaluations question this absolute surrender: "Caroline Byrne's 2016 Globe Theatre production powerfully addressed the complexities of this final speech. A kneeling, seemingly cowed Katherina, who has suffered deeply in this more dark than funny production, pulls Petruchio down to her level just at the point where he seems to be about to raise her up"(De Wachter, 2016, p.10). Both as a reminder of Irish women's independence movement and to celebrate 400. birthday of Shakespeare (as one of the masters who is able to reach the essence of humanity), the director emphasises the most irritating aspect of the play that is expected to produce laughter which instead leads the audience to think about the disgusting side of "taming" someone. There are some elements creating the comic effect especially in the first part, but weird behaviours of Katherina and her appearance (her skeleton dress for instance) indicates the fact that there is something ambiguous/unexpected in her process of surrender. Both in the text and the performance, taming process reveals an identity conflict in Katherina. In the text, she seems to be dominated by the male authority whereas in the performance, she continues to struggle till the end.

This latest Globe version is important in the sense that although there is a seemingly accepted notion of becoming the ideal female figure as a result of a male figure's ability of "taming" (so everything is apt to the expectations of the society); it is disputable whether in twenty-first century mentality, this kind of surrender of a female figure would be accepted or not. Thus, Byrne's production exhibits the original text but through stage mechanisms, questions the accepted gender norms (which I think buried beneath Shakespeare's lines but disturbing the readers). Especially, Katherina's last speech is not an utterance of her indulgence to Petruchio's authority but denying that kind of a world view which is emphasised by her mimics, gestures, song and the décor positioning her in the ditch. As Crocker mentions, "Katherina must learn to act in a passive manner to separate her identity from that of the shrew, a process that is apparently neither as comforting nor as simple ... taming a shrew is one thing but that a shrew tamed is quite a different matter altogether" (Crocker, 2013, p.142). Thus, the audience leave the stage with a relief of at least witnessing Katherina's resistance to this cruelty of the act of "taming." The disputable aspects of Shakespeare's play will further add layers to this representation of the "shrew" issue.

"Taming of the Shrew"

In "Taming of the Shrew" Shakespeare uses some elements of farce intersected with the verbal comedy of the play. The misogynistic subject matter of the play is carried to the stage especially through the farcical behaviours of the actors. In this way, the serious issue of gender discrimination beneath the surface is deciphered via laughter produced by farcical comedy. As Ann Blake asserts:

It will by now be apparent that this defence of the pleasures of farce, of not especially 'thoughtful laughter', sidesteps the arguments of those who find it impossible to laugh at this play at all. For them, the situation of Petruchio's taming of Katherine is distasteful, indeed offensive, and this is made worse when Kate's last speech is taken as Shakespeare, or the play, advocating a notion of marriage based on the wife's submission. (Blake, 2002, p. 242)

The beginning of the play is significant in its treatment of the "common" characters introduced as the ones producing laughter that includes a feature of Shakespearean comedy which is "a transformation of self-discovery brought about by deception, disguise or confusion" (Blake, 2002, p.246). In this induction part, a rascal named Sly and a Lord (who is pretending to accept Sly as a Lord) are introduced. For this aim, Lord demands his servant Bartolomew to be his wife by using the method of intentional disguise. This comic effect created by Sly's farcical gestures and behaviours will be related to Katherina's shrewish behaviours (that carries the miseries of womanhood) in the development part. Only through disguises practised by changing of the clothes, the marginalised characters find the opportunity to reach the social roles they want to perform. Both identities and gender perceptions in the society depend on other people's positioning individuals. The identity conflict of Sly reinforces the idea that as a representative of lower class, he has a marginalised position in the society like Katherina. Also Sly's status as a lower class male reinforces Katherina's being excluded from the society via the word 'shrew.' As

Lynda Boose explains: "[Shrew as] transposed from [its] origin as contemptuous expressions for lower-class males into term that gendered such hostility, displacing it away from the threat of male class revolt which remained real throughout the era and redirecting it at women" (Boose, 1994, p.222). The term emphasises the marginality/exclusion of lower class people and females. By asking; "Am I not Christopher Sly?" (Shakespeare, 1996, p.330), he states his identity. Then, after hearing the others' reactions to him as a lord, he starts to believe that he must be in a dream. After they define him as: "Thou art a lord, and nothing but a lord" (Shakespeare, 1996, p.331), he regrets his true identity and accepts the dream-identity worn to him:

Sly:

Upon my life, I am a lord indeed,

And not a tinker nor Christephero Sly" (Shakespeare, 1996, p.331).

Sly experiences a kind of mistaken identity, he forgets about his own identity and transforms into someone else which is used as a mechanism that reminds the readers of the existential anxieties of all human beings. Sly's acting as a patriarch who wants to have absolute control over his supposed wife is a foreshadowing idea indicating the patriarchal structure of the Elizabethan times. This identity conflict due to class and gender transgression exhibits the troublesome social order.

Shakespeare uses the theatrical device "play within the play" to bring Sly into the dream world. The actors' play is set in a place called Padua which is the dream place for all the characters/actors. Lucentio and his servant Tranio are introduced who are outsiders and it is expressed that Lucentio's implicit aim is to find the romantic love that suits him. Therefore, they decide to change their clothes and disguise their real identity (like a continuation of identity changing of Sly). The frame play both serves to the aim of entertaining the audience by exhibiting the comical elements performed by the lower class people and reinforces the identity conflicts of the lower class people and women (as the ignored groups of those times). They do not have any place in the society, they are invisible.

The complication of the play starts with Baptista's declaration of his decision that his younger daughter Bianca could not marry before her older sister Katherina marries. The difficulty in the plot is revealed by this declaration and it turns out to be a more complicated issue because all the suitors have the desire to flirt with Bianca (who is the typical feudal woman representing submissiveness). Even this decision of Baptista reinforces the idea that patriarchal attitudes serve to the needs of the patriarchs (men). For Coppelia Kahn like all other men in those times, Baptista sees his own daughter as commodity: "Baptista is determined not to marry the sought-after Bianca until he gets an offer for the unpopular Kate, not for the sake of conforming to the hierarchy of age as his opening words imply, but out of a merchant's desire to sell all the goods in his warehouse." (Kahn, 1977, p.87). Throughout the beginning, it is implied that Bianca and Katherina are totally opposite figures. Germaine Greer explains this opposition of Bianca and Katherina as:

In *The Taming of the Shrew* Shakespeare contrasted two types in order to present a theory of marriage which is demonstrated by the explicit valuation of both kinds of wooing in the last scene. Kate is a woman striving for her own existence in a world where she is a stale, a decoy to be bid for against her sister's higher market value, so she opts out by becoming unmanageable, a scold. Bianca has found the women's way of guile and feigned gentleness to pay better dividends: she woos for herself under false colours, manipulating her father and her suitors in a perilous game which could end in her ruin. Kate courts ruin in a different way, but she has the uncommon good fortune to find Petruchio who is man enough to know what he wants and how to get it. (Greer, 2008, p.234)

We mostly laugh at the exaggerated shrewish behaviours of Katherina (as also in the case of Sly), but this laughter is because of the criticism of the society indicating the fact that people like her are not preferable. Thus, the only way for Kate to cope with the expectations of the patriarchal norms and expectations of the society is to change herself. On the other side, Bianca shows her "seemingly" obedient nature by her "silence" and limited speech:

Bianca:

Sister, content you in my discontent.

Sir, to your pleasure humbly I subscribe.

My books and my instruments shall be my company,

On them to look and practise by myself. (Shakespeare, 1996, p.333)

As opposed to Bianca's seemingly submissive behaviours, Katherina is famous for her shrewish behaviours and nobody wants to marry her. In reality, she is very natural, honest and forthright but in the society to attract male suitors; women should behave in such a way to show that they are totally obedient and submissive. As Elisabeth Hutcheon asserts, nobody understands her and vice versa: "Katherina is also incomprehensible to Bianca and even to the audience ... Katherine demands to know which of her suitors Bianca prefers" Hortensio criticises Katherina as an "outspoken woman, she must consort with the devil; she must be a witch" (Hutcheon 323). Patriarchal society thinks that she is a shrew: "Katherina becomes the ideological figure of a shrew, whose only function is to manifest the reality of their primary fantasy – the ideal of female virtue associated with Bianca" (Crocker, 2013, p.145).

Katherina:

I pray you sir, is it your will

To make a stale of me among these mates? (Shakespeare, 1996, p.332)

The dominant male gaze establishes this opposition of the two sisters by comparing them and defining them with labels: obedient, quiet, submissive or harsh, shrewish. This contradiction is one of the most appealing aspects of the play attracting the twenty first century audiences in its potential of questioning the stereotypical gender formation of the females. It is also a crucial point that even Katherina's own father does not protect her and Bianca's suitors want to punish her because she is only an obstacle which should be got rid of. As Hortensio declares:

Hortensio:

Mates, maid! How mean you that? No mates for you,

Unless you were of gentler, milder mould. (Shakespeare, 1996, p.332)

Both Bianca and her suitors explicitly, Katherina and her father implicitly show that they have problems about the issue of marriage. Each of these suitors wants to marry up with the rich man's submissive daughter to obtain an unproblematic marriage. On the other side, Katherina's shrewish behaviours are the main reasons of the possible marriage proposals to her and also delay Bianca's marriage. Also, the society and the father's desire to blame and punish Katherina for being an obstacle for Bianca's marriage is the other crucial reason for the play to develop its plot.

When Baptista says that he is in search of teachers for the education of Bianca, Hortensio and Lucentio decide to use disguise to attract Bianca and win her heart at least. The first subplot (Lucentio-Bianca plot) is introduced by Lucentio's decision to disguise himself as a teacher to Bianca: the double intentional disguise is made by Tranio's acting as Lucentio who is the son of a wealthy man and Lucentio's disguising himself as Cambio. Because they are outsiders in the society, their job seems easier. Meanwhile, Sly and the disguised Bartolomew are watching the play; within this structure the actors are two times disguised. Both the characters and Sly are moving to the dream place: Padua. In Act One Scene Two, the space is again Padua which is a public space. The second sub-plot (called Petruchio-Katherina or the taming plot) starts by Petruchio's arrival to Padua to visit his friend Hortensio to find job and wife. Hortensio recommends him Katherina but warns him about her shrewish behaviours. Yet, Petruchio agrees to meet her. Through the development of these two subplots, it could be seen that the potential of the romantic love is established: firstly, by Katherina and Petruchio love; secondly, by Gremio, Hortensio or Lucentio and Bianca love. Yet, these possible love relations most probably have a relation to monetary reasons. All these disguises are funny including comedy elements but at the same time due to the very manipulative power of both sexes including taming of a girl, it is disgusting.

In the play, it is revealed that on the surface, Bianca seems submissive and Katherina is shrewish. Actually, the reasons of Katherina's shrewish behaviours are the society's disapproval of her (because of her direct and natural speeches) and approval of the seemingly obedient Bianca. She is also aware of the fact that society privileges male's desires and she is against these unjust patronising attitudes of men over women. Katherina declares to her father:

Her silence flouts me, and I'll be revenged
 ...
 What, will you not suffer me? Nay, now I see
 She is your treasure; she must have a husband;
 I must dance barefoot on her wedding-day,
 And, for your love to her, lead apes in hell. (Shakespeare, 1996, p.338)

Petruchio (as the part of the plan), introduces himself as a candidate to marry Katherina and Baptista accepts his offer after they speculate and agree on the dowry issue. This scene continues with the witty dialogues of Katherina and Petruchio through which Petruchio by using verbal irony praises her beauty, intelligence and virtues as a submissive girl.

Petruchio:
 ... You are called plain Kate,
 And bonny Kate, and sometimes Kate the curst;
 But, Kate, the prettiest Kate in Christendom,
 Kate of Kate-Hall, my super-dainty Kate,
 ...
 Hearing thy mildness praised in every town,
 Thy virtues spoke of, and thy beauty sounded
 (Shakespeare, 1996, p.339)

In this private conversation, it is interesting that unlike other males in the play who are all the time blaming Katherina for her aggressive behaviours and harsh speeches, Petruchio defines her with the opposite words which are reminding the probable milder sides of Katherina. This is the beginning of her taming process: she is defined by a new language and by a male suitor. This is also the beginning of the "Taming" plot. Petruchio and Katherina are engaged with the permission of her father Baptista.

The real personality of Bianca (as the opposite of the society's labelling her as submissive) is depicted as a false description during the courses with Lucentio and Hortensio. She is at least capable of deciding for her own. She says:

Bianca:
 Why, gentlemen, you do me double wrong,
 To strive for that which resteth in my choice:
 I am no breeching scholar in the schools;
 I'll not be tied to hours nor' pointed times,
 But learn my lessons as I please myself. (Shakespeare, 1996, p.338)

There remains no way for the two gentlemen to obey the girl's decision which is an indication of showing her decisiveness and not being shy at all. Shakespeare indirectly reveals the idea

that superficial evaluations of individuals may mislead people, because nobody will really know about the inner realities of people until they have a chance to have closer relations.

After Petruchio and Katherina marry, the space is changed to Petruchio's house and the power mechanism changes. Katherina and Petruchio are in his house in which the space serves for his taming plan. As an Elizabethian patriarch who is the head of a household, his actions of taming his wife are not wrong due to the zeitgeist of the era. In his soliloquy, he confesses that in order to tame her, he will not permit her nourishment and sleep:

Thus have I policitly begun my reign,
 And 'tis my hope to end successfully.
 My falcon is now sharp, and passing empty;
 And, till she stoop, she must not be full-gorged,
 ...
 He that knows better how to tame a shrew,
 Now let him speak: 'tis charity to shew. (Shakespeare, 1996, p.348)

In this speech, Petruchio admits that he will tame his "falcon" like a "falconer" by keeping her hungry and sleepless until she becomes exhausted to resist. In the end of his speech, he confesses that this is the only way that he knows to tame a shrewish and stubborn wife. This process of taming is one of the other problematic aspects of the play: on the surface a man's taming a woman as if she is an animal seems very cruel. This cruelty is also stemming from Petruchio's informing everyone about his intentions and ignoring Katherina's ideas. This aspect of the play is one of the most crucial ideas that pave the way to the reconsideration of gender roles in contemporary society.

The disguises of Hortensio as a teacher and his real identity are revealed after seeing Bianca's kiss of Lucentio. Bianca, who is seen as a submissive girl especially in the beginning of the play, is now freely flirting with Lucentio by kissing him. On the other hand, in the previous scene it is seen that Katherina is submissively surrendered to her shrewish husband. She seems totally tamed in appearance. In reality, the foundation of the mutual understanding of the couple is laid. Therefore, it could be deduced that appearances may mislead people and even feudal girls may differ in their essences. These instances remain unimportant in 2016 Globe performance, since Katherina and Petruchio's relation is more important in evaluating gender perception.

Taming (Petruchio-Katherina) plot and Lucentio-Bianca plot are associated to the moment when a resolution revealing the true identities is evoked by the arrival of the real Vincentio to the dream place Padua. At that moment, everything is mixed up and no solution is in view. Towards the end of the scene, Bianca and Lucentio reveal the truths after they get married.

Lucentio:
 Here's Lucentio,
 Right son unto the right Vincentio;
 That have by marriage made thy daughter mine,
 While counterfeit supposes blear'd thine eyne.
 Bianca:
 Cambio is changed into Lucentio. (Shakespeare, 1996, p.355)

As a result of these confessions, true identities of the characters are revealed and reconciliation is achieved in Bianca-Lucentio plot. By exhibiting expected codes of behaviours in their marriage, they exemplify the fulfilled demands of the society. After the reconciliation including three marriages indicating regeneration for these couples, all these people decide to celebrate it with comus. Within this comus scene, the three husbands want to bet about whose wife is more obedient and surprisingly the winner becomes Petruchio because of Katherina's unbelievable transformation. When Hortensio, Lucentio and Petruchio call their wives, only Katherina comes as the "tamed" woman and she teaches the others how to be the obedient wife in her "obedience speech":

Katherina:

Thy husband is thy lord, thy life, thy keeper,
Thy head, thy sovereign; one that cares for thee,
To painful labor both by sea and land,
To watch the night in storms, the day in cold,

...

Whilst thou li'st warm at home, secure and safe;
But love, fair looks, and true obedience,-

Too little payment for so great a debt

...

They they are bound to serve, love, and obey. (Shakespeare, 1996, p.358)

This obedience speech could be regarded as the reconciliation and happy end of the taming plot: within the society people see that the shrew is tamed and she is even more submissive than the other women. Despite the fact that Katherina "appeals for freedom of speech ... [she] must learn to speak the way Petruchio wants her to in order for him to acknowledge the meaning of what she says. In a sense, Katherina is speaking another language" (Hutcheon 327). It may also be regarded as a happy end for Petruchio and Katherina because they understand each other and their mutual love/affection continues. Yet, the readers and spectators have doubts in their minds: is it really a happy ending? For the contemporary audience, this kind of a feminine surrender would not be preferable, so in modern versions of the performances, Kate's speech is used ironically through intonation, gestures or mimics of the actresses. Holly Crocker argues that: "Katherine's behaviour outstrips any expectations Petruchio could have devised for her; she does not only what he says but reaches beyond what he says, thus demonstrating the failures inherent in the categorical system of identity" (Crocker 155). From this perspective, I think the emphasis is on focusing on the delusions of the surface realities of people and their relations; instead if a person finds his/her true identity, s/he can also reach good relations. Despite people's focusing on the harsh taming process, it may be a better idea to reveal the authenticity of the love Petruchio and Katherina have.

Katherina and Bianca achieve full transformation within marriages. While Katherina reveals her change from a shrewish girl to an obedient feudal wife, Bianca shows that she is not at all the typical obedient wife. She says to her husband Lucentio: "Fie, what a foolish duty call you this?... The more fool you, for laying on my duty" (Shakespeare, 1996, p.358). In this transformation, she proves the fact that before marriage young girls should be both attractive and appealing to the suitors however when they become married women they should have changed and adopt themselves to this position. Therefore, in the end the two sisters prove to be the opposites. Ironically, the seemingly tamed/submissive one Bianca begins to be shrewish. Therefore, it is seen that appearances may be misleading. 2016 Globe production subverts this idea by showing Katherina's speech in a deluded way, she doesn't seem happy.

The question is whether Shakespeare wanted to present the transformation of an intelligent girl into an obedient wife (a shrew should be tamed!) or not.

The Taming of the Shrew has often been read and acted as a wife-humiliating farce... Yet, it is not so at all. True, it is based on the medieval conception of the obedience owed by a wife to her wedded lord, a conception generously and charmingly asserted by Katherina at the end. But it is a total misconception to suppose that she has been bludgeoned into it. (Tillyard, 1992, p.80)

Actually, this transformation is a willing one. Katherina consciously chooses to behave in a different way. Still, there is a debate whether this issue of “taming” is a cruel act of patriarchy or a transformation process that Kate is involved. As John J. Bean asserts there is:

the emergence of a humanised heroine against the background of depersonalising farce ... Since farce treats persons as if they lacked the sensitivities of an inward self, that genre is appropriate to a view of marriage in which the wife is mainly the husband’s chattel. But Shakespeare’s romantic comedy is concerned with the discovery the inward self, with love as personal, and hence with the relationship of lovers who face together the problem of reconciling liberty and commitment in marriage. (Bean 66)

In reality she knows that Petruchio loves her and he is true to her. His frankness attracts her in a society full of hypocrites. Furthermore, she admires Petruchio’s living his true self and she responds his love with her new identity. The “obedience speech” is like an act performed for the society to show that she is a submissive feudal wife. She knows that in reality Petruchio does not need this. In the contemporary Globe version, this obedience speech is not depicted as something peaceful within a marriage; instead, that kind of surrender is problematic in its essence. The underlined (and implied) message of both the text and the performance may be the necessity of finding the lost identities of women that could be regained through self-realizations. As Kahn underlines about the ambiguity of Kate’s “being tamed”: “[Petruchio] is [seen as] Kate’s saviour, the wise man who guides her to a better and truer self, or a clever doctor following homeopathic medicine. They have missed the greatest irony of the play... this play satirizes not woman herself in the person of the shrew, but male attitudes toward women” (Kahn 86). Thus, Petruchio as a male figure is significant.

All in all, Shakespeare’s “Taming of the Shrew” continues to appeal the tastes of the readers/ audiences via its disputable subject matter. 2016 Globe version, reminds the gendered identities of both men and women in Shakespeare’s time which proves the fact that they are timeless. Despite the play’s patriarchal attitude in reflecting the gender relations that seems ambiguous, probable Shakespearean criticism of people’s evaluating each other through “on the surface” realities is the point that created the blurred aspect. Through ironies, romantic comedy and sometimes farcical elements; Shakespeare exhibits the discrepancy between the surface and the reality. Bryne was also successful both to play with the idea of the significance of finding one’s identity and to remind the audience this may not be the result of the “tamers” instead the “tamed” women would find their own authentic identity. Still, the ambiguities of the play will continue to be evaluated since the true nature of the male and the female has not been totally found yet.

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