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Bakalářská práce

**The Play and the Film Adaptations of Shakespeare's
*The Taming of the Shrew: A Comparative Analysis***

**Komparativní analýza divadelní hry a filmové
adaptace Shakespearovo díla *Zkrocení zlé ženy***

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Abstract

The student will undertake an analysis of varied aspects linked with the play *The Taming of the Shrew* by William Shakespeare regarding ethical relationships of gender oppression. Then the student will screen the multiple film adaptations of Shakespeare's text, comparing and contrasting the original written play with the traditional (1967) and the modern, Central European (2022) adaptations, referring to, among other aspects, which changes were made to the text and philosophical issues pertaining to modern times addressing ethical gender and marriage standards. Of course, much attention is to be noted that this play is a comedy, and what was regarded as funny in the past and what is funny today has changed course.

Anotace

Student provede analýzu různých aspektů spojených s dílem *Zkrocení zlé ženy* od Williama Shakespeara, týkajících se témat jako jsou například etické vztahy spojené s genderovým útlakem. Student poté zhlédne několik filmových adaptací Shakespearova textu, porovná a kontrastuje původní psanou hru s tradiční adaptací z roku 1967 a moderní, středoevropskou adaptací z roku 2022, přičemž se zaměří mimo jiné na to, jaké změny byly provedeny v textu, ve filozofických otázkách souvisejících s moderní dobou, a také řešením etických standardů genderu a manželství. Samozřejmě je třeba věnovat velkou pozornost i tomu, že tato hra je komedie, a to, co bylo v minulosti považováno za vtipné, už dnes vtipné být nemusí.

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1 Introduction

The Taming of the Shrew is one of the early works and probably the first comedy of William Shakespeare. According to Levi, (1995, p.77) it was written around the year 1592 and printed after Shakespeare's death in 1623. The controversial theme of taming a woman is undoubtedly the reason that invites debate about gender roles, marriage, and societal expectations. This thesis analyses the play and its two film adaptations that have been made over the years. It helps to understand how these themes have been changed and interpreted over the time.

The main goal of this thesis is to explore different aspects related to *The Taming of the Shrew*, how each adaptation deals with gender problematics and power. This analysis focuses on how the play addresses issues of gender oppression and ethical relationships and explores how the play reflects the societal norms of Shakespeare's time. An important part of this thesis is the comparison of the original play with its film adaptations. Highlighting the changes that were made to the plot and characters in 1967 film and a modern Central European adaptation from 2022. The analysis covers how closely each film follows Shakespeare's play as well as how characters are depicted in each adaptation. Also examines how the setting and time period of each film influence its interpretation of the play. The philosophical issues in *The Taming of the Shrew* have been adapted to meet modern ethical standards regarding gender and marriage including the themes of power, control, and transformation in relationships. By comparing the original play to its adaptations, modern values influencing the portrayal of these themes will be analysed through a comparison of Shakespeare's text and the dialogue between Kate and Petruchio in the two adaptations, noting how feminism has extended its impact on the process of transformation of Katherina.

An important aspect of the thesis will be understanding the comedic elements of the play. Comedy in Shakespeare's time frequently included humour that today may be seen as offensive or not amusing, since insulting a woman is no longer humorous. I will cite and specifically analyse this by looking into the historical background of the Elizabethan age. This analysis will compare current views of humour and how contemporary

adaptations adjust comedic elements, including added and omitted insults from Shakespeare's text and the adaptation dialogues.

Literary analysis, film analysis, and review of articles will be employed. The literary analysis focuses on the text of *The Taming of the Shrew*, examining themes, characters and societal commentary. The film analysis involves comparing the two selected movie adaptations and noting changes. Additional insights into the historical context of the play and its reception over time is provided by secondary articles.

2 The Life of William Shakespeare

2.1 Early life

William Shakespeare was born in Stratford-upon-Avon in April 1564. Historical records confirm his baptism on April 26, 1564. As Peter Levi (1995, p. 2) wrote “On 26 April 1564, William Shakespeare, the son of John and Mary, was baptized in the parish church of Stratford-upon-Avon, Warwickshire. Children were normally baptized on the third day after birth, so he was born on St. George’s Day, April 23.” William’s father John Shakespeare was a glove-maker, and his mother Mary Arden was a daughter of the gentry, the part of so-called British nobility. John and Mary had eight children. William was the third one. William’s dream was to work in theatre as an actor and a playwright. He had no desire to manufacture gloves or to smell like leather. Given how common it was and still is to carry on the family company, it's possible that his father was upset that William did not want to continue. There might even have been rivalry between his siblings because of the favouritism of their parents. This is reflected in his writings, such as *King Lear* or *The Taming of the Shrew*. Heilman (1999) believes that Katherina is jealous of Bianca because of Baptista’s evident favouritism.

Levi (1995) wrote that when Mary got married and moved out of her father's house, she was around 20 years old. Even before her father’s death, her engagement was not mentioned at all, suggesting that she herself chose to get married rather than arrangement, which is in contrast to the plot in *The Taming of the Shrew*, where Katherina had to be tamed and her father agreed on a dowry. At the time Mary and John got together, John was a rising businessman who owned a home in Stratford. It was a decent environment to be in, considering the fact that Mary eventually inherited money from her father.

Even though his father, John Shakespeare, was successful at the beginning, he started to battle financial problems later on and even had some legal troubles. Peter Levi writes about it in his book: “Suddenly, the career of John Shakespeare suffered a series of setbacks that amount to catastrophe. This is an important fact about poet’s boyhood and his future.” (Levi, 1995, p. 16) These difficulties can be very annoying and stressful, resolving into serious tension not only in the home but also in a relationship. Living

in such a household might be challenging, in these situations, a couple could even fight. In the Elizabethan era man was the one the woman had to obey.

According to Nevrlková (2014), a person picks up knowledge from experiences acquired in certain situations in life.

These circumstances are shaped by a person's environment, including his family. This kind of learning is known as imitation by models, and it is called social learning. A person picks up behavioural patterns from the people in his tight social circle. William Shakespeare's portrait of a relationship can be influenced by situations such as these, in which he was able to witness such behaviour at an early age and where the man is the leader.

Apart from these later financial problems, the Shakespeare family did well for the time. Peter Levi (1988, p. 29) wrote that William even got to go to grammar school in Stratford-Upon-Avon, where he received an education in Latin, rhetoric, and classical literature. The school was free at Stratford. Honan (1998) points out that William was among the top students, while other children hardly made it through the lower classes. This education is evident in the sophisticated wordplay and classical references that can be seen in *The Taming of the Shrew*. For instance, in the conversation sequence when Lucentio is educating Bianca and conceals a hidden message, "Hic ibat, as I told you before, Simois, I am Lucentio, hic est, son unto Vincentio of Pisa, Sigeia tellus, disguised thus to get your love, Hic steterat, and that Lucentio that comes a-wooing, Priami, is my man Tranio, regia, bearing my port, celsa senis, that we might beguile the old pantaloon." (Shakespeare, p. 53) Similarly, Tranio quoted from Latin in the first act, saying: "Master, it is no time to chide you now; affection is not rated from the heart: If love have touch'd you, nought remains but so: *Redime te captum quam queas minimo.*" (Shakespeare, p. 21) And in this part, Tranio uses clever wordplay and even implements references to a Greek philosopher and Roman poet:

"Only, good master, while we do admire this virtue and this moral discipline, let's be no stoics nor no stocks, I pray, or so devote to Aristotle's checks as Ovid be an outcast quite abjured. Balk logic with acquaintance that you have and practice rhetoric in your common talk. Music and poesie use to quicken you. The mathematics and the metaphysics, fall to them as you find your stomach serves you. No profit grows where is no pleasure taken. In brief, sir, study what you most affect." (Shakespeare, p. 16)

Honan (1998, p. 50-51) emphasized that Shakespeare's education would have exposed him to classical texts and the works of various authors, such as Chaucer, which reflect on his later writings. He could draw inspiration for basic theme of *The Taming of the Shrew* from that literature, which he had access to because of school. In the introduction to *The Taming of the Shrew*, Robert Heilman (1999) talks about Shakespeare's inspiration. It is discussed that the main source of the play was Gascoigne's play *Supposes*, which is translated from Ariosto's *I Suppositi* (1509). Ludovico Ariosto was an Italian Renaissance poet, born in 1474. His work, *I Suppositi, translated to English as "The Pretenders"*, is about two young lovers named Erostrato and Polynesta. Erostrato falls in love with Polynesta, the rich daughter of Cleandro. To approach her, Erostrato pretends to be his servant, Dulippo, while Dulippo takes on Erostrato's role. This story is reflected in *The Taming of the Shrew*, it is basically Bianca's subplot. The situation involving Lucentio and Tranio is comparable to this story, since they both transition from servant to master and master to servant. In this sense, *The Taming of the Shrew* applies a famous line from Shakespeare's play *As You Like It*: "All the world's a stage, and all the men and women merely players; they have their exits and their entrances, and one man in his time plays many parts, his acts being seven ages." (Shakespeare, 1997, p. 83)

Shakespeare wrote this play by taking an established and well-known scenario and turning it into a more difficult issue from his point of view, adding his thoughts, and modifying characters that were already made. As Mišterová writes about themes of the era,

"The motif of disobedient women and wife-tamers has a long and prolific tradition and can be found in many national literatures. Within the context of English literature, the recalcitrant wife can be found e.g. in the apocryphal stories about Noah and his wife. In the medieval Chester Mystery Cycle, Noah's wife is depicted as shrewish, argumentative and rebellious, refusing to come aboard the ark and thus putting the lives of others at risk. (Mišterová, 2009, p.96-97) also, "Representation of the disobedient wife in Chaucer's *The Merchant's Tale* focusing on husband-wife relations and portraying henpecked men and their vixenish wives. A similar motif or image of a man taming his wife can be found in the anonymous ballad *Here Begynneth a Merry Jest of Shrewde and Curste Wyfe, Lapped in Morrelles Skin, for her Good Behavyour* (circa 1550)" (Mišterová, 2009, p.96-97).

Mišterová expresses that Shakespeare's scenario about Katherina being a shrew to be tamed was not an unfamiliar topic, and he could gain inspiration for this in the literature.

2.3 Marrying Anne Hathaway

Greenblatt (2004) mentioned that very few young, single Elizabethan women had any sort of control over their own lives. Instead, the girl's concerned parents would make important choices for her, often with her approval but sometimes without. However, Anne Hathaway was a twenty-six-year-old orphan. Because she had some money left by her father, she was an independent woman.

As Greenblatt puts it, "Shakespeare's lifelong fascination with women who are in this position may have had its roots in the sense of freedom Anne Hathaway awakened in him." (Greenblatt, 2004, p. 119) In other words, Shakespeare was naturally attracted to these sorts of independent women. Because Anne was different from other Elizabethan women who were too moral and sheltered by their parents, she granted him everything he desired, including premarital sex. She used this tactic to seduce Shakespeare because she desired a husband. Later on, as Greenblatt documents, a strange paper was discovered by Sir Thomas Phillipps in the Worcester Bishop's registry. It was a document from November 28, 1582, a bond for forty pounds put up to help "William Shagspere" and "Anne Hathweyof Stratford in the Dioces of Worcester maiden." A special license was obtained, allowing them to bypass the usual waiting period for a wedding., which at the time was a substantial amount of money. It was twice the Stratford schoolmaster's annual income and eight times more than a London worker. Both partners desired an immediate marriage. The bond did not explain why they acted so quickly, but there is a well-documented explanation: their daughter Susanna's baptism, which took place six months later on May 28, 1583. (Greenblatt, 2004)

Knowing these circumstances, it means that Anne was already three months pregnant when they were getting married. Shakespeare was 18 years old, and Anne was 26. This age difference was highly unusual for their period of time, perhaps even today. The social and cultural norms of Elizabethan England were more patriarchal than they are now, which is evident in the play. Marriage in that period was meant to secure alliances or gain financial stability. The family had to give a dowry to ensure that the marriage was lucrative. (Alchin, 2012) Nowadays, most people marry out of love, not because of a materialistic vision. In this context, William Shakespeare's rushed marriage to Anne Hathaway appears rather unconventional.

We refer to this as a "shotgun wedding," where a couple marries because the woman is pregnant. William Shakespeare's marriage was arranged in a rush because of the expected child with the woman eight years older than teenaged Shakespeare.

In his study, Greenblatt (2004) explains that being younger than Anne provided Shakespeare with an additional perspective. Getting married early may have opened his eyes to the issues that come with marriage. There was no chance to break up the marriage and start again if you did not find what you wanted or if your relationship turned sour and bitter. In Stratford-upon-Avon in 1580, divorce was unheard of for Shakespeare's class, in fact, hardly for anybody at all. He was married for life, just like all other people who were married at that moment in time, regardless of how happy the marriage ended up being.

Patriarchal expectations require that women submit to male authority. This can be observed in Petruchio's attempts to tame Katherina. Shakespeare may have needed to tame Anne because he had to live with her. His conception of a relationship may have been influenced by his marriage, in which Anne was the older and probably more dominant partner. The conflict between him and Anne Hathaway clearly affected him, as Stephen Greenblatt writes about Shakespeare's last wishes:

"Someone, his daughter Susanna, perhaps, or his lawyer may have called this erasure, this total absence of acknowledgment, to his attention. Or perhaps as he lay in his bed, his strength ebbing away, Shakespeare himself brooded on his relationship to Anne, on the sexual excitement that once drew him to her, on the failure of the marriage to give him what he wanted, on his own infidelities and perhaps on hers, on the intimacies he had forged elsewhere, on the son they had buried, on the strange, ineradicable distaste for her that he felt deep within him. For on March 25, in a series of additions to the will, mostly focused on keeping his daughter Judith's husband from getting his hands on the money Shakespeare was leaving her, he finally acknowledged his wife's existence. On the last of the three pages, interlined between the careful specification of the line of descent, so as to ensure that the property would go if at all possible to the eldest male heir of his daughter Susanna, and the bestowal of the "broad silver-gilt bowl" on Judith and all the rest of the "goods, chattel, leases, plate, jewels, and household stuff" on Susanna, there is a new provision: "Item I gyve vnto my wife my second best bed." (Greenblatt, 2004, p145)

Shakespeare stated that she would just receive his second-best bed, even as he lay dying. That means that even at the very end of his life, he never developed a healthy relationship with her.

Greenblatt (2004) believes that Shakespeare and Anne Hathaway had a very difficult marriage. It is safe to say that the marriage was neither exemplary nor pleasant. Shakespeare moved without her from Stratford to London, where he eventually operated at the Globe Theatre. Anne was left to raise the three children by herself. He rarely came home to Stratford because he was at the theatre. When he did, it could not have been anything pleasant. His portrayal of a vicious shrew may have been inspired by Anne Hathaway.

3 The relationships and gender oppression

In dealing with themes of gender and power, Petruchio uses a variation of psychological and physical methods to tame Katherine, which could be considered gender oppression. Her strong personality does not make it easy for him to make her an obedient wife. It makes sense to explore these themes in order to relate to Shakespeare's personal experiences and the social norms of his time. "Late Elizabethan and Jacobean writers were fascinated by the motif of female independence and determination; nevertheless, the authors as well as the whole society of the time still succumbed to the rule of the old patriarchal order. Therefore, despite their indisputable independence, the resolute heroines were finally overpowered by the traditional male, dominated world and consequently took their traditional submissive roles." (Mišterová, 2009, p. 97). Thus, the world of Renaissance women was largely dominated by men, and women had little influence over it. Accordingly, the play's portrayal of the women of the sixteenth century seems to be relatively on point. The strict grip of the patriarchal order established and controlled the status and roles of women within society.

According to Alchin (2012), men were the legal, economic, and social superiors of Elizabethan women. Their male relatives had to provide for them. Through planned marriages, they served to form connections with other influential families. They were brought up to think that males were superior to them and had more knowledge. Generally speaking, women had significantly less education, freedom, and advantages than men. Elizabethan women were not only denied the opportunity to own property, but they were also seen as the property of men, their commodities to be married off and exploited for financial gain, and women were restricted to do housekeeping duties.

3.1 Rebellious Shrews

Alchin (2012) states that being disobedient was seen as a crime against God. Women in Elizabethan times were naturally prohibited from voting or pursuing careers in politics. "Shrews" signified a danger to social order. As Emily Detmer notes, "Feminist and cultural historians have convincingly demonstrated that "rebellious women" were a concern for Englishmen during the late sixteenth and early seventeenth centuries. Evidence of anxiety about disorderly women, or the "contest for the britches," as Linda Woodbridge refers to it, can be found at multiple discursive sites such as popular plays.

(Detmer, 1997, p. 273). She then states that “the willingness to discipline rebellious women, sometimes brutally, is documented in the accounts of the legal and extralegal "correction" of scolds and shrews as well as itinerant or homeless women, bastard-bearers, whores, and witches.” (Detmer, 1997, p. 273). In making this comment, Detmer demonstrates that the structure of *The Taming of the Shrew* reflects the Elizabethan interest in social order, where the taming process was not just a personal transformation but a societal necessity. “*The Taming of the Shrew* reproduces cultural desires for masculine domination as well as assures its audience that Kate pleases herself when she finally learns to please Petruchio.” (Detmer, 1997, p. 273) With this statement, she claims that her fulfilment is found in adapting to a patriarchal society. It reassures the audience that her submission is not a forced act but something she embraces. She continues with, “The harmony reached at the end allows readers and audiences to find the method worthy, even if they judge it harsh at times, because Kate seems happy at the end. By displaying these practices as laughable and Kate's affectionate bondage as harmless, the play does the cultural work of figuring a husband's control over his wife as artful, heroic, and pleasurable for both.” (Detmer, 1997, p. 273) This statement underlines the fact that Katherina's behaviour makes the audience believe that Petruchio's methods are justified since she seems serene and delighted at the play's conclusion, implying that the techniques employed to subdue her were successful. The play had its foundations in the social norms of that time, and Katherina's transformation represents the idea of restoring social harmony.

4 The 1967 Adaptation

4.1 Introduction

Making a solid film adaptation is not an easy task. Nwankwo (2024) believes that making a film adaptation is appealing for filmmakers since there is already an established fanbase. When a director decides to work on such a project, he must be prepared to face criticism from both experts and fans of the adaptation. The director's task requires perfectly delivering all of the characters, ideas, and dialogues that people are familiar with to the screen. They have to stick to the source material, as any big change may anger many people and not be well accepted. Furthermore, filmmakers must condense a whole book into a film of a length normally under two hours. This chapter analyses how director Zeffirelli handled the adaptation of Shakespeare's *The Taming of the Shrew*.

4.2 Fidelity

Zeffirelli's adaptation has mostly remained true to the original. Many adaptations adjust or even remove certain scenes. In addition, the period of the rise of feminism began to shake the values of gender equality, which can be seen as a problem regarding the theme of the play. This section describes the changes Zeffirelli made in his version and what softened this adaptation.

Rendering the entire play into one movie would end up being about four hours. This is also one of the reasons why young people prefer books to movies. Zeffirelli's adaptation is no exception, as it had to erase some parts from Shakespeare. A major change is made right from the beginning of the movie.

When the reader opens the play, a clever framing device known as the induction scene opens the performance. In this scene, the main protagonist, Christopher Sly, is later discovered by a lord who came back from hunting. The lord orders his servants to take him to his bed and dress him up so that he thinks he is a lord himself. When Sly wakes up, they all pretend that he is the Lord. He is very confused and cannot believe a single thing. Everyone assures him that it is true and that he has been asleep for a long time. They told him his old life was just a dream. This scene appears at the beginning of the

play. It provides context and the philosophy behind the story. Peter Levi (1988, p. 78) believes that the induction scene is not amusing today, but it may have been more humorous back in the days of Shakespeare. In the film, *The Taming of the Shrew* does not need an induction scene since the play stands on its own.

The movie begins when Lucentio and his loyal servant, Tranio, arrive in the Italian city of Padua. Lucentio is a young student from Pisa. His main objective is to study in Padua. They are having a conversation as they arrive. Lucentio expresses his excitement about studying in Padua and mentions his intention to immerse himself in learning. In this scene, he also mentions his father, Vincentio.

“With his good will and thy good company, my trusty servant, well approved in all; Here let us breathe and haply institute a course of learning and ingenious studies. Pisa, renowned for grave citizens, gave me my being and my father first, a merchant of great traffic through the world, Vincentio, come of the Bentivolii. Vincentio's son, brought up in Florence, it shall become to serve all hopes conceived, to deck his fortune with his virtuous deeds. And therefore, Tranio, for the time I study Virtue, and that part of philosophy.” (Shakespeare, p. 15)

In the movie, their conversation is altered,

“Lucentio: With his good will and thy good company. So shall I please my father, Lord Vincentio, who sent me hither from our home in Pisa, on this, the first day of the scholar's year, to study at the university, and deck his fortune with my virtuous deeds. Here let us breathe and haply institute a course of learning and ingenious studies. And therefore, Tranio, for the time I'll study Virtue, and that part of philosophy.” (Zeffirelli, 1967, 0:01:19)

Looking at this comparison, it is clear that Zeffirelli wanted to stick to the original dialogue as much as possible, but he had to implement changes because modern audiences might find the Elizabethan language a bit confusing, so he paraphrased the part about his father and the city of Padua.

Another example is in the later dialogue between Lucentio and Tranio. In this case, there is no paraphrasing; Zeffirelli removed the majority of dialogue between these two and retained just the essential idea behind Tranio's monologue, which is to study while also enjoying life.

The book:

“Only, good master, while we do admire this virtue and this moral discipline, let’s be no stoics nor no stocks, I pray, or so devote to Aristotle's checks as Ovid be an outcast quite abjured. Balk logic with acquaintance that you have and practice rhetoric in your common talk. Music and poesy use to quicken you. The mathematics and the metaphysics, fall to them as you find your stomach serves you. No profit grows where is no pleasure taken. In brief, sir, study what you most affect.” (Shakespeare, 1999, p. 16)

The movie:

“But let us not be so confined by learning that love becomes an outcast quite abjured. No profit grows where is no pleasure taken.” (Zeffirelli, 1967, 0:02:36)

The movie goes in another direction again in Act I, Scene 1, with the timing and entrance of characters. Unlike the play, where Bianca, Baptista, and Kate enter the scene together, the movie instead shows an interesting musical introduction. It begins with Bianca stepping onto the scene. She is running home and is chased by a bunch of men. They all want to express their desire for Bianca, so they sing to her. In this scene, Zeffirelli clearly intended to point out that Bianca is desired among other men.

The movie replicates the play closely again as Bianca arrives home, where her father, Baptista, already awaits together with Gremio, Hortensio, and Katherina. In this part, Baptista tells Bianca’s suitors, “Gentlemen, importune me no farther, for how I firmly am resolved you know; That is, not to bestow my youngest daughter. Before I have a husband for the elder.” (Zeffirelli, 1967, 0:10:23)

Both the play and the movie match up squarely in patriarchy since Baptista insists Katherina must marry before Bianca. The first lines of Katherina are updated to modern english in the movie adaptation. As she opens the window, she screams:

Katherina: “I pray you, father, is it your will to make a whore of me amongst these mates?” (Zeffirelli, 1967, 0:10:46)

Shakespeare’s version is a little different, with:

Katherina: “I pray you, sir, is it your will to make a stale of me amongst these mates?” (Shakespeare, 1999, p. 17)

Zeffirelli refreshed the insult since very few people today would understand the word "stale," which is Shakespeare’s English word for a prostitute. By updating it to "whore," everyone immediately knows what she meant. A subtle change was made when addressing Baptista, as she calls him a sir in the original play; in the adaptation, they’ve

changed it to "father." This change helps the audience to distinguish the roles, which is quite helpful since it is the first scene and there are many characters in this play. It also reduces the patriarchal tone of the original play.

Shakespeare's original play includes poetic language but also harsh and wicked insults. Interactions between characters, particularly between Katherina and Petruchio, are harsh insults. The film often does not include the lines or softens the harshness of the verbal exchanges with physical humour instead. This can be seen in the first scene, right after Katherina insults Gremio and Hortensio. Baptista talks to Bianca, telling her that he loves her. Then suddenly Katherina walks downstairs, opens a window, and says, "Pretty pet!" (Zeffirelli, 1967, 0:11:36) Then she smashes the window, breaking it to pieces. Shakespeare's original is a little harsher, with: "A pretty peat! It is best put finger in the eye, and she knew why." (Shakespeare, 1999, p. 18) Zeffirelli eliminated most of this line and updated the word "peat," which is the Elizabethan English word for teacher's pet, to a pet. The scene remains just as tense since Katherina shattered the window and expressed her frustration physically, not verbally. Even if the insult was left out, Katherina comes across powerfully as she destroys whatever she desires. Elizabeth Taylor underlined Kate's independence, and her acting amplifies her rebellious disobedience to patriarchy.

Shakespeare's dialogue between Baptista, Hortensio, and Gremio is significantly reduced in the movie. "Signior Baptista, will you be so strange? Sorry am I that our good will effects Bianca's grief." Says Hortensio (Shakespeare, p. 18). The adaptation does not include any of this. Instead, Hortensio says nothing. Baptista's final words in this scene were addressed to Hortensio and Gremio. As Baptista said,

"Gentlemen, content ye; I am resolved. Go in, Bianca. And for I know she taketh most delight in music, instruments, and poetry, schoolmasters will I keep within my house fit to instruct her youth. If you, Hortensio, or Signior Gremio, you, know any such, prefer them hither; for to cunning men, I will be very kind, and liberal to mine own children in good bringing up; and so, farewell. Katherina, you may stay; for I have more to commune with Bianca." (Shakespeare, p. 18).

The movie made only two edits to this monologue of Baptista. Replacing "cunning men" for "schoolmasters". In Shakespeare's English, cunning was used for talented men. The second change was reducing a part that addresses Katherina. Because in the movie,

“Pretty pet!” (Zeffirelli, 1967, 0:11:36) was Katherina's final comment in that scene. Baptista's movie monologue is adapted as follows:

“Gentlemen, content ye; I am resolved. Go in, Bianca. And for I know she taketh most delight in music, instruments, and poetry, schoolmasters will I keep within my house fit to instruct her youth. If you, Hortensio, or Signior Gremio, you, know any such, prefer them hither; for to schoolmasters, I will be very kind. And so farewell.” (Zeffirelli, 1967, 0:10:22)

With this monologue, the scene is about to end. However, in the book, Katherina adds, “Why, and I trust I may go too, may I not? What! shall I be appointed hours, as though, belike, I knew not what to take and what to leave? Ha!” (Shakespeare, p. 18), which is omitted in the movie.

Zeffirelli adds a great amount of physical comedy to the story. This is evident in the scenes where Taylor's Katherina and Burton's Petruchio engage in grotesque theatrical humour and playful fights. Although, admittedly we cannot know if the physical side may have also been performed in William Shakespeare's performances too. In Act II, Scene 1, page 43, Petruchio greets Katherina: “Good morrow, Kate; for that's your name, I hear.” (Zeffirelli, 1967, 0:36:06) She answers, “Well, have you heard, but something hard of hearing: They call me Katherine that do talk of me.” (Zeffirelli, 1967, 0:36:25) Petruchio continues with

“You lie, in faith, for you are call'd 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, for dainties are all Kates, and therefore, Kate, take this of me, Kate of my consolation; hearing thy mildness prais'd in every town, thy virtues spoke of, and thy beauty sounded,—Yet not so deeply as to thee belongs,—Myself am mov'd to woo thee for my wife.” (Zeffirelli, 1967, 0:36:34)

Both the movie dialogue and the original text are the same. Elizabeth Taylor and Richard Burton say it precisely as Shakespeare wrote it. The only difference is in the acting and the way they say the lines. In Zeffirelli's adaptation, Taylor uses exaggerated facial expressions as she widens her eyes or purses her lips in anger. She appears fearless and prepared to attack. Particularly in this scene, Taylor's Katherina is threatening Burton's Petruchio with a mandolin as she goes back and forth watching him speak. Eventually, she throws the mandolin at him. Later on, she even kicks him off of the chair he is sitting on as he asks her, “Why, what's a moveable?” (Zeffirelli, 1967, 0:37:20), and she answers, “A stool. Like this!” (Zeffirelli, 1967, 0:37:23) and kicks him down. After that

she runs away, and the chase scene starts, which is another major change that softens the play and brings more action. It gives Taylor's Katherina the appearance of a more powerful female figure. It takes a lot of courage to hit a big man like Petruchio with a mandolin. As a result, Elizabeth Taylor highlights Katherina's increased independence and opposition to patriarchy even more.

The humour is slightly shifting from the harsh language of Shakespeare's play to physical horseplay. In Act II, Scene 1, Zeffirelli stages scenes where Katherina and Petruchio chase each other around, start playful fights, and use exaggerated physical gestures to communicate their frustrations. As Katherina is running away from Petruchio, she laughs and appears to be enjoying the ridiculous chase in the film. Both Burton and Taylor gave the movie greater comedic spirit, instead of focusing on sharp-tongued exchanges so much. However, those verbal exchanges are still part of the movie. "Thou must be married to no man but me" (Zeffirelli, 1967, 0:16:06) says Burton when, all of a sudden, Taylor knocks him down and laughs out loud. As Burton's Petruchio is on the ground, he laughs too. They make it appear like a friendly messing around or some play-fight in good spirits. It ends with Burton saying, "And will you, nill you, I will marry you." After this, Taylor screams, "I'd rather die!" which is added to this film adaptation. Taylor's Kate expresses certain independence with this statement. She resists the idea that she must marry him. It will not happen unless she wants to. She expresses her disapproval to such an extent that she endangers her own life. Escaping to the roof, which is a dead end, she is forced to surrender. This fact only underscores how much power Elizabeth Taylor delivered to Katherina's character. Taylor begins to cry after further arguing and collapses on the ground. As Burton holds her hand and assists her in standing, melancholy music begins to play. This sequence is emotional, demonstrating that even Katherina is emotionally sensitive and vulnerable. The film becomes accordingly more accessible to contemporary audiences. It partially reduces the offensive nature of the original patriarchy. *The New York Times* review of the film points out this shift, as Crowther noted in his review: "Under Mr. Zeffirelli's gleeful urging more than his restraining, I feel sure, Miss Taylor and Mr. Burton race madly through the first part of the film, committing physical violence on each other with a minimum exhaling of Shakespeare's words." (Crowther, 1967)

4.2.1 Bianca

Another part of the original plot heavily cut down in the adaptation is the relationship between Bianca and Lucentio. In Shakespeare's version, it dominates more than in Zeffirelli's adaptation, where he focuses mainly on Katherina and Petruchio, thereby ending Shakespeare's paralleled "wooing" of the sisters. The first time Lucentio sees Bianca is in Act I, Scene I. On the streets of Padua, Lucentio and Tranio are listening to the conversation of Baptista and Bianca's suitors. Lucentio observes Bianca. He hears her speak and falls in love with her. Another change was made to modernize the language. "Hark, Tranio, thou mayst hear Minerva speak." Said Lucentio (Shakespeare, p. 18). Zeffirelli changed the word Minerva, which is the Roman virgin goddess of wisdom, to simply goddess, as we can observe: "Oh, Tranio, thou mayst hear a goddess speak." (Zeffirelli, 1967, 0:12:00) Everyone should understand the content, maximizing the film's mainstream success. Shakespeare's language is complicated by nature, and Zeffirelli's goal is to simplify it for anyone to understand without changing every word.

A narrative revolves around Bianca in the play's Act III, Scene 1. Disguised as a musician, Hortensio is supposed to educate Bianca, while Lucentio pretends to be a Latin teacher. In Shakespeare's play, Lucentio tells Hortensio, "Fiddler, forbear; you grow too forward, sir. Have you so soon forgot the entertainment her sister Katherine welcomed you withal?" (Shakespeare, p. 52), emphasizing the tension and rivalry between the two suitors as well as the sisters.

However, rather than dedicating a whole act to Bianca and her suitors, the movie blends this parallel story of Bianca's subplot in the chase of Petruchio and Katherina. This blending reduces screen time. On the other hand, it cuts off Bianca's parallel plot from the audience. The change comes in the second line: "But, wrangling pedant, this is the patroness of heavenly harmony. Then give me leave to have prerogative; and when in music we have spent an hour, your lecture shall have leisure for as much." (Shakespeare, p. 52), the quite lengthy monologue of Hortensio had to be shortened to, "But, wrangling pedant, this is the patroness of heavenly harmony." (Zeffirelli, 1967, 0:38:28) Lucentio says in the play, "Preposterous ass, that never read so far to know the cause why music was ordain'd! Was it not to refresh the mind of man after his studies or his usual pain? Then give me leave to read philosophy, and while I pause serve in your harmony." (Shakespeare, 1999, p. 52) But in the movie, it is shortened to just, "Preposterous ass!

You may go walk, and give me leave awhile”, “Go tune your instrument.” (Zeffirelli, 1967, 0:38:32) Hortensio answers, “My instrument’s in tune,” (Zeffirelli, 1967, 0:38:38) and Lucentio ends the dialogue with, “Spit in the hole, man, and tune again.” (Zeffirelli, 1967, 0:38:39) Although the lines are from the original text, they are reduced significantly.

There are many more lines in the original text, for instance the following is omitted from the film,

“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. And, to cut off all strife, here sit we down; take you your instrument, play you the whiles; His lecture will be done ere you have tun’d.” (Shakespeare, p. 52–53)

as Bianca settles their suitors. The next dialogue is about Latin. Lucentio is trying to teach Bianca, and she repeats the lines. However, she inserts a message in Latin for Lucentio within her speech, so that Hortensio is unable to understand what they are saying. “Now let me see if I can construe it: Hic ibat Simois, I know you not; hic est Sigeia tellus, I trust you not; Hic steterat Priami, take heed he hear us not; regia, presume not; celsa senis, despair not.” (Shakespeare, p. 53). The way the two men fight over Bianca and try to lure her only underscores that women were a form of property, as both Hortensio and Lucentio treat her like a prize to be won. In the film, there is only a hint of this competitive aspect of possessiveness, so Zeffirelli saved screen time and, at the same time, made the movie slightly more feminist for 1960s society.

In the first scene, after Katherina told Bianca, “A pretty pet!” (Zeffirelli, 1967, 0:11:36) emphasizing that Bianca is playing the role of a good girl in front of her father. Bianca then screams out angrily, “Sister, content you in my discontent.” (Zeffirelli, 1967, 0:11:43) She even threatens with her fist, revealing her true face. However, immediately she changes her tone as she realizes her father is present, stating, “Sir, to your pleasure humbly I subscribe: My books and instruments shall be my company, On them to look, and practise by myself.” (Zeffirelli, 1967, 0:11:50) It is evident that Bianca has her father wrapped around her finger. Katherina realizes this, which is why she is angry at Bianca. Baptista is a weak man, easily manipulated by his daughters.

Baptista insists that Katherina must marry before Bianca because she is the older one. If Bianca marries before her, the father will have to live only with Katherina, who is acting like a shrew. That may be a reason Baptista insists Katherina marries first, so both girls go out of the house, or no one does.

Perhaps these circumstances are the reason why Katherina is acting like a rebellious shrew. Seeing her sister Bianca, a beautiful blonde woman who has so many suitors and every man in Italy finds blondes attractive, is very challenging for her. On top of that, her own father prefers younger Bianca over her. Adding the fact that her father demands she marries before Bianca does, brings a certain kind of joy to her. Katherina can manipulate Baptista this way. All of this results in an angry Kate who rebelliously sabotages her sister's future wedding through her acting as a shrew. Zeffirelli's adaptation emphasizes this thought with the added scene, where it is evident that Bianca has so many suitors. The film also has the benefit of displaying Bianca on the screen as a beautiful and adorable blonde woman, acted by Natasha Pyne, emphasizing the evident differences between the two sisters. Another point is that Katherina understands it is a patriarchal rule, that Bianca must marry first, therefore, she rejects this patriarchal system and rebels by playing the part of a rebellious shrew. We can clearly see her transformation from ruthless, and rebellious shrew to a kind, submissive woman, who obeys her husband. She accepted all these roles in order to achieve her goals. Katherina manipulated her father this way to pay a big dowry for anyone that marries her. She finally gave up being the shrew and turned into a kind wife once she achieved what she desired. Bianca, on the other hand, put on a role of being a kind and compliant lady, but she too shattered her mask after getting married, and it turned out that she is not as pleasant as she appeared to be. We can clearly observe this in the final scene, where all of the men make a bet. As Lucentio sends for Bianca, "Go, Biondello, bid your mistress come to me" (Zeffirelli, 1967, 1:49:12), Biondello comes back with a message from her saying, "Sir, my mistress sends you word that she is busy and cannot come." (Zeffirelli, 1967, 1:49:35) As it continues, no wife comes except Katherina. Petruchio says, "Grumio, go to thy mistress. Say I command her to come to me." (Zeffirelli, 1967, 1:50:50) Petruchio emphasizes his dominance by stating that he commands her. Not only that Katherina comes almost immediately, but she also brings all the women with her.

Bianca is somewhat overlooked in the film, even though she is one of the key characters through whom we can understand many issues. Such as why Kate is jealous and bitter

or the philosophy of the roles that each person presents. Even if the movie lacks a lot of parts with Bianca., Zeffirelli captured important moments.

4.2.2 Richard Burton as Petruchio

In the original play, Petruchio is a charming and striking man. Zeffirelli kept these features and increased them. Burton's Petruchio is a man with the main character mindset, combining charisma and a hint of humour. This character is portrayed as a genuine competitor who is pushed by Katherina as well as a fortune seeker.

For example, when Katherina is about to escape to the roof, she is risking her life. Petruchio is immediately aware of this, and the first thing he says is: "My twenty thousand crowns!" (Zeffirelli, 1967, 0:43:27) emphasizing that he truly wants her father's fortune. Petruchio eagerly wants the dowry, since he knows Baptista is a very wealthy man. Perhaps the financial motivation is one of the main reasons for taming Katherina.

He approaches his role with a sense of playfulness, making Petruchio's taming appear less cruel and more about matching Katherina's spirited nature with his own. When Katherina cries and surrenders to him, Burton shows empathy when he helps Kate get up and grabs her around the waist. That gesture removes the heavy veil of patriarchy by demonstrating how caring Burton's Petruchio is toward Katherina. His character seems less like he is oppressing the opposite gender. As a result, the movie briefly does not seem so despotic and is more appropriate for a contemporary audience in terms of ethical relationships. Burton's Petruchio embraces the challenge that Katherina creates, rather than just being a brutal figure. As Tita French Baumlin (1989) noted:

"Petruchio's rhetorical skill, then, most clearly defines his character, and his oratorical prowess is so evident that one can pick any line at random and find rhetorical figures which emphasize Petruchio's playful bombast, a quality delightfully obvious not only on the page but also to an audience's ears." (Petruchio the Sophist and Language as Creation in *The Taming of the Shrew*, p.239).

Although his techniques are humorously portrayed, they are still debatable. Society laughs as Petruchio tames Katherina with his ruthless methods. This raises the philosophical question of whether or not this ought to be accepted as normal in society. He demonstrates a form of gender oppression that is not supposed to be laughed at. For instance, Taylor's acting conveys that Katherina is already hungry when he leaves her

starving in Act IV, Scene 1. She licks her lips and looks desperately at the food the servants have brought. Petruchio sees this and teases her even more and asks her, “Will you give thanks, sweet Kate, or else, shall I? (Zeffirelli, 1967, 1:16:16) After that, he begins to pray. When everyone says amen and is ready to eat, Petruchio continues to postpone, making the wait longer. The hungry Katherina is even more tormented by this. After the long prayer, he gets angry at the servants, claiming the food is burned, “’Tis burnt; and so is all the meat.” (Zeffirelli, 1967, 1:17:20) It is evident that Petruchio's genuine intentions are to starve Katherina and get under her skin, despite his claims that he only desires the best for her and that the burnt food is not good enough. He uses psychological deprivation to subdue her. It makes her feel helpless. His methods are unethical and not imaginable in today's world.

4.2.3 Supporting characters

Lucentio, Gremio, or Cyril Cusack’s Grumio provide strong performances that add to the story. Grumio adds comedic elements with his loyal but bumbling servant routine. For example, in the first Act, Scene 2, when Petruchio urges him to knock on the door, he misunderstands and believes Petruchio is trying to start a fight with him. “Knock, sir? Whom should I knock? Is there any man has rebused your worship?” (Zeffirelli, 1967, 0:15:38) Petruchio responded impulsively, “Villain, I say, knock me at this gate; and rap me well, or I’ll knock your knave’s pate.” (Zeffirelli, 1967, 0:15:45) Grumio answers, “My master is grown quarrelsome. I should knock you first, and then I know after who comes by the worst.” (Zeffirelli, 1967, 0:15:56) Then they start to fight and Grumio screams for help, “Masters! Help, masters! My master is mad.” (Zeffirelli, 1967, 0:16:06) Another moment where Grumio eases the tension is in Act III, Scene 2, when Petruchio tells him, “I’ll bring mine action on the proudest he that stops my way in Padua. Grumio, draw forth thy weapon; we are beset with thieves; rescue thy mistress, if thou be a man.” (Zeffirelli, 1967, 1:07:30) Grumio raises his sword, which is broken in half. This subtle detail is absent in the original version. Petruchio’s monologue in this scene appears to be quite long, perhaps some parts were meant to be amusing, for example, when he said, “She is my goods, my chattels; she is my house, my household stuff, my field, my barn, my horse, my ox, my ass, my anything.” (Zeffirelli, 1967, 1:07:25) However, it was not as amusing as Grumio’s sword. As a result, the audience may find the scene to be less tense or at least humorous.

Even though they are supporting roles, they are important because they interact with Katherina and Petruchio, which adds diversity to the story and eases tension due to their humour, making the film's theme less warring to modern audiences.

4.3 Visual and cinematic elements

Zeffirelli's film uses vibrant sets and elaborate costumes to bring the story to life, highlighting the Renaissance setting and adding a visual richness that is only hinted at in the play's text. The visual elements of the film contribute to the storytelling.

Beautiful market scenes, impressive architectural backdrops, and rich interior. This perfectly evokes the aesthetic style of the era. The film is set in a colourful reconstruction of the 16th-century Italy. One of the main differences is that Zeffirelli did not film his adaptation in the same city as the setting for Shakespeare's play. Instead of Padua, the adaptation was filmed in Rome.

Outdoor scenes are full of markets, street performers, and traders. The characters relationships become more convincing and captivating because of Zeffirelli's focus on details in these locations which assist with establishing the story's imaginary parts in a historical background.

Another visual component that enhances the film's narrative is clothing. The clothes, which are made to resemble Italian Renaissance fashions, are excellently made. The clothes also define the position of the characters. Richard Burton's Petruchio dresses extravagantly to emphasize his mighty character, although later in the story he does not wear very nice clothes, indicating he is not as rich as he seemed to be. Elizabeth Taylor's Katherina frequently wears vibrant, rich textiles, suggesting she is from a wealthy family. The same situation can be seen when Tranio and Lucentio switch outfits, so Lucentio can be anonymous, pretending he is a poor man, and Tranio becomes Lucentio, a wealthy man. They switch outfits because Lucentio wants to get closer to Bianca. As they discussed their plan in the book.

“TRANIO: Master, for my hand, both our inventions meet and jump in one. LUCENTIO: Tell me thine first. TRANIO: You will be schoolmaster, and undertake the teaching of the maid: That's your device. LUCENTIO: It is: may it be done? TRANIO: Not possible; for who shall bear your part and be in Padua here Vincentio's son; Keep house and ply his book, welcome his friends; Visit his countrymen, and banquet them?

LUCENTIO: Basta, content thee, for I have it full. We have not yet been seen in any house, nor can we be distinguish'd by our faces for man or master: then it follows thus: Thou shalt be master, Tranio, in my stead, keep house and port and servants, as I should; I will some other be; some Florentine, some Neapolitan, or meaner man of Pisa. 'Tis hatch'd, and shall be so: Tranio, at once uncase thee; take my colour'd hat and cloak. When Biondello comes, he waits on thee; But I will charm him first to keep his tongue. TRANIO: So had you need. In brief, sir, sith it your pleasure is, and I am tied to be obedient; For so your father charg'd me at our parting, 'be serviceable to my son,' quoth he, although I think 'twas in another sense: I am content to be Lucentio, because so well I love Lucentio." (Shakespeare, p. 22)

The colourful sets and costumes put the audience in the play's historical setting and offer rich visuals that highlight the original text.

4.4 The final speech

Harold Bloom claimed that Katherina's farewell ironical speech served as a guide for women, as he stated that she is "advising women how to rule absolutely, while feigning obedience," (Bloom, 2005, p. 161.) although, her speech indicates this, it rather appears more like an instruction for keeping a balance between both genders in a marriage.

The speech attitude emphasizes a sort of truce. Even if there are moments of mild irony, such as when she says, "I am ashamed that women are so simple," (Zeffirelli, 1967, 1:53:30) her speech as a whole does not seem as ironic, partially because the other characters are shown as embracing her, empathizing with her, and even being moved to tears by its emotional impact. In essence, she urged women to embrace the role that their husbands desire for them to play. Not because they should submit to patriarchy, but rather to take control of feminine power. The man will not feel the need to prove himself if he is led to believe he is the ruler. As Katherina continued in her speech, "And for thy maintenance commits his body to painful labour both by sea and land, to watch the night in storms, the day in cold, while thou liest warm at home, secure and safe, he craves no other tribute at thy hands but love." (Zeffirelli, 1967, 1:52:22) She emphasized that a woman is happy as long as her man is satisfied. That is why, at the end of her speech, she added, with a slight irony, "May it do him ease." (Zeffirelli, 1967, 1:54:34) Through this speech, Katherina explained the issue of a marriage to the women.

Her character fights masculine dominance and demonstrates the strength of femininity. Katherina's true self is still deep inside of her. As we can see when she harshly confronts

the women who did not obey their husbands., “And when she is froward, peevish, sullen, sour, and not obedient to his honest will, what is she but a foul contending rebel and graceless traitor to her loving lord?” (Zeffirelli, 1967, 1:53:13) She Later even insults them, “Come, you forward and unable worms.” (Zeffirelli, 1967, 1:54:04) Although it appears that Katherina has surrendered to patriarchy, it is clear that she just plays a role to rule while pretending submission.

Earlier in the story, there was an incident that demonstrates this concept that Taylor introduces to Katherina's character. In Shakespeare's play In Act IV, Scene 5, Petruchio claims that the sun is a moon, “Come on, a God's name, once more toward our father's. Good Lord, how bright and goodly shines the moon!” (Shakespeare, 1999, p. 91) Katherina starts an argument about it, insisting it is the sun, “The moon! The sun; it is not moonlight now.” (Shakespeare, 1999, p. 91) They fight until Hortensio steps in and tells Kate, “Says as he says or we shall never go.” Katherina is therefore forced to obey, but Petruchio continues to argue that she is lying, changing the moon to the sun and back to the moon. Again, Hortensio had to stop it saying, “Petruchio, go thy ways. The field is won.” (Shakespeare, 1999, p. 92) In Shakespeare's original play, Petruchio's desire to deprive Katherina highlights just how cruel he is.

In Zeffirelli's version, it is portrayed in a completely different way. Katherina immediately sees through what Petruchio is trying to do and plays along. As he says, “Good Lord, how bright and goodly shines the moon!” (Zeffirelli, 1967, 1:35:22) Taylor's Katherina ignores him and even smiles, as she knows what he is up to. He then immediately says, “I say it is the moon.” Kate immediately agrees. Then she states, “Sun it is not when you say it is not, and the moon changes even as your mind. What you will have it nam'd, even that it is, and so it shall be so for Katherine.” (Zeffirelli, 1967, 1:35:45) With this adjustment, Katherina seems more in charge and ahead of Petruchio. It is evident that she is putting what she stated in her final monologue into practice. Therefore, her character is stronger than the original and mocks the patriarchy because she has outsmarted Petruchio without him even knowing.

5 From Padua to Zakopane

5.1 Summary of The Taming of the Shrewd

The narrative is about Kaska, a scientist in New York. Her lover betrays her right away, so she decides to abandon him and leave the United States. Kaska has gone home to Poland and hopes to start a new life. Her objective is to repair an ancient house and focus on her career as a scientist, which focuses on environmental sustainability and smart beehives. Her plan is foiled by her own brother, Jedrus, and his companion, Wacus. They are eager to sell their land and the house. They are promised a significant sum of money by a businesswoman named Agata. Kaska rejects the idea, resulting in a major conflict. As a result, her brother is willing to pay money to anyone who can tame her. He wants her heart to be destroyed again, so she leaves forever, and Jedrus may sell the land. Patryk, Agata's brother, is determined to take on the job since he needs money from her sister. However, he also takes money from Wacus and Jedrus. They assist him in getting to Kaska, and he attempts to seduce her, but she is unlike any other woman. Patryk had to be clever to get closer to her heart. He had to overcome multiple challenges before she fell in love with him. He could have taken the money and left, but he fell in love as well, and they both got together rather than selling the land.

5.2 Fidelity

Anna Wieczur-Bluszcz sets the environment in the modern world of 2022. This choice makes the narrative more convenient. Viewers can see reflection of their own lives in the adaptation. The dialogue has changed to fit contemporary settings and sensibilities. The main theme of this adaptation still revolves around the need for someone to tame Katherina, however, in this version, she is called Kaska. Because it is an adaptation filmed in Poland, Anna Wieczur-Bluszcz made an effort to link Polish names into the narrative. By this, she maintains the spirit of the original characters, Katherina and Petruchio. Her ambition was to preserve the sound of their names while adapting them to a Polish context. She added a unique cultural layer to the adaptation, displaying the Italian story with a Polish flavour.

The adaptation focuses on materialistic and economic conflict instead of personal relationships. It updates Shakespeare's original patriarchal story, where women were seen

as an object. In Shakespeare's play, Katherina had to be tamed because everyone wished to get Bianca. However, in the Polish version, Kaska must be tamed because Agata wants to get a piece of land and a house. Bianca's replacement with an actual object shows how women are no longer objects in current culture. It also becomes more believable for modern viewers. The land is highly valuable since it includes valuable resources that Agata wants to take advantage of. Kaska, on the other hand, refuses to sell any of the land since she intends to live there and repair the old house. Her brother Jedrus and his companion Wacus resemble Hortensio and Gremio, however, unlike the original duo, they do not care about any woman as they only pursue wealth. Another major alteration is that Wieczur-Bluszcz has replaced the role of father with the position of brother. This means Jedrus represents Baptista and also Gremio. The brother needs a man to tame Kaska and break her spirit so that she will leave forever. This allows him to sell the entire property.

Wieczur-Bluszcz preserves Kaska's fiery, wild, and somewhat furious nature. However, in the modern world, cursing someone as in Shakespeare's original play is out of the question, and physical violence is entirely unacceptable in today's standards. This adaptation is more ethical because there is no such psychological deprivation or evident gender oppression as in the original play. Depicting Katherina's assertiveness and fury in this new adaptation was a challenging task. Despite these challenges, it was accomplished quite well. For example, in the scene where Lamparska finds her lover, "Lazy piece of crap! I can't believe it! I'm doing research and he's fooling around!" (Wieczur-Bluszcz, 2022, 0:02:27) We can see the furious nature of Katherina.

Kaska commands respect as an independent woman who pursues her goals fearlessly. The behaviour and the expressions of Magdalena Lamparska convey a ruthless determination similar to Elizabeth Taylor's portrayal in the 1967 adaptation. Kaska exudes individuality, she moved to America on her own and, after a betrayal of her boyfriend, returned to Poland to start from scratch. By today's standards, Kaska stands out as a passionate, assertive, and independent woman. Her strong-willed nature is emphasized through self-reliance and stubbornness. For example, when she ignores Patryk after the chopping competition, "That was extremely stupid of you. Or perhaps I should call it a tragedy," (Wieczur-Bluszcz, 2022, 1:17:45) Patryk then tells her to talk about it, however she shuts her window, leaving him in front of the house. The character's modern journey makes her a relatable figure for contemporary viewers.

In a modern twist, Kaska mirrors Petruchio's tactics by using exaggerated archaic methods to highlight her sharp perception and determination to turn the tables on Patryk. For instance, she employs methods intended to help Patryk recover after he fell from a ladder while repairing the roof. She pretends to be overly concerned and invites her grandmother to treat his back, using intentionally medieval techniques to give him a taste of his own medicine. Kaska sees through Patryk's game and teaches him a lesson, much like Petruchio did with Katherina in Shakespeare's play. Petruchio pretended that he wants the best for Katherina, as he would discard good food because he said it is not good enough for Katherina or tear up beautiful dresses because he believed she deserved much better. Kaska's actions stem from a desire to expose and correct Patryk's behaviour, showing that her methods, although unconventional, are driven by the same underlying intent. This emphasizes Kaska's clever mind, as implied by the film's clever wordplay: *The Taming of the Shrewd*. This parallel not only updates the story but also shows the reversed roles of gender, that underline modern feminism.

This adaptation reflects the shift towards gender equality and evolving dynamics between men and women. This portrayal of woman aligns with current societal values, where women are increasingly recognized for their strength and independence, much more than they used to in Shakespeare's time. The era in which an adaptation is created heavily influences its narrative, imprinting its societal status and presence into the film itself.

5.1.2. Patryk alias Petruchio

Patryk, the modern-day equivalent of Petruchio, retains the same charming, talkative, and brash personality as the original character. However, this version of Petruchio is a more civilized one, adapting to the norms of the 21st century where physical aggression is unacceptable. The whole process of taming is quite different in this adaptation. It focuses on gender equality. Kaska does not have to listen to anyone, she is a free, independent woman, and if Patryk was rude, she would simply leave. In this version, Patryk replaces cruelty with kindness and shows his good side. This reflects a collapse of patriarchy and equal rights for both women and men. Petruchio's methods would not be very successful.

Patryk helps Kaska by fixing her house, repairing the roof, or chopping wood. He demonstrates that being with him is not bad at all and has many advantages. In contrast

to Petruchio, who demonstrated that, if Katherina obeys and does what he says, she will not suffer. Patryk and Petruchio represent reward and punishment. Patryk wants Kate to realize that she needs him in her life, so he is kind and fulfills all her wishes. This approach contrasts sharply with the original Petruchio, where the woman had no choice but to obey. Kaska, unlike Katherina, has many options available, which is why Patryk behaves the way he does. These changes were necessary to make Patryk a better fit for the present day and more suitable for Kaska.

6 Resumé

Tato bakalářská práce se zabývá analýzou Shakespearovo divadelní hry *Zkrocení zlé ženy* s jejími dvěma filmovými adaptacemi. První adaptace, natočena režisérem Zeffirellim, byla vytvořena v roce 1967. V hlavní roli obsadil Elizabeth Taylor jako Katherinu, a jejího krotitele Petruchia předal do rukou Richarda Burtona. Druhá adaptace vyšla poměrně nedávno, a to v roce 2022. Jedná se o polskou verzi, která zasazuje příběh do moderního světa. V této verzi se hodnoty žen oddálily od těch, které se odrážejí v Shakespearově době. Hlavním cílem práce je porovnání původního díla s jeho filmovými adaptacemi, a to jak z hlediska jazykového, tak z hlediska dobového. Kromě toho se práce pozastaví i nad genderovými hodnotami a manželstvím jako takovým. Práce se mimo jiné věnuje i samotnému Shakespearovi a jeho životu, který se v jeho díle odráží.

William Shakespeare je jedním z největších dramatiků a představitelů komedie všech dob. Narodil se v roce 1564 ve Stratfordu, který ho ovlivnil jak v negativním, tak v pozitivním slova smyslu. Jedna z větších životních událostí byla například svatba s Anne Hathaway, které se tato práce také dotkne. Poté se přestěhoval do Londýna, kde započal svou velmi úspěšnou kariéru v divadle. Nejdříve začínal jako herec, ale později se propracoval do pozice, kdy měl vlastní divadlo The Globe, ke kterému se dnes sjíždí tisíce turistů. Jeho divadlo bylo velmi úspěšné. Za celou svou kariéru napsal obdivuhodných 38 her, které se v jeho divadle hrály. Žádnou z nich za celý život nepublikoval, nechával si je jen pro sebe, jakožto určitý souhrn znalostí, které získal dlouholetou praxí. V roce 1623, pár let po jeho smrti, se tato díla otiskla. Byla by škoda nepodělit se se světem o jeho genialitu. Shakespeare se zaměřoval především na tragédie jako je například *Hamlet*, která byla napsaná někdy mezi roky 1601 a 1602, nebo jedna z jeho nejznámějších tragédií *Romeo a Julie*. Ta měla premiéru v roce 1595. Dále se věnoval historickým hrám, mezi ty nejstarší patří *Richard III.*, toto dílo bylo napsáno zhruba v roce 1591. Kromě historických her a tragédií byl Shakespeare známý především díky komediím. Mezi tu nejstarší a jednu z nejznámějších patří právě *Zkrocení zlé ženy*.

Právě hra *Zkrocení zlé ženy* je hlavním tématem této bakalářské práce. Na základě komparace Shakespearovi hry a jejího filmového zpracování z roku 1967 lze konstatovat, že režisér Zeffirelli vycházel z originální předlohy v maximální možné míře. Vzhledem k dané filmové minutáži, nebylo možné zfilmovat všechny scény hry, avšak zásadní dějové momenty jsou zachovány a adaptace se tak od originálu výrazně neliší.

Mezi nejmarkantnější rozdíly patří například vývoj jazyka, který je v adaptaci evidentní. V originálním textu jsou slova archaická, kterým by dnes lidé už nemuseli rozumět. Zeffirelli je tak proto nahrazoval moderními synonymy. Snažil se většinu textu zachovat tak, aby stále evokoval jazyk, který se používal v dobách Shakespeara. Jemnými změnami tak docílil balance mezi originálním a novodobým textem. Kromě archaismů se v této hře objevují i reference, které vyžadují určité historické znalosti. Například když Lucentio mluví o Bianche jako o Minervě, myslí tím bohyni moudrosti. Namísto Minervy, implementoval do textu slovo „bohyně“, aby divákům ulehčil již v celku komplikovaný dialog. Právě tyto reference režisér Zeffirelli také upravil a nahradil je doslovným významem.

Kromě změn v textu najdeme v adaptaci i změny v samotném příběhu. Hned od začátku si můžeme všimnout toho rozdílu, že v originální hře se objevuje uvedení do hry, tzv. indukce, kde působí postava Christopher Sly. Tato scéna měla za úkol uvést diváka do děje a představit mu filozofii, kterou Shakespeare použil pro svou hru. Vnímá svět jako jedno velké jeviště, ve kterém má každý svou roli. Ve filmové adaptaci tuto scénu nenajdeme, zřejmě z důvodu, že se tato scéna během let stala méně humornou a ne tak důležitou, proto ve filmu zkrátka není.

Posuneme-li se dál v příběhu, zjistíme, že ve filmové verzi není takový prostor pro Biancu a její nápadníky. V knize je tomu věnována celá kapitola, kde se Lucentio a Hortensio snaží získat její srdce. Předstírají, že jsou učitelé, aby se k ní dostali, ale ve skutečnosti se jí chtějí dvořit a soutěží mezi sebou. Tato okolnost poukazuje na to, že ženy byly vnímány spíše jako majetek, než jako rovnocenné pohlaví. Oba sokové ji totiž vnímají především jako trofej. Tento vedlejší příběh ve filmu chybí, ačkoliv je v něm náznak těchto scén, je jen malá část. Díky tomu se film od tohoto tématu lehce oddaluje, čímž v malé míře působí více feministicky než původní hra.

Oproti Shakespearovo dílu jsou zde vidět i emoce jednotlivých herců. Elizabeth Taylor využívá mimiky a gest a snižuje napětí ve scénách. Mimo to nepoužívá tolik ostrého jazyka, jako je tomu v originální hře. Namísto toho spolu s Burtonem využívají fyzického humoru, který zakomponoval režisér Zeffirelli. Díky tomu je adaptace odlehčená a nepůsobí tak vážně, a to i přes její téma genderového útlaku. V dnešní době je emancipace žen a jejich práv hlavním tématem. Nerovnost žen a mužů už není tak viditelná, jako to bývalo v dobách Shakespeara, kdy žena byla brána spíše jako majetek.

Tomu se věnuje další část této bakalářské práce, která se zaměřuje na nerovnost pohlaví a útlak žen. V adaptaci z roku 1967 lze pozorovat, že Burton i Taylorová ztvárňují své role odlehčeně. Ačkoli i v této adaptaci je jasný patriarchát, zkracení Kate není tak hrubé, jako se může jevit v originálním textu. Petruchio je více empatický a nepůsobí tak despoticky jako v originální hře. Například když hleděl na ubrečenou Kate, Burton projevil emoce a pomohl jí vstát. Film působí tak, že k sobě postavy mají větší respekt, a tím lehce uzavírají propast, která je mezi pohlavími vytvořena. Kromě toho se i Elizabeth Taylor, jakožto Kate, angažuje v útlaku patriarchátu, když se její hrdinka postaví čelem Petruchiovi a nebojí se po něm hodit ani mandolínu nebo mu podkopnout židli. Její ztvárnění dodává postavě sílu, kterou původní Katherina postrádá. Zeffirelli dokonce i přidal scénu, kdy Katherina utíká před Petruchiem na střechu a raději riskuje život, než aby se nechala provdat, když sama nechce. Adaptace od Zeffirelliho je celkově oproti originální hře více zjemněná a odráží dobu, ve které vznikala tím, že se snaží zobrazit vztah, který cílí více na vzájemný respekt obou pohlaví.

Druhá část této práce zahrnuje srovnání filmové adaptace z roku 2022. Tato adaptace se od původní hry poměrně vzdálila. Hlavní myšlenka sice zůstává stejná, ale vše okolo ní bylo přiblíženo standardu moderní doby. Příběh je stále o ženě, kterou je potřeba zkrotit. Polská režisérka příběh zasadila do roku 2022, proto musela pozměnit zápletku. V původní hře soupeří muži o Biancu, předhánějí se a snaží se jí získat pro sebe. Je brána jako objekt, který Anna Wieczur-Bluszcz nahradila za skutečný, a to za pozemek a dům. Dále nahradila kruté a neetické metody Petruchia, za morální a lidské metody Patryka. Příběh je upraven tak, aby rezonoval s moderními diváky. Vyhýbá se hrubému jazyku a fyzickému násilí. Ve filmu je vidět menší vliv patriarchátu a větší vliv feminismu, což odráží dnešní doba.

Na základě analytických rozborů zfilmovaného díla, je možné zkonstatovat, že se každá adaptace formuje dle daných hodnot doby, ve které se právě vyskytuje. Pakliže je porovnáme s vývojem ženských práv a feminismu, můžeme pozorovat přímou úměru mezi filmovou adaptací a rovností pohlaví.

7 Conclusion

This thesis analyses Shakespeare's play *The Taming of the Shrew* with its two film adaptations. The first adaptation, made by director Zeffirelli, was produced in 1967. Zeffirelli cast Elizabeth Taylor as Katherine in the lead role. Her tamer Petruchio is played by Richard Burton. A second adaptation was released quite recently, in 2022. It is a Polish version that sets the story in the modern world. In this version, the values of women have moved away from those reflected in Shakespeare's time. The main aim of this thesis is to compare the original work with its film adaptations, both in terms of language and period. In addition, the thesis analysed gender values and marriage itself. Among other things, the thesis also dedicates to Shakespeare's life as it is reflected in his work.

William Shakespeare is one of the greatest playwrights and figures of comedy of all time. He was born in 1564 in Stratford, which influenced him in both negative and positive ways. One of the major events in his life was his marriage to Anne Hathaway, who is also mentioned in this thesis. He then moved to London where he began his very successful career in the theatre. He first started out as an actor, but later worked his way up to the position where he had his own theatre, The Globe, to which thousands of tourists are drawn even today. In his career, he wrote admirable 38 plays that were performed at his theatre. He never published any of them in his lifetime, keeping them to himself as a certain know-how that he had acquired through years of practice. In 1623, a few years after his death, these works were printed. It would be a shame not to share his genius with the world. Shakespeare focused mainly on tragedies such as *Hamlet*, which was written sometime between 1601 and 1602, or one of his most famous tragedies, *Romeo and Juliet*, premiered in 1595. He also worked on historical plays, the earliest of which include *Richard III*. Apart from historical plays and tragedies, Shakespeare was best known for his comedies. One of the oldest and the most famous one is *The Taming of the Shrew*.

The play *The Taming of the Shrew* is the main topic of this bachelor thesis. A comparison of Shakespeare's play and its 1967 film adaptation shows that director Zeffirelli has based the film as much as possible on the original play. However, due to the given film runtime, it was not possible to capture all the scenes of the play, but the major plot aspects are preserved, and the adaptation does not differ significantly from the original.

Some of the most notable differences include the development of language, which is evident in the adaptation. In the original text there are archaic words that people might no

longer understand, thus Zeffirelli replaced them with modern synonyms. He tried to preserve most of Shakespeare's text so that it still evoked the language used in Shakespeare's time. He achieved a balance between the original and the modern text through the subtle changes he made. In addition to archaisms, there are references in this play that require some historical knowledge. For example, when Lucentio refers to Bianca as Minerva, he means the goddess of wisdom. Instead of Minerva, he implements the word "goddess" in the text in order to make an already complicated dialogue easier for the audience. It is these references that director Zeffirelli also modified and replaced with their literal meaning.

The adaptation also includes alterations to the story itself. Right from the very beginning, we can notice there is an induction scene with the character Christopher Sly in Shakespeare's play. This scene was meant to introduce the audience to the plot and also the philosophy that Shakespeare used for his play. It focuses on the perception of the world as a large stage in which everyone has a role to play. We do not find this scene in the film adaptation, probably because this scene has become less humorous and less important over the years.

Moving further along in the story, we discover that there is not as much attention for Bianca and her suitors as in the original play. There is an entire chapter in the play devoted to this, with Lucentio and Hortensio trying to win her heart. They pretend to be teachers to get close to her, when in fact they want to woo her and compete with each other. These circumstances point to the fact that women were seen as property rather than as an equal gender. Indeed, both rivals see her primarily as a trophy. This side story is absent from the film, although there is a hint of these scenes, it is only a minor part. As a result, the film slightly strays away from this patriarchal theme, making it feel more feminist in a compared to the original play.

In contrast to Shakespeare's work, the emotions of the actors are evident in this play. Elizabeth Taylor uses facial expressions and gestures to reduce the tension in the scenes. In addition, she does not use as much harsh language as Katherina does in the Shakespeare's play. She and Burton use the physical humour instead, incorporated by director Zeffirelli. This makes the adaptation feel less serious, despite its theme of gender oppression. Gender inequality is no longer as visible as it used to be in Shakespeare's time, when women were seen more as property.

The next part of this bachelor thesis examines gender inequality and women's oppression. In the 1967 adaptation, it can be observed that both Burton and Taylor portray their roles in a light-hearted manner. Although patriarchy is also clear in this adaptation, the taming of Kate is not as severe as it may appear in the original text. Petruchio is more empathetic and does not come across as despotic as in the original play. For example, when he saw a tearful Kate, Burton showed emotion and helped her up. The film gives the impression that the characters have more respect for each other, slightly closing the gap that has been created between the two genders. In addition, Elizabeth Taylor, as Kate, also engages with the oppression of patriarchy as her heroine confronts Petruchio and is not afraid to throw a mandolin at him or undermine his chair. Her portrayal gives the character a strength that the original Katherine lacks. Zeffirelli even added a scene where Katherina escapes from Petruchio to the rooftop, risking her life rather than being married when she herself doesn't want to. Overall, Zeffirelli's adaptation is more mellowed compared to the original play and reflects the time in which it was written by portraying a relationship that aims more for mutual respect between the sexes.

The second part of this thesis involves a comparison of the 2022 film adaptation. This adaptation is quite far from the original play. While the main idea remains the same, everything around has been updated to modern standard of the time. The story is still about a woman who needs to be tamed. The Polish director set the story in 2022, so she had to change the plot. In the original play, men compete for Bianca, outbidding each other and trying to win her for themselves. She is taken as an object, which Anna Wieczur-Bluszcz replaced with a real one, and that is a piece of land and a house. Furthermore, she has replaced the cruel and unethical methods of Petruchio, with the moral and humane methods of Patryk. The story is adapted to resonate with modern audiences. It avoids harsh language and physical violence. The film shows less of the influence of patriarchy and more of the influence of feminism, which reflects today's times.

On the basis of comparative analyses of the filmed adaptations, it is possible to state that each adaptation is shaped according to the given values of the time in which it takes place. If we compare them with the development of women's rights and feminism, we can observe a direct proportionality between film adaptation and gender equality.

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