

Chapter – I

Introduction

1.1. Shakespeare and Gender Issues

William Shakespeare, the world's preeminent dramatist, widely read and discussed poet and playwright of English literature, often regarded as the "Bard of Avon", the actor and theatre owner of the Elizabethan era, has been the subject of much criticism, research and re-evaluation in the modern literary world. Specially, because of less availability of records and evidence related to Shakespeare's life and creativity, there has been considerable speculation about his sexuality, religious beliefs, authorship, attitude, and regarding his plays, whether he tends to establish the patriarchal norms, masculinity, sympathy to the women, equality or the misogynistic world.

Shakespeare's authorship question is the ongoing debate. Due to the lack of concrete evidence related to his writings, due to the use of foreign setting specially different location of Italy in his plays with the tremendous use of vocabulary made many critics and researchers doubt on his authorship and believe that the works attributed to Shakespeare were supposed to be written by another playwright or a group of playwrights such as Francis Bacon, Christopher Marlowe, Edward de Vere, the Earl of Oxford etc. Authorship doubters point out the use of exceptionally large vocabulary of over 29,000 different words including word variations from different language like French, Italian and Greek in Shakespearean works of art as mind-boggling. They find it difficult to believe that a 16th century commoner, a theatre businessman, with no University education, could be so well-versed in English language and literature as well as number of other disciplines including politics, law, medicine, astronomy and foreign languages. Henry Stratford Caldecott in an 1895 Johannesburg lecture said,

The plays of Shakespeare are so stupendous a monument of learning and genius that, as time passes and they are probed and searched and analysed by successive generations of scholars and critics of all nations, they seem to loom higher and grander, and their hidden beauties and treasured wisdom to be more and more inexhaustible; and so people have come to ask themselves not only, 'Is it humanly possible for William Shakespeare, the country lad from Stratford-upon-Avon, to have written them?', but whether it was possible for any one man, whoever he may have been, to have done so(9).

Although, very few information on Shakespeare exist, many researchers cite an evidence to support Shakespeare as authentic playwright that includes: a 1592 pamphlet by the playwright Robert Greene called "Greene's Groatsworth of Wit", in which Greene criticises a playwright whom he calls "Shake-scene", calling him "an upstart crow" and a "Johannes factotum" (a "Jack-of-all-trades", a man able to feign skill) (qtd.in *Wikipedia, The Free Encyclopedia*), indicating that people were aware of a writer named Shakespeare. Even Ben Jonson in the introduction of the *First Folio* wrote about Shakespeare, "He was not of an age, but for all time." He called Shakespeare, "the soul of the age, the applause, delight, the wonder of our stage."

Even in the case of the play *The Taming of the Shrew*, the existence of another play entitled *The Shrew* around the same time led to another debate about the authenticity of the Playwright. But Leah S. Marcus addresses this point of disputation in her article "Leveling Shakespeare: Local Customs and Local Texts." She claims, "Shakespeare authored both works, and that *A Shrew* is simply

an earlier quarto version as opposed to the later Folio version of *the Shrew*" (172). The sexuality of William Shakespeare has been the subject of recurring debate. It is known that he married Anne Hathaway and they had three children. In addition there has been speculation that he had affairs with other women, or may have had an erotic interest in men. The possible bisexuality of Shakespeare has been expressed in his sonnets. "One hundred and twenty-six of Shakespeare's sonnets appear to be love poems addressed to a beautiful young man known as the 'Fair Lord' or 'Fair Youth'; this is often assumed to be the same person as the 'Mr W.H.' to whom the sonnets are dedicated. The identity of this figure (if he is indeed based on a real person) is unclear; the most popular candidates are Shakespeare's patrons, William Herbert, Third Earl of Pembroke, 3rd Earl of Southampton and Henry Wriothesley both of whom were considered handsome in their youth. The only explicit references to sexual acts or physical lust occur in the Dark Lady sonnets, which unambiguously state that the poet and the Lady are lovers. Nevertheless, there are numerous passages in the sonnets addressed to the Fair Lord that have been read as expressing desire for a younger man".

Sonnet xx

A woman's face, with nature's own hand painted,
 Hast thou, the master-mistress of my passion;
 A woman's gentle heart, but not acquainted
 With shifting change, as is false women's fashion;
 An eye more bright than theirs, less false in rolling,
 A man in hue, all hues in his controlling,
 Which steals men's eyes, and women's souls amazeth;
 And for a woman wert thou first created;

Till nature, as she wrought thee, fell a-doting,
 And by addition me of thee defeated,
 By adding one thing to my purpose nothing.
 But since she prick'd thee out for women's pleasure,
 Mine be thy love, and thy love's use their treasure.(1010)

The use of male actors to play women's role in Shakespeare's play and cross dressing techniques in most of his comedies, specially the beautiful young girls disguised themselves as young handsome boys, in a sense suggest to us the intense desire of Shakespeare to smell the handsome young man's body in female characters and the beautiful aspect of young girls in male actors, which strongly help us to doubt his possible interest in bisexuality. The portrayal of strong and intimate friendship between the similar sexes in some of his comedies further makes us suspicious of his longing for homosexuality. Proteus and Valentine in *The Two Gentlemen Of Verona*, Antonio and Sebastian in *Twelfth-Night*, Celia and Rosalind in *As You Like It*, are such intimate friends of same sex who trust and love each other more than self and become sad in the absence of the other. Hence, Shakespeare artistically promotes homosexuality through the deep friendship of similar sexes. *The Two Gentlemen Of Verona* opens with the love conversation between the two friends Proteus and Valentine. Valentine wishes to leave for Milan but Proteus tries to stop him saying that he can not stay alone without Valentine.

VALENTINE. Cease to persuade, my loving Proteus ...

to the sweet glances of thy honour'd love,

PROTEUS. Will thou be gone? Sweet Valentine, adieu. Think on

thy Proteus, when thou haply seest.(30)

Shakespeare's treatment of homoeroticism in the play *Twelfth-Night*, especially through the relationship between Antonio and Sebastian in Act II Scene I and Act III Scene III, can provide us with insight to his attitude toward such relationships of homosexuality. Antonio seems to be deeply infatuated with and devoted to Sebastian, who has no qualms taking advantage of Antonio in spite of the fact that he is essentially indifferent to him. His treatment of Sebastian and Antonio provides more insight into his views, especially because Antonio is portrayed as a character who actively embraces homoerotic desire for Sebastian.

Beginning in Act II Scene I of *Twelfth-Night*, Shakespeare introduces the tension between Antonio and Sebastian. Antonio has rescued Sebastian, who has called himself Roderigo, and brought him safely to land. Sebastian, in urging Antonio to go his own way, says "I may bear my evils alone: it were a bad recompense for your love, to lay any of them on you"(294)

The love that Antonio has shown Sebastian may simply be the rescue and safe voyage to land, but it seems likely to me that in that safe passage, Antonio and Sebastian might have indulged in their homoerotic desires. It would serve as an explanation for Sebastian's desire to keep his name secret, as well as Antonio's remark, "If you will not murder me for my love, let me be your servant(294)" This remark certainly seems to give Antonio away as having overt homoerotic desire for Sebastian, but even then, for Sebastian to kill him seems rather extreme. He would, however, have much more reason for wanting to do away with Antonio if they had, in fact, been involved with each other in physical intimacy. Insertion of such homoerotic scene in Shakespeare's drama throws a big doubt supporting his interest in bisexuality.

In the *Taming Of The Shrew*, in a sense, Petruchio lacks the power and traits of

Macho Man physically and in the case of sexual seduction. So, he seeks the psychological or mental way of taming the wife just to prove himself a masculine figure. He does not adopt the way of physical torture. He torments his wife mentally. He does not seek the sexual intercourse even though the first night of wedding is important for this. He never tries to seduce his wife since the beginning, though sexual seduction is the key part of mutual love in married life. Petruchio is never found infatuated to the beauty and youth of the young girls like Bianca, Katherine and any other throughout the play, but only to the wealth or dowry. It throws the doubt on his sexuality too. He lacks the emotions of youth or sexuality. His anger, attitudes, the way he behaves with his wife, servants and others in the play is similar like that of women. This is an evidence of Petruchio's possible abnormality in sex. Hence, Shakespeare's intention seems to establish his suppressed persona of bisexuality creating the character like Petruchio having dual traits.

The use of males for the female characters in the stage enactment of the play during Shakespearean theatre mirrors the patriarchal social construction where females were completely avoided for the free representation in such occasion. They were not given chance to represent in such drama to express their suppressed feelings. The female's experience, their thoughts, desires etc were imagined by the males and enacted in the stage by the males themselves. The true message of female experiences, their thought and opinions are entirely overshadowed in such case.

The application of 'cross-dressing' elements, use of less female characters in the play and absence of mothers in most of Shakespeare's plays indicate that Shakespeare tends to support or accept the patriarchal norms and values of his time, and therefore, in most of his plays, he enjoys creating the masculine realm where the males rule and wildly exploit the women, mercilessly tame and

maim them.

Shakespeare's desire of selecting the plot based on masculine perception and the choice of title for the play "*The Taming of the Shrew*" in which the title itself reflects the crucial intention of torturing the women, maiming the woman or barbarously tame them to follow the masculine norms in their society etc help us to judge his masculine attitude who tends to teach such norms to the women of his society. The cross dressing techniques and the enactment of female characters by the male actors in Shakespearean stage bring the identity crisis. Creating disguise and illusion as a central theme in the play, Shakespeare seems to prove the male-dependent identity of the woman that "women are because of men." To be proud of a woman as a part of nature is mere illusion because they are "disguised man." Their brain, their soul, their entire life are guided and gifted by the males. They are mere skin, commodities or figure to be used and abused by the men. Such a hegemonic masculine concepts or attitudes have been embedded in Shakespeare's writings.

In the 'Induction' of *The Taming of the Shrew*, male character, Page is cross-dressed as a Lady (wife) of Sly, disguised to create illusion in Sly's mind. Page as a woman is well instructed to be a submissive wife of Sly before he appears in front of Sly. The disguised Page in the mask of woman or role of wife intends to give the lesson or a message of males' (husbands) intentions to the women in the society regarding their roles and duties which is shameless illustration of hegemonic masculinity inherent in Shakespeare's plays.

Masculinity is inherent in most of Shakespeare's plays. The brutal power exercise due to the hegemonic masculinity in the plays '*Macbeth*, *Othello*, the embodiment of masculinity or the creation of heterosexuality by the use of 'cross-dressing' elements in the plays '*Two Gentlemen Of Verona*' (Julia disguises in male

clothes to search Proteus), '*Cymbeline*' (Imogen disguises in male clothes to search Posthumus), '*Merchant Of Venice*' (Portia wears male clothes to be a male lawyer, Nerissa wears male clothes to be an assistant to Portia), '*Twelfth-Night*, (Viola wears a boy's clothes to be a servant of Sisero), '*As You Like It*' (Rosalind disguises in boy's clothes and becomes Genivade in search of Orlando) etc, help us to argue that Shakespeare intentionally promotes the masculinity in his drama. Change of clothing in most of Shakespeare's plays suggests the masculine social structure in his era.

Imogen, Rosalind and Viola all of them come up with the idea of disguising themselves as men in response to situations that are potentially life threatening. Portia disguises herself as a young man to get opportunity to be a solicitor in the court. Julia disguises herself in the fear of identification. As Will Fisher reminds us that "in early modern English culture, clothing was often seen as integral to a person's identity" (20.), all these young female characters want to change their identity as they believe that identity can be pursued only by changing themselves into men. Wearing the men's clothes makes them feel "Macho man," and the fear of exploitation, abuse and harassment also will be lost. Portia has to be a 'disguised man' to get opportunity in the court which suggests that women are crucially marginalized, valued nothing more than an empty vessel, no matter, how intellectual they are.

As Stephen Guy Bray writes in *Shakespeare and The Invention of the Heterosexual*, "Heterosexuality is clearly culture rather than nature, and it takes a great deal of work." (5.), all these young girls want to be heterosexual culturally to exist in the masculine world. So, they decide to change their clothes as men which helps them to escape from the possible danger.

In *Winter's Tale*, king Leontus mercilessly orders Antigonus to throw his infant daughter in the sea when Paulina, servant, brings her in front of him thinking that the king's love and compassion upon imprisoned queen Hermian will be restored. Whereas, when he hears the death of his son Mamilius, he gets in panic. Hence, the king's son is a masculine figure, so he repents upon his lost, but infant daughter is a 'female,' so, she is meaningless to the king. Hence, Shakespeare artistically imparts the consciousness of masculinity embedded in the Elizabethan society to his common audiences creating such agents of masculine world in his plays, which helps us to evaluate him as one of the preachers of hegemonic masculinity.

The use of blank verse in iambic pentameter, extended metaphors and conceits in poetry, rhetorical languages in the dialogue of characters are the styles often adopted by Shakespeare in his works of art. Shakespeare's plays are also notable for their use of soliloquies, in which a character makes a speech to him or herself so that the audience can understand the character's inner motivation and conflict.

The Taming of the Shrew is an early comedy written in the conventional style, and the only five Act "play within a play" of Shakespeare with the use of framing device 'Induction'. It is comedy that mocks at the women's behavior and attitudes towards their husbands in Elizabethan English society and seeks to establish the masculine ideals, often through farce. Farce is a type of comedy that relies on exaggeration, horseplay, and unrealistic or improbable situations to provoke laughter. But, the celebrated poet and critic W.H. Auden in his lecture on Shakespeare on November 20th, 1946, blamed this play as a 'complete failure'. He said, "Shakespeare links the farce to "a serious issue- that of the battle of sexes,

class, problems of marriage”(63).

Shakespeare based many of his plays on the work of other playwrights and recycled older stories and historical material. The plays based on already popular stories have been seen as more likely to draw large crowds.

Like all of Shakespeare’s other plays, *The Taming of the Shrew* can be traced to a variety of sources. Unlike most other plays, specific texts are difficult to pinpoint. Many researchers believe that the Primary plot, the story of Katherine and Petruchio, is rooted out from the folk tales and songs common in Shakespeare’s time. It is believed that, during the Renaissance, the controversy over women took various forms, sometimes debating their basic nature, their legal and moral rights, their clothing and their behavior. In the *Taming Of The Shrew*, the debate centres on appropriate and inappropriate behavior particularly within the confine of marriage wherein the husband is traditionally viewed as the ultimate authority figure.

“A Merry Jest Of a Shrew and Curt wife Lapped in Morell’s Skin, for Her Good Behavior” is a popular and fairly lengthy ballad composed around 1550, which informs about the appropriate treatment for unruly women in Renaissance England. And many researchers claim this ballad to be the main influencing source for the *The Taming Of The Shrew*’s primary plot.

According to the folklore, in A Merry Jest, two sisters figure prominently, the younger of which is favoured by the girl’s father and sought after by gentlemen while the older sister is shrewish and headstrong. The older sister’s husband beats her and then drags her putting salt and hot chilies oh her body by a horse named Morel until she repents and obeys her husband. The similar plot is constructed in the story of Katherine and Petruchio by Shakespeare in *The Taming Of The Shrew*.

The Bianca subplot, is believed to be rooted from George Gascoigne’s

Supposes (1566, 1573) a translation of Aristo's *Suppositi* (1509).

The action in the induction of *The Taming Of The Shrew* takes place in the English countryside, first on a heath in front of an alehouse and then in a bedroom in the house of a lord. The action in the five-act play takes place in various locations in Padua, Italy, and at a house in the nearby countryside. The five-act play set in Italy is performed in English countryside to amuse the disguised Lord or in a sense, to teach Sly, a drunkard tinker often irritated by his wife, the way of taming the wife, which suggests that the English men like Sly are needed to be trained to tame the wife. It seems that the five act play 'within the play' related to the Italian social construction is included in the 'Induction' related to the English countryside so as to teach the English husbands the methods of taming the shrew wife. Hence, Shakespeare's motive seems to impart the wife taming techniques to his English audiences. Shakespeare can be interpreted as a misogynist in this regard.

Shakespeare includes the multiple plots in *The Taming Of The Shrew* having the framing device 'Induction' in which a drunkard tinker Christopher Sly's event is dramatized. In the induction, drunkard Sly comes out staggering from the alehouse and falls on the road. A Lord returning from a hunt finds him sleeping there. Deciding to play a trick on him, the Lord directs his servants to carry Sly to the best bedroom in his home, dress him in finery, and smear him with perfumes. When Sly awakens, the servants are instructed to pretend that he (Sly) is a great lord with a beautiful lady (servant page) who has just come to his senses after 15 years of insanity. Sly awakens, and the Lord sends a traveling acting troupe to perform a play called *The Taming of the Shrew* to amuse the new Lord Sly.

The action of the five act play 'the play within the induction' relates to the wooing and wedding of the two daughters of a wealthy landlord Baptista Minola of

Padua with the young prosperous suitors of Verona and others. Baptista's eldest daughter Katherine is so-called temperamental, strong-willed having sharp tongue with which she can carve men into insignificance due to that she is shrew and neglected by the suitors to marry whereas the younger one, Bianca is modest but somewhat spoiled who has many suitors.

Lucentio, son of a wealthy landlord arrives at Padua for University study but knowing that Hortensio is wooing to beautiful Bianca, younger daughter of a wealthy Landlord, but rejected by her father until his elder daughter Katherine is married, he(Lucentio) plans to woo Bianca with the help of his servant Tranio. Hortensio finds Petruchio, a boisterous and domineering gentleman of Verona who wants to marry a rich wife with a heavy dowry at any cost, no matter whoever she is, an old spinster, shrew. Hortensio leads him to Kate expecting that Petruchio marries to Kate and then Bianca will be open to accept his proposal. Lucentio and Hortensio disguise themselves as the music instructor of Bianca to approach her for making love. The two would be lovers of Bianca engage in furious battle of wits to woo her.

Petruchio admires exaggerating the beauty and wits of Katherine that seems a sarcastic mockery to Katherine and therefore she gets angry with Petruchio. Katherine hates Petruchio and rejects his wedding proposal but in the absence of Katherine, Petruchio informs Baptista that Katherine has heartily accepted his proposal and agreed to marry on coming Sunday. Petruchio then bargains for the amount of dowry with Baptista if he marries to Katherine. It seems like a dealing of selling and purchasing of a young girl in Elizabethan England. Without consent of Katherine, Petruchio and Baptista announces the wedding date of Katherine on the next week, Sunday. Katherine silently accepts her father's announcement as if she is a captive bird in her father's cage, a burden for him.

As soon as Baptista knows that Katherine will be married, he turns to Bianca's suitors, asking which of them could provide a richest dowry to Baptista. As the bargaining for Bianca proceeds, Lucentio reveals his love to Bianca and Bianca immediately accepts the offer since she likes him too.

Petruchio behaves strangely since the wedding day. He comes to receive his bride wearing dirty and torn trousers like a clown insulting Kate and her guests. He behaves like a tyrant since then. He refuses to let Katherine stay in the wedding feast even for few minutes and does not help Katherine when she falls into the mud from the weak, old horse given to her on the way to Petruchio's home during marriage procession. He beats and berates his servants in front of new bride Katherine to frighten her, and crucially restricts his wife Katherine for food and sleep for the whole night. He reveals his plans to starve Katherine into submission. He insults to haberdasher and tailor too. He rejects Katherine's appeal for the meat, meal, cap and cloth one after another. His cruel heart doesn't melt out mercy and compassion for his wife's shedding tears.

On the way to Padua, he compels Katherine to believe the 'Sun' as a 'shining moon', and to Lucentio's old father as a 'budding young girl'. She is compelled to embrace an old man thinking as a young lady upon the order of Petruchio, else she will not be taken to Padua. By the means of such myriads mental torture, Petruchio compels her to follow his order and feels proud being a 'tamer of Katherine- a so called shrew woman'.

Bianca elopes with Lucentio while Katherine and Petruchio are back at Padua and Hortensio declares of marrying an old widow having a rich property. In the final scene, all newly weds gather at Lucentio's house. The men debate on the modesty of their wives and propose a wager to see which of their three wives –

Kate, Bianca and Widow, is more obedient to her husband. It was a kind of 'gambling of wife' in a sense. The wives of both Lucentio and Hortensio do not obey their husbands' summon. But Katherine immediately comes at Petruchio's order. The so-called shrew emerges as the most obedient wife of all. Then Katherine delivers a long speech regarding a wife's duty to her husband upon the order of Petruchio.

The motif of domestication is broadcasted in the play's title by the word "taming." A great part of the action consists of Petruchio's attempts to 'tame' Katherine. Katherine is considered as a wild animal like Petruchio's horse to be domesticated. Petruchio claims himself as a "tamer" of shrew Katherine. Pet: "For I am he am born to tame you, Kate, And bring you from a wild Kate to a Kate Conformable, as other households Kates." (248). It is naked evidence which advocates about the masculine realm and brutally dominates and ruptures the women's identity and status. It suggests that any woman like Katherine is wild by birth and needs to be tamed or acculturated by the males in their masculine culture. Petruchio strongly believes himself as an agent of masculine kingdom made to train such Shrew woman. The obedient, polite, dutiful household wives are culturally trained to make them more like human being by such agents of masculine society as boasted by Petruchio in this play.

Petruchio proceeds adopting different techniques of domesticating the wild animals in the process of taming his wife Katherine throughout the play and finally succeeds to address his masculine ideals, norms and values from the mouth of his wife Katherine in the mass. To establish such masculine ideals, how hegemonic he has been during the process of taming Kate, has been logically interpreted in this thesis.

1.2. Masculinity

Masculinity deals with manly character (manliness). The characteristics such as ‘virile , strong, brave, breadwinner, sexually aggressive, logical, decisive, self-reliance, dominating, proud and the notion that the boys don’t cry are often interpreted as manliness or masculinity. It suggests the power domination of some men over others, and the subordination of women to the men in society. Masculinity is associated more commonly with men than with boys in the sense that men are more powerful and mature to dominate others tactfully in the society. Masculinity celebrates the power and strength of any people, whether male or female, man or animal, that tend to dominate others, rule over others. Masculinity has no concern with the body or physique, but it appreciates power, strength, and intellectuality inherent in the body. Body not having such masculine traits is not handsome but a mere empty pitcher, passive like a ‘ball having no air’. And the man having such masculine traits plays significant role to perform the ‘masculinity’ in society. In this sense, masculinity is a collective performance of men’s power in society. An Australian critic and sociologist James W. Messerschmidt, in his “*The Underlying Concept Of Masculinity*” states:

Masculinity is not a fixed entity embedded in the body or personality traits of individuals. Masculinities are configurations of practice that are accomplished in social action and, therefore, can differ according to the gender relations in a particular social setting(15).

Similarly, another critic Mick Leach, in his “ *The Politics Of Masculinity: An Overview Of Contemporary Theory*” writes:

Masculinity is not ‘natural’. Unlike the biological state of

maleness, masculinity is a gender identity constructed socially, historically and politically. It is the cultural interpretation of maleness, learnt through participation in society and its institutions. The social and cultural character of masculinity is evidenced by cross-cultural variations in masculine styles, and by historical changes in the dominant definitions of manhood.(36)

Masculinity is culturally constructed strategy of patriarchal society or 'male road map' in which the development of human civilization or social transformation takes place. It is the network of power relationship associated with male norms and values of patriarchal society which systematically exploit and dominate the women. A prominent critic M. H. Abrams states:

Western civilization is pervasively patriarchal(ruled by father)-that is, it is male-centered and controlled, and is organized and conducted in such a way as to subordinate women to men in all cultural domains: familial, religious, political, economic, social, legal and artistic.(89)

Hence, the female nature such as modesty, politeness and emotion are the outcome of masculine rule of patriarchal society. Masculinity is culture made to explore the power for the establishment of ones identity in the society. Especially women are crucially victimized from the norms and ideals of masculinity. Like Darwin's theory of "survival of the fittest", those who have power to dominate others can exist in the society, else the weak and the women must learn to be 'submissive' to remain in the masculine world. In this regard, the critic M. H. Abrams Writes:

Women themselves are taught, in the process of being

socialized, to internalize the reigning patriarchal *ideology*(that is, the conscious and unconscious presuppositions about male superiority), and so are conditioned to derogate their own sex and to cooperate in their own subordination.(89)

Even in our daily process of nurturing the children, parents usually create the psychological impacts upon their daughters for their subordination to the patriarchy. Daughters are culturally and socially rule-bound, whereas no such norms and values affect to the sons in our society. Daughters are taught to sweep the floor, room, arrange the beds, cook and wash utensils. Parents awake them up earlier than sons in the morning. Sons are left watching T.V., playing and roaming around without any work. If the daughters deny sweeping, deny wearing skirt, frock instead of pant, they are fiercely rebuked saying “you’re a girl, your brother is a boy . Each daughter must know to cook, respect others, to be polite and submissive etc are the common suggestions of parents in patriarchal society like us. Such ‘role division’ or ‘gender division’ by the parents themselves help to formulate the bitter perception of masculinity – femininity in the society.

There are many such unfair behaviors adopted and supported by our parents to promote the hegemonic masculinity in our male chauvinistic society due to that many daughters, sisters and mothers are being mercilessly marginalized, severely exploited and barbarously strangled.

Sons are given parental property but daughters are sold taking the big dowry among some limited cultures, else put them in an ‘auction’ like push selling of goods offering attractive dowry to the groom in some culture. Even in *The Taming Of The Shrew*, ‘Bianca’ is sold taking big money by her father Baptista

Minola, and so-called 'shrew' daughter 'Katherine' is put in 'auction' and afterward 'given away' to Petruchio with heavy dowry as demanded by the groom. It is the crucial evidence of objectification of daughters and naked dance of masculinity in patriarchal society exhibited in Shakespeare's play.

If the sons engaged in service, the daughters in laws have to be kitchen slave, a baby sitter. If sons commit adultery, which will be proved as the sign of 'masculinity', if daughter does the same, then she is charged of adultery, prostitution and immediately ousted from the society. If son fights even with parents, that becomes 'masculinity', if daughters do the same, that becomes 'shrew'. In this all situations, the 'masculine Raj' has been constructed so as to dominate the women.

The concept of 'ladies first', the secured seat for women in employment, public services, bus service etc are the mere process of male chauvinism. Mostly the women are made much emotional, tender, compassionate and such emotional feelings of women is black-mailed by the males and take opportunity to convince them, share them consolation and appreciate them which becomes strong and longstanding means or weapons to weaken the women or to prove themselves(males) as superior to female, courageous, confident human to safeguard the women. This is a tricky way of establishing hegemonic masculinity in our society.

The concept of "possessiveness" to the 'wife' or even to the 'girl-friend' among men is dominant features of masculinity. In the present society, drinking, smoking, having gang fight among adolescents, college goers have been common and popular fashion just to show their masculinity.

Shakespeare also openly promotes the masculinity in the most of his plays. The critic Bruce R. Smith in his "*Shakespeare and Masculinity*", points out

five types of masculinity in Shakespeare's plays. According to Smith, Shakespeare creates 'the chivalrous knight' as a masculine figure in *Richard II*, the Herculean hero (Hector, Achilles), the humanist man of moderation (Brutus, *Hamlet*), the merchant prince (Petruccio, *The Taming Of The Shrew*) and the Saucy Jack (Lancelot Gobbo, *Autolysis*).

The hegemonic masculinity prevailed in the Elizabethan society has been crucially dramatized in Shakespeare's '*The Taming Of The Shrew*', where the male power exercise of main male character Petruccio in 'taming' process of Katherine, so-called shrewish wife, has been brutally demonstrated.

The Taming Of The Shrew satirizes the shrewdness of women or anti-male attitudes, behavior of wives in Elizabethan English society. Masculine society of Elizabethan England mocks at the protests of such brave woman like 'Katherine' who dares to argue with the young English suitors and husband.

The masculine attitude, behavior of Kate becomes 'Shrew' for male-chauvinistic society, which tends to match with the hegemonic masculine attitudes of Petruccio. So, Petruccio intends to struggle to unmask the 'maleness' of 'Kate' and make her a docile, weak, a cultured female, subordinate object, to rule over her conveniently. The challenge of brave Katherine is gradually subverted by the masculine strategy of Petruccio, which is artistically dramatized in this play.

Every action of *The Taming Of The Shrew* is guided by masculine ideals. Baptista as a father treats his daughter, Bianca and Katherine, like 'marionettes', expecting them always to do his bidding. It is he who decides whom Bianca will marry (the richest man), and it is he who orders Katherine's betrothal to Petruccio, a man she says she despises. Petruccio forces Katherine to acknowledge that he is always superior and right man, even when he says the 'sun is moon'. At

the end of the play, all of the husbands boast about what they apparently believe is an important quality of wife: “submissiveness”. These all attest the fact that the play entirely celebrates the hegemonic masculinity at all.

The use of animal imagery to compare Katherine and to tame Katherine as horse, falcon, ass, and comparison of Katherine with flowers and hazel nuts etc are the crucial elements of hegemonic masculinity embedded in the play “*The Taming Of The Shrew*”. Moreover, there are myriads of such masculine elements portrayed and promoted in this play which has curiously influenced me to proceed my research work entitled “The Hegemonic Masculinity in Shakespeare’s *The Taming Of The Shrew*”, which, as I believe, becomes a unique study among the literary research in Nepal.

As I have divided four chapters for my research writing, the first chapter has made an attempt to explore out brief background of playwright’s attitude about masculinity, sexuality, style and source of his writing which is, in my view, essentially connected to the significant issues interpreted and promoted in *The Taming Of The Shrew*. The brief introduction of the play and the general concept of masculinity as a theory has also been discussed in the same chapter.

The brief discussion of various gender theories including Connell’s concept of hegemonic masculinity has been included in the second chapter. The concept of hegemonic masculinity has been considered as the Key factor for the gender and identity formation, and the chief strategy of patriarchy to rule over others, to dominate others, which has been consciously applied in my research to interpret the play in chapter three. The chapter four has covered a short conclusion.

Chapter – II

Gender Theories

2.1. Hegemonic Masculinity

In gender studies, hegemonic masculinity refers to the idea that a culturally normative ideal of male behavior exists, which is calculated to guarantee the dominant position of some men over others and the subordination of women to men. According to the theory's proponent, some male norms such as aggressiveness, strength, ambition, autonomy, mastery, toughness in mind and body etc. are the essential characteristics to establish the hegemonic masculinity. The term 'hegemony' coined and emphasized by Italian Marxist Antonio Gramsci in 1930s, has been artistically applied by some popular social scientists to interpret the existing 'Masculine Raj' that tends to dominate the 'others' or the weak in society. Australian critic Mike Donaldson states:

Hegemony, a pivotal concept in Gramsci's Prison Notebooks and his most significant contribution to Marxist thinking, is about the winning and holding of power and the formation (and destruction) of social groups in that process. In this sense, it is importantly about the ways in which the ruling class establishes and maintains its domination. The ability to impose a definition of the situation, to set the terms in which events are understood and issues discussed, to formulate ideals and define morality is an essential part of this process. Hegemony involves persuasion of the greater part of the population, particularly through the media, and the organization of social institutions in ways that appear "natural," "ordinary:" "normal." The state, through punishment for non-conformity, is crucially involved in this negotiation and enforcement.(645)

Simply put, hegemony is a sociological term describing the process which keeps dominant groups in power by ensuring that subordinate groups support or at least accept “the way things are.” Thus, hegemonic masculinity is the socially dominant form of masculinity in a particular culture within a given historical period. In John Gray’s opinion “Hegemonic masculinity is a particular culture’s standards of ‘Real Manhood’ at a particular time in history.” The hegemonic masculinity is usually defined by physical strength and bravado, exclusive heterosexuality, suppression of emotions, economic independence, authority over women and other men, and intense interest in sexual “conquest.” Standards of masculinity vary from time to time, from culture to culture. However, masculinity always defines itself as different from and superior to femininity. For example, gay men, and househusbands exemplify “subordinate” masculinities in our cultures. They are not considered “real men”. Mike Donaldson writes:

Heterosexuality and homophobia are the bedrock of hegemonic masculinity and any understanding of its nature and meaning is predicated on the feminist insight that in general the relationship of men to women is oppressive. Indeed, the term "hegemonic masculinity" was invented and is used primarily to maintain this central focus in the critique of masculinity. A fundamental element of hegemonic masculinity is that women exist as potential sexual objects for men while men are negated as sexual objects for men. Women provide heterosexual men with sexual validation, and men compete with each other for this. This does not necessarily involve men being particularly nasty to individual women.(645)

Hegemonic masculinity, according to Connell, Lee, Cockburn, in their works

concerns the dread of and flight from women.

A culturally idealized form, it is both a personal and a collective project, and is the common sense about breadwinning and manhood. It is exclusive, anxiety-provoking, internally and hierarchically differentiated, brutal, and violent. It is pseudo-natural, tough, contradictory, crisis-prone, rich, and socially sustained. While centrally connected with the institutions of male dominance, not all men practise it, though most benefit from it. (qtd. in Donaldson, 646)

Bob Connell argues that both male and female can have masculine attitudes as well as feminine attitudes. Men and women both can practise masculinity as well as femininity equally. Even a woman can become more masculine than a man if she gets power, support or culture to dominate others and can practise hegemonic masculinity in her own way. Patricia Yanci Martin quotes about Bob Connell:

“Connell defines masculinity as a place in gender relations practices through which men and women engage that place, and the effects of those practices in bodily experience, personality and culture. Masculinity is an ongoing gender project, not a stable object of knowledge”(472).

According to Mike Donaldson, “Hegemonic masculinity is a question of how particular groups of men inhabit positions of power and wealth, and how they legitimate and reproduce the social relationships that generate their dominance.”(45). Thus, it suggests that the power relations of individuals in social hierarchy directly influence to formulate the hegemonic masculinity. It means that the masculinity itself is a collective approach of power hegemony in the society. An individual alone can do nothing to establish the masculinity. Behind the strength, legitimacy and sustainability of such hegemonic masculinity in the society, there is strong and

systematic power support, back up of underlying social or cultural phenomena. The critic R. W. Connell opines that hegemonic masculinity is constructed in relation to other subordinated masculinities as well as in relation to women. A patriarchal social order is based on the interplay of these different masculinities. The hegemonic masculinity is a social ascendancy achieved in a play of social forces that extends beyond contests of brute power into the organization of private life and cultural processes. Ascendancy achieved through violent threats is not hegemony. Ascendancy embedded in religious doctrine and practice, mass media content, wage structures, the design of housing, taxation policies etc are hegemony.

2.2. Masculinity and Femininity:

The social scientists or the proponents of the masculinity theory often argue that ‘maleness and masculinity’ is not the same thing. We commonly recognize a distinction between facts of biology and masculine identity. Simply being an adult male is not enough; one must in addition be a man, which means more than simply having a male body. Being a man in the fullest sense is a matter of the will, a choice to live in a certain way. A male can be praised for acting like a man, or blamed for not being manly. According to the prominent critic M.H. Abrams, “The masculinity in our society has come to be widely identified as active, dominating, adventurous, rational, and creative.” (89)

Psychology and anthropology support the popular distinction between sex and gender. Sex is what the body is, that is, male or female. Gender is everything that is not limited to the body. It is a complex of behavior, mental qualities and personality characteristics-everything we mean when we say that someone is masculine, a real man. Gender sometimes refers specifically to sexual behaviour, that is, masculinity can mean the male desire for heterosexual intercourse. In a nutshell sex is biological

and gender is sociological.

Masculinity is constructed in opposition to femininity as well as marginalized and subordinated masculinities. M. Kimmel argues that:

“We come to know what it means to be a man in our culture by setting our definitions in oppositions to a set of ‘others’-racial minorities, sexual minorities, and above all, women. These groups become the ‘others’, the screens against which traditional conceptions of manhood are developed.”(84)

Similarly, Jackson claimed that heterosexual desire is based on “gender difference, on the sexual ‘otherness’ of the desired object” (27). It means that masculinity is heterosexual or vice versa. Heterosexuality is the expression of male dominance and power hegemony. The prominent critic Herek asserted:

“Heterosexual masculinity is ‘not feminine, not being compliant, dependent, or submissive, not being effeminate(a sissy) in physical appearance or mannerisms; not having relationships with men that are sexual or overly intimate; and not failing in sexual relationships with women’”(73).

Bob Connell, the masculinity theorist points out that the dominant form of masculinities is a heterosexual masculinity. In an interview taken by Michael Flood of Canberra Radio station 2xx, Bob Connell addressed:

"The immediate thing I would say is that there’s almost no reason to believe that any of the traits, any of the characteristics, we think of as masculine are programmed in by biology. They are basically social and the simplest demonstration of that is by looking at the way men are supposed to be and the way men act in different cultures. There is, in fact, an enormous variety of masculinities in different cultures and

at different periods of history, which would be impossible if men are genetically programmed in any kind of strong way to behave in particular ways."(qtd.in. Michael,6).

It suggests us about the existence of multiple masculinities or the plurality of masculinity culturally constructed for the male domination in the global arena. The sociologists Levant, Ronald F and Richmond state:

“Masculinity ideology can be defined as an individual’s internalization of cultural belief systems and attitudes towards masculinity and men’s roles. It informs expectations for boys and men to conform to certain socially sanctioned masculine behaviours and to avoid certain prescribed behavior”(9).

A similar analysis reveals the ideological role of conventional masculinity in sustaining the sexual oppression of women. To the extent that masculinity is defined by sexism, the objectification of women, misogyny, homophobia, aggression and the suppression of emotion it maintains and renders acceptable patterns of sexual and domestic violence against women. The sociologist Talcott Parsons asserted, “Masculinity as a socially institutionalized role, learnt through the family, and as having certain functions within that context.”(qtd.in Mick Leach, 8). The level of masculinity whether it is hegemonic, non-hegemonic or subordinated masculinity, depends upon the way an individual is socialized in the family. As Talcott Parsons indicates that the family is a school in which masculine norms and values are taught. Thus, masculinity is not natural but cultural phenomena which tend to change with the motion of time.

It is assumed that men are supposed to act ‘masculine’, while women present themselves in a ‘feminine manner. R. W. Connell, the prominent critic, opines that

“Traditionally 'masculinity' is defined as being a breadwinner, strong, protective, assertive, not emotionally expressive and intellectually rational, meaning they are good at electronics and hard disciplines, such as mathematics, engineering etc. While 'femininity' was defined to be someone who was soft, understanding, forgiving, caring, supportive, patient, passive, nurturing, useless at mechanical and electronic work and intellectually limited, hence they are emotionally expressive and talkative who enjoy soft disciplines like nursing and English literature.”(4)

Femininity is born out of masculinity. It is essentially constructed or 'performed' through a process of social construction. Femininity is opposite of masculinity; and patriarchy creates femininity while performing the masculinity in the society. In the absence of femininity, the masculinity has to face crisis and becomes meaningless. So, femininity provides the platform for the performance of masculinity. In a sense, femininity is created by the patriarchy or masculinity in the society and masculinity survives due to femininity indirectly.

Femininity is a gendered term often refers to womanliness or to qualities and behaviours ideally associated with or especially appropriate to women and girls. Distinct from a biological femaleness, femininity principally refers to secondary sex characteristics, attitudes and behaviours generally suited to women. Such feminine attributes include submissiveness, gentleness, patience, kindness, emotional, passive, talkative etc. The individual having such similar traits either boy or girl is said to be feminine. The subordinated or marginalized individuals fall under this category.

The modern critics argue that even women having masculine attributes, works, courage are culturally masculine figure, whereas the effeminate are non-masculine. In a magazine '*Women's Weekly*, 2007, aiming at the female's masculine behaviours quoted a woman's opinion that:

“My husband is a stay home father while I go to work. Although it was both of our decision to live our lives this way, I feel like I’m the man in the family and he’s the wife that does all the house wife chores including looking after the kids, so he’s got the easy life meanwhile I have to work to pay the bills and put bread on the table” (15).

In this regard, femininity and masculinity are not innate but are based upon social and cultural conditions. Femininity and masculinity are rooted in the social settings. The development of gender consciousness from the early childhood in the family, among peers in society strongly influences to shape one’s tendency in masculinity or femininity. According to Connell:

“Psychoanalysis informs us that masculinity and femininity are constructed in the process of child development and that emotions, sexual feelings and identity shape the relationship among people and vice versa, which constitute one facet of gender relations”(15).

2.3. Feminism:

Feminism is the belief that women have equal political, social, sexual, intellectual and economic rights to men. It involves various feminists movement, theories concerned with issues of gender difference, that advocate equality for women, and that campaign for women’s rights and interests. Feminist theory aims to understand the nature of inequality and focuses on gender politics, power relations and sexuality.

Feminism, in a sense, represents the most significant revolutions for the liberation of women from the crucial domination of patriarchal norms which usually tends to relegate the women to a secondary position. Feminism is concerned with the marginalization of all women. Feminist critics attempt to point out the patriarchal

domination and commodification of female body. Feminists believe that gender is a cultural construct and a woman is always dominated by cultural consciousness. Since cradle days of human civilization to this modern era, women have been politically marginalized, economically bankrupt, culturally paralyzed and socially exploited in the global level. Even the Greek scientist and philosopher Aristotle '*In Generation Of Animals*' included his most negative opinion of women: "Females are weaker and colder in their nature, and we should look upon the female state as being as it were a deformity though one which occurs in the ordinary course of nature."(77) Aristotle placed the men's role in the top rank in the process of formulation of generation and argued that the women as the 'matter.' He states: "The soul is a masculine character...the woman is material which passively assumes any form impressed upon it."(116) M.H. Abrams also states that:

"From the Hebrew Bible and Greek philosophic writings to the present, the female tends to be defined by negative reference to the male as the human norms, hence as an Other, or kind of non-man, by her lack of the identifying male organ, of male powers, and of the male character traits that are presumed, in the patriarchal view, to have achieved the most important scientific and technical inventions and the major works of civilization and culture."(89)

Actually, all social phenomena and cultural constructions are the web of male hegemony where the women are crucially captivated, bitterly exploited, mercilessly tamed and maimed. The feminists believe that the entire cultural spectrum is dominated by a patriarchal value. The woman is made to be subjugated by male. Mary woolstone craft in her "A vindication of the rights of woman", opines that the gender role and educational system is constructed in society in such a way to form certain beliefs or culture, which makes hierarchy between male and female. Social

practices and ideology form female subjectivity. Females are usually ridiculed and mocked because of their revolt against established norms and values. Their identity, existence and status are erased and given a false, mocking identity by the male centered society, such as 'Katherine' in *The Taming Of The Shrew* is identified as 'Shrew' among the patriarchal society where she struggles for existence.

The feminists advocate the equal rights of male and female, the equal respect and significance of male and female in the society. The feminist critics question about injustice, exploitation, domination and commodification of the women represented in any literary text. To unearth the misogynistic mist or male chauvinistic illusion inherent in the literary text or in the mind of any reader is the chief job of the feminist critics. They excavate the hidden reality inscribed in the text pertaining to the male hegemony for maiming the women. They explore out the tormented feelings and experience, suppressed desire and ambition of the women echoed in the text. The feminist criticism aims at bringing out the gender consciousness so as to balance the socio-cultural harmony between the women and men. The feminist critics intend to subvert the patriarchal hegemony of male-oriented society portrayed in any literary genre.

The literature of all time and zone has been influenced by the socio-cultural structure of the same era. Throughout the history, subjection to countless assortments of atrocities has been the common plight of many women. The parade of horrors has been virtually endless. The killing of female foetus, enforced prostitution, tormenting women, accusing of witchcraft, wife battering, child marriage, the exploitation of young girls as pornographic models, rape, girl-trafficking, restriction upon the choice of husband, dowry system, objectifying women as 'chattel', baby production tool, sex toy etc. are the dreadful maiming of

the women due to the male chauvinism since history to today's society too. The women are not the private property of men. The beauty, peace and harmony survive in the world only if women are equally respected.

The perception of women as the man's rightful "possession" to be used and abused as he sees fit is a dominant assumption of the longstanding mentality of male supremacy. A common expression of female objectification is the widespread practice of regarding women as equivalent to merchandise for disposal in the market place. The reduction of women to the category of expendable goods to be sold, exchanged, or auctioned off according to cost benefit mentality constituted an underpinning for the establishment and maintenance of two oppressive institutions: arranged marriage and enslavement of females.

Throughout much of history, women have had little or no say in the formation of marital unions, but were considered merely "merchandise", bought and sold by male consumers. Marriage for the wife meant reduction to the status of "chattel property" for transferal from one patriarch (father) to another patriarch (husband). In the medieval household, women served as "commodities" whose value depended upon how much honor, wealth, and influence their acquisition would bestow on the feudal lord.

Some cultures deemed women to be of such meager worth that they were virtually given away without any financial strings attached. The Hindu Shastras, for example, viewed a daughter "merely as an object to be 'given away' and that as soon as possible". She is declared by them (by father or brothers) to be marriageable, even in her infancy, to a person of any age, and of course without her own choice. The similar victim is "Katherine" in *The Taming Of The Shrew*.

The towering feminist critic Simon de Beavoir, in her famous essay, "*The Second Sex*", says "woman has always been man's dependent, if not his slave.../"

. . . this has always been a man's world. . . . One is not born, but rather becomes, a woman. . . . liberation is possible for woman only outside marriage, while single.

Social constructivists deny that there are any essential differences between male and female bodies or psychologies that explain women's position in the family. Social constructivists have explored the ways in which culture and society have shaped even the most ostensibly natural differences between men and women. They argue that many of the differences between men and women alleged to be the source of gender inequality should instead be viewed as the outcome of that inequality. For example, they claim that we cannot understand sex-based differentials of height and physical strength without considering the influence of diet, division of labor, and physical training. Feminist historians and anthropologists have sought to demonstrate the significant roles that culture, religion and social class have played in shaping women's lives (Joan Scott: 1988).

William Brennan, in his "*Female objects of Semantic Dehumanization, and Violence*," writes, "During the middle ages, women could be flogged through the city streets of many European countries. According to the mores prevalent in late thirteenth century France, "provided he neither kills nor maims her, it is legal for a man to beat his wife when she wrongs him." Fifteenth century England, the so-called "Age of Chivalry" when knights in shining armour provided damsels in distress with the utmost protection and respect-was also an era in which a popular manual imported from France, "The Knight of La Tour Landry," furnished a highly un-chivalrous prescription for dealing with scolding wives. "He smote her with his fist down to the earth. And then with his foot, he struck her in the visage and broke her nose, and all her life after she had her nose crooked that she might not for shame show her visage it was so foul blemished."

Such tormenting reality becomes the perpetual culture for the domination and exploitation of the women in the male-centered society. If a woman commits adultery, she is boycotted, divorced, kicked out, her hair is shaved off but if a husband commits the several such crimes repeatedly, he is considered to be a hero, an evidence of justifying his “manhood” by the male oriented society. In this regard, the world’s society is autocratic, blood sucking parasite for the women, full of demons, too much unfair to women.

Chapter – III

Textual Analysis

3.1. Embodiment of Masculinities in the Play

The dominant masculinity is culturally constructed in opposition to femininity by emphasizing characteristics such as aggression, competition, achievement, toughness, violence and success which are regarded as the ideas of manhood. Such masculine ideals, norms and values are inculcated in the mind of sons and safeguarded by the strength of patriarchy in the men's society. Man always seeks to establish his identity as strong and powerful in every respect. Men believe themselves as physically and mentally strong, rational, courageous, breadwinner, active agent for the creation of generation, protector and promoter of every living beings and the entire nature. They valorize their status and existence. But they marginalize to others especially to the women in every situation. Men want to lead the society establishing the masculine ideals in which the presence of the women become the mere 'gap' fulfilling, an amusing instrument for the men. Due to such concept of men in society the conflict between man and woman emerges which focuses either to subvert the masculine hierarchy forever or to promote the 'masculine raj'.

The play's title *The Taming Of The Shrew* itself represents the concept of hegemonic masculinity in which the title suggests to tame the shrew. Hence, the 'shrew' refers to a sharp tongued, quick tampered and rebellious girl 'Katherine'. The dominance masculine voice is echoed in the play's title which generally informs us about the poor status of women determined by males of society. Males of the society establish the masculinity or rule over others, subordinated kinds like women in society by domesticating, objectifying them, by performing cruelty, dominance and patriarchal hegemony. The similar situations have been perfectly dramatized in

The Taming Of The Shrew and the fundamental elements or characteristics which helps to promote the masculinity in the play have been discussed in the following different issues.

3.2. Patriarchal Hegemony and The Weak Position Of Women

The perceptions of males towards the female, since history, seem to be crucial enough for victimization, domination and vandalizing of the status, existence and identity of the women in society. In the role playing of the women and the identity formation, the patriarchal norms and values and masculine ideals become significant strategy or the roadmap in which the entire civilization and the social formation rely on.

The Taming Of The Shrew portrays the English society of the late 16th century that was very patriarchal and male dominated, because of this women had a submissive role in society. The then society had a very traditional view that men should dominate women and that women should submit to male authority. Therefore men valued and expected women to be beautiful, submissive and obedient. A woman would be seen as 'shrewish' and Petruchio, an agent of masculine society boasts on his masculinity saying: "I am he am born to tame you Kate, and bring you from a wild Kate to a Kate conformable as other household Kates."(248).

The patriarchy always dominates and exploits the women in the society assigning the restrictions, limited duties and role playing for women to amuse their husbands. Since the childhood of a girl, she should adopt the patriarchal ideals to be fit in that society; else she will be blamed to be a 'shrew'. The males' perceptions or desires regarding the women's duty and behaviour have been clearly displayed in the Induction of *The Taming Of The Shrew*.

With soft low tongue, and lowly courtesy;

And say, "what is't your honour will command,
 Wherein your Lady, and your humble wife,
 May show her duty, and make known her love?"
 And then, with kind embracement, tempting kisses,
 And with declining head into his bosom;
 Bid him shed tears, as being overjoy'd
 To see her noble Lord restor'd to health;
 Who, for this seven years, hath esteemed him
 No better than a poor and loathsome beggar.
 And if the boy have not a woman's gioft;
 To rain a shower of commanded tears.(240)

Hence, the Lord has just finished giving instructions to serving man, to tell a Page, how to act like a woman and Christopher Sly's wife. This vividly portrays the Lord's view on how woman should behave with their husbands. According to the Lord, women should be courteous, humble, loyal and obedient. He also believes that they are emotional. Crying is woman's gift.

In a sense, patriarchy itself is a well accepted power or widely authorized norms, rules and laws which can create the identity of an individual or can modify the identity as well. The Induction suggests that identity, class and gender can be transformed by the power or patriarchy. In the Induction, the identity of Christopher is transformed into a Lord, which is determined by the real Lord who possesses power. Similarly, the Page, male servant of the Lord is disguised to be the Lady (wife) of Sly (as Lord). Hence, the identity, duty and the role playing of the weak males have been determined by the masculine power exercise of the Lord. It suggests that masculinity is the power hegemony of strong men over other subordinated men and women. The play is an instrument of patriarchal oppression.

Karen Newman states:

The Taming Of The Shrew both demonstrated and helped produce the patriarchal social formation that characterized Elizabethan England, but representation gives us a perspective on that system that subverts its status as natural. The theatrically constructed frame in which Sly exercise patriarchal power and the dream in which Kate is tamed undermine the seemingly eternal nature of those structures by calling attention to the constructed character of the representation rather than veiling it through mimesis. . . .(42)

Women have no identity at all. Katherine is identified as 'shrew' - the false, negative image of a strong, rebellious girl. Another female character 'widow' has no name. There are no mothers or even mention of mothers throughout the play. Almost all characters are guided by their fathers. The mutual love, sharing of feelings and memories are common in between father and sons. But none talks about their mothers though mother's role is significant in the socialization of children. The sons reared by the father usually may lack the social, harmonious feelings, love and pity. Such people may be rude, wild and aggressive. Even in the case of Baptista's complex relationship with daughters Katherine and Bianca is due to the absence of mother. The mother can well understand the problems of her children, especially daughters'. But Baptista crucially exercises patriarchal hegemony to dominate and oppress his daughters. Instead of imparting higher degree education to his daughters, Baptista shows his anxiety about the marriage of his eldest daughter Katherine whom he himself calls 'shrew'. Baptista, being a father of two young daughters openly supports the patriarchal norms and brutally exercises in his own family. He announces an attractive big dowry for the gentlemen who want to marry his

daughters Katherine. It is direct business dealing of girl like a girl-trafficking keeping her in an open 'public auction'. Isn't it a devil's bloodsucking to a woman? It is also a strong evidence of a patriarchal hegemony in which women are, in the name of marriage, transformed into commodity, that can be easily bought and negotiated with. In the patriarchal society, the business of marriage is basically all handled by the men, specially fathers. As such, Baptista Minola handles the marriage dealing of his daughters in the play. It suggest that marriage is not a private affair in such patriarchal social construction. If marriage is not a private affair, there is brutal exploitation or hegemony in the life of young women. Their personal human rights, happiness and freedom, choices and desires, opportunity and competence are severely ruptured by masculine authority in such situation. Women have to sacrifice their 'will' in such marriage handled by their fathers.

Baptista Minola, being a wealthy landlord, worries about the suitors for his daughters. So, he offers an attractive dowry for the suitors of Katherine, the eldest daughter. But he favours Bianca, the younger daughter because Bianca is submissive, polite to the men(patriarchy) whereas Katherine is rebellious, aggressive who can resist the oppression of males immediately if she does not like. Due to such rebellious attitudes of Katherine, she is hated by the men as well as her father Baptista. It makes clear that Baptista as father promotes patriarchy to dominate the daughters. In a sense, he buys Petruchio as a husband for Katherine offering him a heavy dowry and in another hand, he sells Bianca to Lucentio taking big dowry. His daughters' marriage becomes the negotiations of 'buying and selling' affairs of women within patriarchal social norms. Baptista becomes authoritarian father who deals with the business of his daughters' sensitivity or emotionality. He does not care about the 'will' of his daughters. He does not concentrate on the risk and complication that may befall in the life of his daughters after marriage. In spite of

Katherine's denial, Baptista blindly decides to arrange the wedding of Katherine with a cruel Petruchio. Katherine: "To wish me wed to one half lunatic; a mad-cap ruffian, and a swearing Jack."(248)

Men in patriarchy favours only to the submissive girl and they want such women to worship the men, to obey or to be their puppet. If any such women try to protest, they will be weakened from all sides. Due to the strong unity in the concepts of patriarchal norms and values among the men, women are always marginalized, used and abused. Due to the lack of mutual understanding and cooperation among the women, due to their jealousy and stupidity, they are more easily victimized by the patriarchy. In the play, the two sisters' relationship is not intimate; they seem to be opponent, competitor for the marriage. Because of Baptista's favour to younger daughter Bianca, as well as Bianca's much submissive tendency towards the men, Katherine burns with jealousy and quarrels with Bianca as well as her father. Katherine bursts in anger and says:

What ! will you not suffer me? Nay, now I see,
 she is your treasure, she must have a husband;
 I must dance bare-foot on her wedding day,
 And, for your love to her, leads apes in hell.
 Talk not to me: I will go sit and weep,
 Till I can find occasion of revenge.(246)

Women are usually interiorized in patriarchal society. Men play with their emotions and feelings. They are easily black-mailed by the men's strategy. Men's strategy to rule over women always helps to create conflict among the women themselves so as to make the weak position of women in society. According to such strategy or policy, they make the differences in the attitude, status, identity of the women. In the play,

almost all characters most often comments on Katherine's negative aspects whereas they frequently appreciate Bianca's beauty, fairness and modesty. It is the key strategy of masculine rule in society. Hortensio at the first meeting with Katherine comments: "mates, maid ! how mean you that? No mates for you, unless you were of gentler, milder mould,...from all such devils, good lord, deliver us !"(242) Grumio also suggests his master Petruchio commenting negatively to Katherine . . . will you woo this "wild cat"? (245)

But everyone prays for Bianca and compete to woo her disguising themselves. It means, all the men want to have the women who follow the men's instructions. The desire of modest and the fair women proves that all the men always want to make weak position of women in the society so that they can rule them forever. Penny Gay thinks that

. . . the play has only been popular so long because it reinforces patriarchal prejudices. The play enacts the defeat of the threat of the woman's revolt...that the cruel treatment is the victim's good to enable her to become a compliant member of patriarchal society.(13)

Men want to make the women a puppet to be submissive, and for this any sort of torture, cruel treatment, domination and domestication may become appropriate for them. Therefore, Katherine has to suffer a lot to be transformed into submissive woman. She comments to petruchio "you mean to make a puppet of me?"(257). Even the fair Bianca in her later stage feels the domination of men and gradually begins to resist as truly Katherine commented on her wedding day to Petruchio:- "a woman may be made a fool, if she had not a spirit to resist."(253).

But the hegemonic nature of men compels to Bianca to speak, "Am I your bird?"(261) Bianca is almost treated as a bird of some young men during courtship

or wooing game. Due to her submissive nature, she is made puppet.

The force marriage of Katherine with tough, aggressive, an eccentric man Petruchio, the silent consent of people on the unfair treatment of Petruchio on the wedding day wearing worn out clothes that mocks at Katherine's desire to be bride, Petruchio's force not to attend in wedding feasts, the torture, psychological or mental stress given to Katherine in Petruchio's "Taming School"(256) since the first night of her wedding etc are the crucial process of establishing the masculinity within the patriarchal boundary. Due to the patriarchal strategy, the rebellious Katherine easily adopts the male norms and suggests others to follow the masculine ideals, to respect the masculinity.

Fie, fie ! unknit that threatening unkind brow,
 And dart not scornful glances from those eyes,
 To wound thy lord, thy king, thy governor:
 It blots thy beauty, as frosts do bite the meads,
 Confound thy fame, as whirlwinds shake fair buds, ...
 Thy husband is thy lord, thy life, thy keeper,
 Thy head, thy sovereign; one that cares for thee,
 And for thy maintenance; commits his body
 To painful labour, both by sea and land,
 To watch the night in storm, the day in cold. (263)

It informs us the victory of patriarchy and shameless defeat of the women's revolt against masculinity. Katherine's long speech seems to be 'masculine song' guided by her husband Petruchio. Critic Charles Marovitz says: "The haughty and independent creatures we encountered in the first scenes is now transformed into a tame and docile domesticated lackey."(22). If the husband is everything for a wife,

'lord, life, head, soul...according to Kate's speech, then what is a wife? Nothing? Katherine is completely brainwashed by the masculine hegemony. She is completely 'dead' in her speech. She is absent in the speech. She forgets her own existence and delivers the 'masculine manifesto' in her long speech. Petruchio as an agent seems to be successful to fill up the 'masculine values' in the brain of Katherine.

Ultimately, Katherine deceives herself and her kind (gender) ending the burning spirit of resistance and revolution against patriarchal hegemony which was begun by herself at the beginning. Kate's final speech promotes the patriarchal or masculine values and ideals in one sense; in another it also suggests women to be inferior to their husbands. Katherine herself erases the status of women in the society by delivering such a frustrated speech for the women. Even to a stupid mad woman also can think twice before delivering such speech. But to deliver as such from Katherine become doubtful whether Katherine is tamed or compelled to tell. Some critics blame that even the playwright's tendency towards masculinity whose supports goes to Petruchio's crucial treatment to Katherine, accordingly, the masculine speech has been made so as to teach the patriarchal ideology to the women of Elizabethan era. It suggest that males of patriarchal society always create such atmosphere in which the women have to internalize the masculine ideals, knowledge, concepts, feelings, norms and values, due to that the women are always dominated, exploited and back warded because they are socialized and guided by the masculine cultures.

3.3. Competition and Gambling

People perform or demonstrate their masculinities through various game playing, competitions and gambling. To compete in such game or gambling, one must have skills, power, strength and other essential qualities. Such attributes are often associated with macho man or masculine figure. People having handsome

body, handsome skills and knowledge, handsome strength are usually willing to compete with others to prove themselves more powerful, masculine or hero. In such case the looser may be dominated or subordinated by the winner.

In *The Taming Of The Shrew*, competition and gambling have been the means of achievement, success or domination of the rivals. Since the beginning, there is tough competition of wooing game to woo the fair and wealthy Bianca among potential gentlemen. They have to face some complicated challenges though some of them are handsome, wealthy and educated. The wedding of so-called shrew Katherine becomes the first challenge because until the shrew Katherine does not get a suitor to marry, the younger Bianca's marriage is not possible. Teaching music and Latin to fair Bianca becomes another challenge for them. To persuade Bianca for the love or to propose for marriage is also the challenge for them. Lucentio, Gremio, Hortensio and Tranio are the candidates who compete to woo the fair Bianca disguising them into different personalities. Their game of wooing Bianca begins when Baptista declares:

Gentlemen, importance me no further,

For how I firmly am resolv'd you know.

That is, not to bestow my youngest daughter,

Before I have a husband for the elder.

If either of you both love Katherina,(242)

None of them desires Katherine because of her sharp-tongued and rebellious nature. So, all of them immediately start searching a person who wants to marry Katherine. Their first challenge is solved when Hortensio brings his old friend Petruchio and convince him to marry Katherine in the temptation of heavy dowry. Thereafter, each of them tries to persuade Bianca. They claim themselves as suitors of Bianca.

HORTENSIO. Are you a suitor to the maid you talk of, yea, or no?

TRATINO. An if I be, sir, is it any offence?

GREMIO. That she's the choice love of Signior Gremio.

HORTENSIO. That she's the chosen of Signior Hortensio.

TRANIO. She may more suitors have, and me for one, fair Leda's
daughter had a thousand wooers; then, well one more may
fair Bianca have.

And so she shall. Lucentio shall make one. (245)

Hortensio and Lucentio disguise themselves as music teacher and Latin teacher for sweet Bianca in order to approach her so that they feel easy to woo her in their love. Finally Bianca is persuaded with Lucentio. Hortensio loses the game of wooing Bianca and marries a widow for heavy dowry.

Similarly the wager game played among three husbands Petruchio, Hortensio and Lucentio to prove the most obedient wife among their three wives signify the competition held among them so as to verify their masculinity. Each of them confidently believe and claim upon the obedience of their wives and become ready to bet for hundred crowns wager. Even Baptista supports to Lucentio, claiming Bianca as the most obedient wife. The match fixing of three husbands keeping big money upon the quality or modesty of their wives is, in a sense, playing gambling keeping their wives at risk. It not only informs us about their masculine nature to establish patriarchy or superiority but also a kind of gambling of wife; selling and purchasing of wife plotted by their husbands. Their wager game proceeds from Lucentio who sends his servant Biondello to summon mistress Bianca.

LUCENTIO. Go, Biondello, bid your mistress come to me.(after a
while, he returns alone)

BION. Sir, my mistress sends you word, that she is busy, and she

Cannot come...

HORTENSIO. Sirrah Biondello, go, and entreat my wife to come to me forthwith. (again Biondello returns alone)

BION. She says, you have some goodly jest in hand; she will not come: she bids you come to her.

PETRUCHIO. Sirrah Grumio, go to your mistress, say, I command her come to me,

BAPTISTA. Now, my holidame, here comes Katherina?

KATH. What is your will, sir that you send for me?

Petruchio wins the wager game proving his wife Katherine the most submissive or obedient wife among three. It is because of his cruel treatment to Katherine to obey him since his wedding. Katherine has been much tormented by Petruchio, so, she scares with his cruelty, the devil nature. Katherine comes not because she obeys or respect her husband Petruchio but because of the dreadful fear she has experienced. Katherina is tamed like Petruchio's loyal dog. All men including Baptista become surprise to see the transformed or tamed Kate and they appreciate to Petruchio's skill of taming the shrew to a docile Katherine. They enjoy in the success of taming a woman because they all are the agents of masculine society who always want to dominate the women. Hence, Petruchio establishes himself as a powerful masculine figure by taming the Katherine in his style. The wager game playing and wooing game or competition among gentlemen included in the play promote the masculinity concept of Shakespearean society.

3.4. Cruelty and Domination

Cruelty, domestic violence and dominance to the weak have been vividly represented in the entire play, including the Induction. Human cruelty, violence and

domination to others are the performance of masculinity to promote the patriarchal hegemony. Petruchio and Kate demonstrate their cruelty to others as well as to each other throughout the play. Katherine physically shows cruelty when she ties her sister's hands together, beating Hortesio over the head with Lute, striking Petruchio and beating a servant. But Petruchio takes a different approach, demonstrating cruelty through the psychological torture like humiliating Kate at their wedding, denying her things she truly finds appealing, depriving her from food, sleep etc.

The process of domination begins from the Induction where a Lord finds a drunkard Tinker Christopher Sly slept on the roadside and decides to play a trick taking Sly to the Lord's chamber, the Lord creates illusion to the Sly that Sly is a Lord woken from the long sleep. Sly having servants around and a beautiful wife (page-disguised) believe himself to be the Lord and immediately offer his wife for the bed. "T's much –servants leave me and her alone. Madam, undress you, and come now to bed." (241). Hence, Sly has been humorously made a puppet by the trick of Lord. It is domination of a poor Tinker by a Lord.

Katherine at the beginning appears a headstrong, angry girl and rebellious for the things which torture her. In a sense, she possesses masculine attributes and demonstrates cruelty accordingly. Katherine strikes her sister Bianca and ties her hands in the anger in jealousy of wooing the gentlemen because all gentlemen wish to marry her sister Bianca and hate Kate. It is a domination and the violence created by power upon the weak one. Katherine's cruelty is openly noticed in many other scenes such as her strikes on Petruchio during their first meeting and beating to Grumio when he teases her instead of giving food.

But the resistance and rebellious nature of Katherine is very soon transformed into a docile, domesticated housemaid due to the barbarous taming process of Petruchio after marriage. It seems that Petruchio has been made a strong agent of

masculine society to settle down the challenge of the women, especially Kate.

Petruchio begins his mistreatment or domination to Kate since their first meeting and clearly says;

Thou must be married to no man but me:

For I am he am born to tame you, Kate,

And bring you from a wild Kate to a Kate

Conformable, as other household Kates.(248)

Petruchio fearlessly claims of taming or domesticating Katherine considering that she is still “a wild cat”(245) in Gremio’s sense. Petruchio uses such words or languages to talk to Katherine that tends to dominate and humiliate to Katherine.

Critic Peter F. Heaney states: “Petruchio’s seizure of the means of communication is an act of terrorism; Petruchio’s monstrously inflated ego manifests itself in his first meeting with Katherine, the wit-bout in Act-II, in which Petruchio’s immediate assault, on a woman he has never met before, is itself a form of verbal rape.”

PET. Good morrow, Kate, for that’s your name, I hear.

KATH. They call me Katherine that do talk of me.

PET. 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 supper- dainty Kate,

For dainties are all Kates, and therefore, Kate,

Take this of me, kate of my consolations,

Hearing thy wildness 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.

. . . women are made to bear, and so are you. . . slow

wing'd turtle ! Shall a buzzard take thee? Come, come,

You wasp. . . with my tongue in your tail? (247-8)

Petruchio assaults Katherine with “Kate” no fewer than twenty eight times in this encounter. Some of the words he uses like “bonny Kate,” “dainty Kate,” “My tongue in your tail,” are associated with the sexual assaults to Katherine. Petruchio wants to dominate her verbally, psychologically by the use of such sexually offensive languages. Even though, the couple of Petruchio and Katherine seem to match as said by Baptista; “God send you joy, Petruchio ! ‘t is match.”(248) or Bianca’s comments; “That, being mad herself, she’s madly mated.” And Grumio’s opinion, “I warrant him, Petruchio is Kated.”(253), both of them are different in the sense that Petruchio is oppressor, the so-called “tamer” of masculine realm, and Katherine is a marginalized victim, captive woman within her father’s and husband’s fist. Katherine is highly dominated within her father’s society at first and within her husband’s taming school later on. Almost all people of her society including her own father and sister dominate her saying ‘Kate, a shrew, headstrong, a wild cat, wasp, Kate the Curst’ etc which psychologically torments her, gives her frustration due to that she becomes more irritated to all such people. Petruchio fixes the wedding day without consent of Katherine. Baptista agrees to give big dowry to Petruchio for marrying his daughter Katherine even in the rejection of Katherine too.

KATHERINE. To wish me wed to one half lunatic;

A mad-cap ruffian, and a swearing Jack;

PETRUCHIO. We have ‘greed so well together, that upon

Sunday is the wedding day.

KATHERINE. I’ll see thee hang’d on Sunday first.(248)

Baptista hears his daughter's unwillingness or denial of marrying Petruchio, but callously decides to agree with Petruchio for the wedding on next Sunday. Katherina is silenced by the situation created in the masculine realm. She silently resists but also prepares to bear the masculine hegemony in future.

Petruchio's famous process of taming his bride begins from the day of his wedding in a non-violent but still somewhat cruel fashion. Petruchio's late arrival wearing old ragged clothes on a weak, old horseback to take Katherina in their wedding day seems to humiliate or insult Katherine. Petruchio's eccentric instinct creates another stressful situation in Katherina's mind. When Petruchio denies staying for feast and becomes ready to move immediately, Katherine, being too much obedient, requests him to stay, "Now, if you love me, stay."(252). But Petruchio does not care her appeal. He moves giving his 'chattel' speech: "I will be master of what is my own."(253). It is his vindictive manner to dominate and insult his bride Katherina, which seems to be very savage, impractical, wild behaviour. On the journey to his house after the wedding, Katherine's horse falls in a muddy place with Katherine under it. Instead of helping Katherine, Petruchio beats his servant Grumio, leaving Kate laid in the mud under the horse. Hence, how cruel is Petruchio?

The more crucial domination and psychological violence begins at his home since the evening. Petruchio's method of taming Kate features depriving her of the things she has taken for granted and been given all of her life, and he sarcastically acts as if it is in her best interest. In the name of love, Petruchio refuses to let her eat under the pretense that she deserves better food than what is being given. He also disturbs her throughout the whole night making noise not to let her sleep. Petruchio brings the delicious meat, dishes but blaming that having low quality, he throws them all. As he says, Thus have I politically begun my reign, . . . his is a way to kill

a wife with kindness.(255)

By the sleep deprivation, starvation and mistreatment, Petruchio wants to make Katherine a submissive wife, but it is a monstrous behaviour which harms or devastates the physical as well as mental aspects of a woman. Although Petruchio never strikes Katherine, he uses other tactics to physically tame her and thus exert his superiority. The critic Emily Detmer sees this as a modern take on perpetuating male authority "...legitimizing domination as long as it is not physical,"(274).

Even slave of Petruchio also does not want to give her food when she requests because of intense hunger. Instead, servant Grumio mocks at her. It is an evidence of hegemonic masculinity promoted by Petruchio. While returning back to Padua, Petruchio gives much harassment to Katherine in order to comply: Petruchio: "It shall be seven, ere I go to horse, look, what I speak, or do, or think to do, you are still crossing it. –sirs let 't alone: I will not go to-day; and ere I do, it shall be what o'clock I say it is."(258).

Petruchio cancels their travel to Padua on that day only because Katherine crosses his words. On the next day too, Petruchio brings another issues of Sun and Moon as well as man / woman on the way to Padua. But this time, exhausted, hungry and frustrated Kate proceeds to agree with him in the hope of marching ahead that becomes her first submission to Petruchio.

PETRUCHIO. How bright and goodly shines the moon !

KATHERINE. The moon, the Sun: it is not moonlight now.

PETRUCHIO. I say, it is the moon that shines so bright.

KATHERINE. I know, it is the Sun that shines so bright.

PETRUCHIO. It shall be moon, or star, or what I list, or ere I

journey to Your father's house; go one, and fetch our horses

back again.Evermore cross'd, and cross'd; nothing but cross'd !

HORTENSIO. Say as he says, or we shall never go.

KATHERINE. Forward, I pray, since we have come so far,

And be it moon, or Sun, or what you please.

An if you please to call it a rush-candle.

Henceforth, I vow, it shall be so for me.

PETRUCHIO. I say, it is the moon.

KATHERINE. I know, it is the moon.

PETRUCHIO. Nay, then you lie, it is the blessed Sun.

KATHERINE. Then, God be bless'd, it is the blessed Sun.”(259)

Such an eccentric, lunatic way of giving harassment to the wife is obviously more painful domination of husband like Petruchio who smiles and enjoys while torturing the wife. Even a little ahead, they meet an old Vincentio, but Petruchio asks Katherine to embrace him telling the man – budding virgin, fair, fresh and sweet girl. After that immediately, Petruchio says Katherine ‘mad’ saying, “this is a man, old, wrinkled, faded, withered, wither’d, and not a maiden, as thou say’st he is.”(259). Hence, Petruchio really makes Katherine a puppet, a wild stupid, nonsense woman by his own wild, savage and monstrous performance or guidance. It is the naked exploitation of a poor innocent girl, crucial hegemony of masculine man Petruchio who tends to be a superior than others.

3.5. Domestication and Commodification

Masculinity always seeks to devalue others. In the process of establishing masculinity, domestication and commodification of some subordinated group may lie in centre so as to create supremacy. In the play too, Petruchio undergoes different changes in his mood, behaviour so as to bring out achievement or success in his mission of taming Kate to a docile wife. Domestication of wild cat Katherine is his

chief mission. While carrying on this mission, he uses the technique of training the animals as well.

Katherine is so called shrew due to her sharp –tongue, rebellious nature. People consider her a wild to be domesticated as a modest house-wife. Petruchio becomes the tamer and marries her, brings her in his taming school and begins the brutal lesson of domesticating Katherine. Petruchio looks like an agent of masculine society to destroy the rivals especially the women’s protest in a sense. Some of the animal metaphors used for Katherine include ‘hawks, falcons, asses and horses, that are needed to be domesticated.

From the very beginning, Petruchio plans for taming Kate, “For I am he am born to tame you, Kate, and bring you from a wild Kate to a Kate conformable as other household Kates.”(248). As he declares to domesticate her, Petruchio uses different techniques to tame Kate. Giving Psychological harassment in “son and moon” discussion, depriving her of food, sleep, clothes and mistreating, humiliating her frequently, Petruchio succeeds to make her submissive towards him. As critic Marovitz states: “The haughty and independent creatures we encountered in the first scenes is now transformed into a tame and docile domesticated lackey.”(22). This is ultimately proved by the final speech of Katherine that blindly promotes masculinity and dominates the feminist rebellion.

Thy husband is thy lord, thy life, thy keeper,
 Thy head, thy sovereign; one that cares for thee,
 And for thy maintenance; commits his body
 To painful labour, both by sea and land,
 To watch the night in storm, the day in cold,
 Whilst thou liest warm at home, secure and safe;
 And craves no other tribute at thy hands,

But love, fair looks, and true obedience,
 Too little payment for so great a debt.
 Such duty as the subject owes the prince,
 Even such a woman oweth to her husband;
 And when she's forward, 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?
 I asham'd, that women are so simple (263)

Katherine accepts that there is no future in taking arms against the prevailing power-structures, the entire patriarchal social order. So, her domestication suggests the defeat of femininity and success of masculinity who always construct such hierarchy to rule in their realm.

The objectification of women in the play is another crucial and sensitive aspect due to that masculine hegemony has been encouraged. Specially, the female characters are mercilessly treated as commodities since the beginning. Baptista Minola puts a big dowry for the gentleman who marries his daughter Katherine. He handles this as if he is publicizing the cheap goods in the market for the cheap price with bumper gift. Likewise, he demands a heavy dowry from the suitors of his younger daughter, Bianca, who is beautiful, modest than Katherine. It is also similar to selling the goods in the market. So, Baptista's selling of daughters and purchasing husbands for daughter help to promote the commodification of women here. Another woman 'widow' also buys husband Hortensio offering a heavy dowry.

Males usually want to possess women as their private property since the cradle days of civilization. To own or capture the women's happiness, rights and life, in a

sense, is a cruelty and domination. Petruchio proudly claims his possession on Katherine in the first day of their wedding as she is bought as his precious commodity. He states:

I will be master of what is mine own.

She is my goods, my chattel, she is my house,

My household stuff, my field, my barn,

My horse, my ox, my ass, my anything,

And here she stands. Touch her whoever dare. (253)

Hence, Petruchio thinks himself as a lord of Katherine. As he says, he can do anything to Katherine. He can chew her, he can suck her blood, he can even destroy her because she is his anything, a chattel-object, commodity that can be kicked off thrown into the ditch too if not satisfactory. Katherine as a horse, ox and ass for Petruchio means she is wild, and needs training to be domestic, modest to ride on. Such a monstrous concept of masculinity sprouts in the mind of Petruchio in the play. So, the play embodies lots of such masculine attributes of becoming superior.

Chapter –IV

Conclusion

4.1. Emphasizing Masculinities

The play enacts the defeat of women's revolt against masculine hegemony and celebrates the victory of masculinity over femininity emphasizing the significance of the hegemonic masculinity for the entire transformation of thought, values and status of women in the construction of society, civilization based on masculine norms and ideals. Men are socialized to identify with construction of masculinity that emphasizes autonomy, male superiority, strength, domination, aggressiveness, violence and exploitation upon the rebellious women. In this sense, the play seems to be a master plan to socialize the men in society to be brave, strong masculine figure to rule over women forever. Even the title of the play has been designed in such a way that directly and harshly claims of ruling the women. The title itself reflects the hegemonic masculinity that includes the crucial domination or control over women by masculine society. It means that *The Taming Of The Shrew* has been a significant and historical document of masculinity specially designed to impart the consciousness, courage and strategy of hegemonic masculinity to the men in modern society.

The play can be interpreted as a masculine document because masculinities have been highly emphasized throughout the play. The chief motive of the play is to establish the masculine realm approving masculine superiority and significance for the meaningful society. So, the construction of plot, use of language, every action, behaviour and desire of major characters in the play are guided by the masculine norms and value due to that women's desires and position, status and existence are mercilessly suppressed.

The plot of the play has been intentionally constructed to devalue women in the

society. The cruel, authoritarian masculine character like Petruchio is manufactured to denigrate the women approving his grand success in the so-called monstrous taming mission to Katherine in the play. The theme of the play centres within the mission of taming Katherine which becomes the key lesson to teach masculinity to the male audience and a challenge to the women to survive in the masculine culture. The play presents the transformation of a rebellious women 'Katherine' through the monstrous taming mission of a cruel husband 'Petruchio'. Katherine appears harsh, cruel, rebellious and frightening to all of the characters at the beginning, even her own father is scared of her monstrous temper, begging anyone to marry her. But gradually, she is trained to be submissive, modest and a weak creature by the ill treatment of her husband and begins to pray her husband as her 'lord' the protector and promoter of her life.

From the beginning, Petruchio was concerned with the wealth and taming the Kate as if he was bought to tame Katherine –the shrew. Petruchio's intention, manner and attitudes were not likely to be a good husband but a cruel tamer. The fearless nature of Katherine to protest against the patriarchal norms had been collectively condemned in her father's society and baptized her as 'Shrew' within that culture. At first, she was put into an auction with a big, attractive dowry for marriage. Then she was enmeshed into her husband's devil culture who had claimed of taming her making a submissive parrot in male chauvinistic society. Hence, Petruchio is an agent of masculine kingdom. Baptista and other male members are the cruel members involved in the mission of rupturing the status, identity of women and constructing the masculine society and culture. The identity of women is crucially maimed by the mass power exercise of masculine society. Submissiveness or poor puppet life of women is a mere gift of hegemonic masculinity at all.

Katherine's long submissive speech in the final scene in male adorned voice out of her female body, indicates that women are having mere empty body in which male life is filled in them. The play enacts the defeat of women's protest due to the bitter domination of hegemonic masculinity inherent in the male's society as well as due to the lack of unity and consistency among women themselves. Women characters are made puppet. They are controlled and manipulated by the male characters. The women having rebellious nature are condemned by the society.

Katherine's taming in her husband's house proceeds as if she is kept in a farmhouse to be tamed as a horse, falcon, a domestication of a wild animal. A woman willing to protest against hegemony of males in the society is made a wild beast, mocked as a shrew. It is a strategy of masculine society to rule over women conveniently.

Marriage of two daughters of Baptista and a widow with Hortensio all are handles by the men themselves. The will and choice of women are uncared. Bargaining for dowry among men is a deal of buying and selling of business of women. It is the commodification of women constructed by the males to dominate and rule over women. Victimization of women adopting many such techniques, situation or force to compel the women to be tamed in the males' cultures in this play helps to emphasize the masculinity at all.

Petruchio's happiness upon winning the wager to prove Kate as the most obedient wife is, to some extent, associated with the happiness of victory over women, making them a mere puppet in his masculine realm. Katherine's final speech surprises us which advocates masculinity openly and proudly. The men and husbands are placed higher than female. The wives are compared as a dust of husband's feet. She says that husbands are everything who safeguard and feed to their wives. Wives are nothing more than a mere gift of men. In a sense, Kate's

speech is the slogan of masculinity. It means that the women having the masculine soul and mind are completely constructed and guided by the masculine cultures. The women as such are manipulated by the men, and openly support and advocate the masculinity, forgetting their mainstream.

To wrap up, masculinities embedded in the play have been the key factor to determine the identity, power, love and status of the women in masculine society. Without supporting the masculinity, women cannot pursue the happiness, love, life, whereas by advocating masculinity, the women can be powerful, fit to be loved and cared, appreciated by the men in mass. So, the play emphasizes the significance of masculinity throughout the play to dominate and make women submissive.

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