

THE CHARACTER OF KATHARINA IN SHAKESPEARES TAMING OF THE SHREW

The The Taming of the Shrew characters covered include: Katherine, Petruchio, Katherine - The "œshrew" of the play's title, Katherine, or Kate, is the daughter of .

Will you similarly be able to control your proto-shrews? Oliver argues the version of the play in the First Folio was likely copied not from a prompt book or transcript, but from the author's own foul papers , which he believes showed signs of revision by Shakespeare. Though posited at the outset as a significant rival, he soon enough takes Tranio's bait and runs off to marry a wealthy widow. Both men are well-off, but it is Lucentio who can claim a father "of incomparable wealth"; he hails from Pisa and has come to Padua to pursue his education. He arrives at last, and rough as he is and rudely accoutred she marries him notwithstanding, and no declared and obstinate opposition do we hear of until they are surely tied. Grumio Petruchio's servant. In fact, *The Taming of the Shrew* offers a sophisticated opinion on how a married couple should interact. This, he argues, is evidence of an adaptation rather than a faulty report; while it is difficult to know the motivation of the adapter, we can reckon that from his point of view an early staging of *The Shrew* might have revealed an overly wrought play from a writer trying to establish himself but challenging too far the current ideas of popular comedy. A terminus ante quem for *A Shrew* seems to be August , as a stage direction at 3. This seems to define his personal style, and his aim seems to be to produce his own version, presumably intended that it should be tuned more towards the popular era than *The Shrew*. In , R. In the final scene of the play there are three newly married couples; Bianca and Lucentio, the widow and Hortensio, and Katherine and Petruchio. Lynda Boose, for example, writes, "Fletcher's response may in itself reflect the kind of discomfort that *Shrew* has characteristically provoked in men and why its many revisions since have repeatedly contrived ways of softening the edges. Disregarding everyone who warns him of her shrewishness, he eventually succeeds not only in wooing Katherine, but in silencing her tongue and temper with his own. Baptista A wealthy gentleman of Padua, father of Katharina and Bianca. Along the way, they meet Vincentio, who is also on his way to Padua, and Katherine agrees with Petruchio when he declares that Vincentio is a woman and then apologises to Vincentio when Petruchio tells her that he is a man. Like *Shrew*, the story features a family with two sisters, the younger of whom is seen as mild and desirable. Alexander believed this represents an example of a "reporter" forgetting details and becoming confused, which also explains why lines from other plays are used from time to time; to cover gaps which the reporter knows have been left. Now, we don't happen to think that we are inheritors of the sin of Adam and that orderliness can only be preserved by deputing power to magistrates and sovereigns, fathers and husbands. Houk developed what came to be dubbed the Ur-*Shrew* theory; both *A Shrew* and *The Shrew* were based upon a third play, now lost. Read an in-depth analysis of Lucentio. But the fact that they did think like that is absolutely undeniable, so productions which really do try to deny that, and try to hijack the work to make it address current problems about women's place in society, become boring, thin and tractarian. Its language is at first stuffed with difficult Italian quotations, but its dialogue must often sound plain when compared to Marlowe's thunder or Greene's romance, the mouth-filling lines and images that on other afternoons were drawing crowds. In all the confusion, the real Vincentio is set to be arrested, when the real Lucentio appears with his newly betrothed Bianca, revealing all to a bewildered Baptista and Vincentio. Erostrato reveals himself, and begs clemency for Dulipo. The nomenclature , which at least a memoriser can recall, is entirely different. In particular, he concentrated on the various complications and inconsistencies in the subplot of *A Shrew*, which had been used by Houk and Duthie as evidence for an Ur-*Shrew*, to argue that the reporter of *A Shrew* attempted to recreate the complex subplot from *The Shrew* but got confused; "the compiler of *A Shrew* while trying to follow the subplot of *The Shrew* gave it up as too complicated to reproduce, and fell back on love scenes in which he substituted for the maneuvers of the disguised Lucentio and Hortensio extracts from *Tamburlaine* and *Faustus*, with which the lovers woo their ladies. To counter Katherine's shrewish nature, Petruchio pretends that any harsh things she says or does are actually kind and gentle. Thus, at the opening of the play, he is already desperate to find her a suitor, having decided that she must marry before Bianca does. Dana Aspinall writes "Since its first appearance, some time

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between and , Shrew has elicited a panoply of heartily supportive, ethically uneasy, or altogether disgusted responses to its rough-and-tumble treatment of the 'taming' of the 'curst shrew' Katherina, and obviously, of all potentially unruly wives. Tranio accompanies Lucentio from Pisa. The plot thickens when Lucentio, who has recently come to Padua to attend university, falls in love with Bianca.