

I'm not robot!

Shakespeare. For example, although not specifically mentioned by Detmer, Michael West writes "the play's attitude was characteristically Elizabethan and was expressed more humanly by Shakespeare than by some of his sources." [149] Detmer goes on to read the play in light of modern psychological theories regarding women's responses to cruelty. Holten, in turn, argues that Katherine's depiction of the Stockholm syndrome is a mix of domestic violence and Stockholm syndrome: a mix of domestic violence and Stockholm syndrome. She argues that the Stockholm syndrome, she denies her own feelings in order to bond with her abuser. Her surrender and obedience signify her emotional bondage as a survival strategy; she aims to please because her life depends upon it. Knowing how the Stockholm syndrome works can help us to see that whatever "subjectivity" might be achieved or lost out of domination and a coercive bonding.[150] In a Marxist reading of the play, Natasha Korda argues that, although Petruchio is not characterised as a violent man, he still embodies sixteenth century notions regarding the subjugation and objectification of women. Shrew taming stories existed prior to Shakespeare's play, and in such stories, "the object of the tale was simply to put the shrew to work, to restore her (frequently through some gruesome form of punishment) to her proper productive place within the household economy." [151] Petruchio does not do this, but Korda argues he still works to curtail the activities of the woman: "Kate [is] not a reluctant produser, but rather an avid and sophisticated consumer of market goods [...]. Petruchio's taming strategy is accordingly aimed not at his wife's productive capacity – not once does he ask Kate to brew, bake, wash, card, or spin – but at her consumption. He seeks to educate her in her role as a consumer." [152] She believes that even though Petruchio does not use force to tame Katherine, his actions are still an endorsement of patriarchy; he makes her his property and tames her into accepting a patriarchal economic worldview. Vital in this reading is Katherine's final speech, which Korda argues "inaugurates a new gendered division of labour, according to which husbands "labour both by sea and land" while their wives luxuriate at home [...]. In erasing the status of housework as work, separate-sphere ideology renders the housewife perpetually indebted to her husband [...]. The Taming of the Shrew marks the emergence of the ideological separation of feminine and masculine spheres of labour." [153] In a different reading of how gender politics are handled in the play, David Beauregard reads the relationship between Katherine and Petruchio in traditional Aristotelian terms. Petruchio, as the archetypal virtue (Ethics, 1–13), brings Kate into harmony with her nature by developing her "new habit virtue and obedience" (5.2.1–2), and she, in turn, brings Petruchio in her person all the Aristotelian components of happiness – wealth and good fortune, virtue, friendship and love, the promise of domestic peace and quiet (Nicomachean Ethics, 1.7–8). The virtue of obedience at the center of Kate's final speech is not what Aristotle describes as the despotic rule of master over slave, but rather the statesman's rule over a free and equal person (Politics, 1.3, 12–13). Recognising the evil of despotic domination, the play holds up in inverse form Kate's shrewishness, the feminine form of the will to dominance, as an evil that obstructs natural fulfillment and destroys marital happiness.[154] Cruelly Katherine and Petruchio, Robert Braithwaite Martineau (1855) Another theme in the play is cruelty. Alexander Leggatt states: the taming of Katherine is not just a lesson, but a game – a test of skill and a source of pleasure. The roughness is, at bottom, part of the fun: such is the peculiar psychology of sport that one is willing to endure aching muscles and risk the occasional broken limb for the sake of the challenge. The sports world often recalled throughout the play are blood sports, hunting and hawking, thus invoking in the audience the state of mind in which cruelty and violence are acceptable, even exciting, because their scope is limited by tacit agreement and they are made the occasion for a display of skill.[155] Ann Thompson argues that "the fact that in the folktale versions the shrew-taming story always comes to its climax when the husbands wager on their wives' obedience must have been partly responsible for the large number of references to sporting, gaming and gambling throughout the play. These metaphors can help to make Petruchio's cruelty acceptable by making it seem limited and conventionalised." [156] Maryann Bennet Krims argues that "the play leans heavily on representations of cruelty for its comedic effect." [157] He believes cruelty permeates the entire play, including the Induction, arguing the Sly frame, with the Lord's spiteful practical joke, prepares the audience for a play willing to treat cruelty as a comedic matter.[158] He suggests that cruelty is a more important theme than gender, arguing that "the aggression represented in Taming can be read as having less to do with gender and more to do with bait with the taming thereby becoming a comic representation of the general problem of human cruelty and victimisation." [159] Director Michael Bogdanov, who directed the play in 1978, considers that "Shakespeare was a feminist"; Shakespeare shows women totally abused – like animals – bartered to the highest bidder. He shows women used as commodities, not allowed to choose for themselves. In The Taming of the Shrew you get that extraordinary scene between Baptista, Grumio, and Tranio, where they are vying with each other to see who can offer most for Bianca, who is described as 'the prize'. It is a toss of the coin to see which way she will go: to the old man with a certain amount of money, or to the young man, who is boasting that he's got so many ships. She could end up with the old impotent fool, or the young 'eligible' man: what sort of life is that to look forward to? There is no question of it. [Shakespeare's] sympathy is with the women, and his purpose, to expose the cruelty of a society that allows these things to happen.[160] Money John Drew as Petruchio in Augustin Daly's 1887 production at Daly's Theatre, New York. The motivation of money is another theme. When speaking of whether or not someone may ever want to marry Katherine, Hortensio says "Though it pass your patience and mine to endure her loud alarms, why man, there be good fellows in the world, and a man could light on them, would take her with all faults and money enough" (1.1.125–128). In the scene that follows Petruchio says: If thou know One rich enough to be Petruchio's wife- As wealth is burden of my wooing dance- Be she as foul as was Florentius' love, As old as Sibil, and as curst and shrewd As Socrates' Xanthippe, or a worse, She moves me not. (1.2.65–71) A few lines later Grumio says, "Why give him gold enough and marry him to a puppet or an aglet-baw, or an old trot with ne're a tooth in her head, though she have as many diseases as two and fifty horks. Why, nothing comes amiss, so money comes withal" (1.2.77–80). Furthermore, Petruchio is encouraged to woo Katherine by Gremio, Tranio (as Lucentio), and Hortensio, who vow to pay him if he wins her, on top of Baptista's dowry ("After my death, the one half of my lands, and in possession, twenty thousand crowns"). Later, Petruchio does not agree with Baptista on the subject of love in this exchange: BAPTISTA When the special thing is well obtained, That is, her love, for that is all in all. PETRUCHIO Why that is nothing. (2.1.27–29) Gremio and Tranio literally bid for Bianca. As Baptista says, "Tis deeds must win the prize, and he of both that can assure my daughter greatest dowry/ Shall have my Bianca's love" (2.1.344–346). 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