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**SHAKESPEARE NA JEVIŠTI A NA PLÁTNĚ:
ZKROCENÍ ZLÉ ŽENY**

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Undergraduate Thesis

SHAKESPEARE ON STAGE AND SCREEN:

THE TAMING OF THE SHREW

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Prohlašuji, že jsem práci vypracoval/a samostatně s použitím uvedené literatury a zdrojů informací.

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ABSTRACT

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This Bachelor thesis focuses on one of Shakespeare's comedy named *The Taming of the Shrew* and its two adaptations. The thesis compares the original with the film directed by Franco Zeffirelli called equally as Shakespeare's text and with the modern film directed by Gil Junger named *10 Things I Hate about You*. The comparison mainly focuses on the differences among the characters in the original and its adaptations.

The very first chapter describes the Renaissance period and the status of the women in that time.

The following chapter describes the characters, from the original text written by William Shakespeare, put in the situations typical for them

The third chapter offers the comparison of the original with its mentioned adaptations. This comparison focuses mainly on the characters again.

The chapters number four and five portray the development and the transformation of the characters in the original text and in the adaptations. These parts offer the comprehensive analysis of the individual characters.

TABLE OF CONTENTS

Introduction.....	1
1. Historical and social background.....	3
1.1. The status of the woman.....	4
2. The Taming of the Shrew.....	5
3. The adaptations.....	9
3.1. Zeffirelli's adaptation.....	9
3.2. Junger's adaptation.....	12
4. The development of the characters in the original.....	18
4.1. Katherina.....	18
4.2. Petruchio.....	20
4.3. Bianca and Lucentio.....	20
4.4. Baptista Minola.....	21
4.5. Bianca's suitors.....	22
5. The transformation of Shakespeare's characters in the adaptations.....	23
5.1. Katherina versus Kat.....	23
5.2. Bianca.....	24
5.3. Bianca's suitors.....	25
5.4. Katherina's/ Kat's relationship with Bianca.....	26
5.5. Petruchio versus Patrick.....	26
5.6. Baptista Minola versus Dr. Stratford.....	28
5.7. Tranio versus Michael.....	28
5.8. Mandela.....	29
5.9. Biondello.....	29
Conclusion.....	30

Introduction

This Bachelor thesis focuses on the analysis of one of William Shakespeare's comedies, namely *The Taming of the Shrew* and its comparison with two film adaptations. The first adaptation has the same title as the original text has and it was directed by Franco Zeffirelli in 1967. The second adaptation is more modern and it is called *10 Things I Hate about You*. The thesis focuses on the differences and contrast among these versions, mainly among the characters.

Firstly the origin of the comedy is briefly described and also the status of the woman in Shakespeare's period is mentioned which is quite necessary and useful for the following comparison.

In the second chapter the main characters from the original are presented in various situations to show their main qualities and relationships among them.

Then the first comparison is offered. It is about Zeffirelli's adaptation and the characters are described there in the scenes and the moments which differ from the original. The comparison with the modern version *10 Things I Hate about You* follows and it is again focused on the differences of the characters. Also the comparison of the plots of this version and the original is added.

All of these differences which are mentioned in the previous chapters are analysed more complexly in the chapters marked number four and five. The chapter number four portrays and analyses the characters' personal development and the changes of their relationships during the plot in the original text. In the following chapter there is the analysis of the characters among all three mentioned versions.

During the whole analysis of Shakespeare's text and its adaptations it is possible to observe the different approach to the women during the time.

I have chosen this topic about the independent, self-confident and self-assured woman because I have always loved and found this type of women in the various pieces of art. Despite of the fact that Katherina may be seen as tamed at the end of the text by many people I do not believe it at all. She is simply very clever and smart and this type of behaviour can bring her much more advantages in her life than the defiance or disobedience. Another reason for this choice was my interest for William Shakespeare's works. Especially in the comedy *The Taming of the Shrew* Shakespeare is ahead of his time. During his lifetime the women were only the property of the men, firstly of their fathers and later of their husbands; nevertheless Shakespeare describes Katherina's feelings

and secret desires in time when these things were unimportant for the society and the Christian thinkers were even afraid of these women's desires. In my opinion Shakespeare had a very big courage to portray as untypical woman as Katherina undoubtedly was for then understanding of the world.

1. Historical and social background

The Taming of the Shrew was written by William Shakespeare but nobody surely knows in which year. It is only known it was in the first period of his literary output. According to Stříbrný, this early period last from 1588 to 1595 (169), nevertheless according to Hilský it was from 1589 to 1592 (43). Both of them believe this work was printed in 1623 for the first time. *The Taming of the Shrew* is based on the folk farce about the enmity between a man and a woman and it also proceeds from the medieval rule about three things which are the better the more they are beaten, a dog, a walnut and a woman (Stříbrný 174). As Stříbrný says, although Shakespeare adopts this theme he adds three modifications (174). The first of them is the frame story about the drunken tinker Christopher Sly for whom the drama about the taming is played. In this case Shakespeare applies the play within a play. Another addition is the subordinate plot about Katherina's younger sister Bianca and the contrast between evil Katherina and ostensibly chaste Bianca. The third modification is the fact that the author proves the apparent dominance of the men through the characters, especially through Petruchio and Katherina.

The frame story about Christopher Sly has a special function in the whole comedy; it gives to the drama a strange perspective. Hilský writes this phenomenon is not isolated at this time, a lot of writers use it and later it also appears "in the poetry and the fine arts and a term mannerism is used for it most often" (44). The frame story is not complete in this case; a tinker named Sly is only in the prelude which is made from two scenes and it is noticeably separate from the following text. However its function stays, it gives to the readers the impression that the story about Katherina and Petruchio is not real; it is only a fiction or an illusion (Hilský 58).

The story about Bianca and her suitor Lucentio is rather the romantic comedy or the comedy dell'arte. It is possible to see there the contrast between the romantic courtship of Bianca's three suitors and the rough one of Petruchio and Katherina. This story is also based on the costume changing, Tranio is Lucentio, Lucentio is Cambio or Hortensio is Licio etc. To write this type of the story about Bianca, Shakespeare was inspired by the comedy *Supposes* written by George Gascoigna who was inspired by Ariosto's comedy (Hilský 45).

The most important character is Katherina, the cruel, evil and cheeky woman, often called the shrew. The readers can find this type of a woman in the Roman comedy for the first time and from this it continues to the whole Europe. In the Renaissance in England the

song about the taming of one shrew was very popular; her husband flogged her back with the birch branches and then sewed her up into the salted horse skin, the woman fainted there because of the pain and this experience makes her submissive (Hilský 45). Petruchio does not use so drastic method for taming but he uses the process of the taming of the predatory birds. Two things are the most important for this type of successful taming; it is the starving and keeping them sleepy.

1.1. The status of the woman

Being a woman was really difficult in that society and that time. The women were considered inferior and their greatest virtue was the silence (Čadková 224). This virtue nobody can see in Katherina's behaviour. Because of this fact she is considered the shrew from the view of the then society. Hilský also has this opinion, he says that the silence and the speech are very important parts of the Elizabethan cultural and social stereotype (47), therefore shy Bianca is regarded an angel and on the contrary cheeky Katherina is considered a devil. The marriage with wealthy woman also serves very often as the instrument for the recapture of the fortune for the men who squandered all their money in the young age (Bejblík 62). Everybody can observe almost the same fact in Petruchio's case, too, he has a property from his father but he wants more.

In the time of Shakespeare's life many tractates about the marriage and love were written. In 1598 the tractate called *A Godly Form of Household Government* was published; it describes the idea about the boundless obedience of the women in the marriage. Every woman has to be obedient, if she is not, the harmony of the coexistence is disturbed and the chaos becomes. Every tractate emphasizes the value of the women's chastity or modesty and also expresses the fear of the women's sexuality or of their sexual desire (Hilský 544). The Christian thinkers are really afraid of this desire. Simply said women's rashness and the disproportionate desire in their love were unwanted. It can endanger the sacred family or marriage (Hilský 543). Hilský also adds the summary of the woman's role in the society, she has to care about the house, be chaste and be silent (545).

The society understands the marriage and the family as sacred therefore the women have to submit to the head of the family. If the woman is disobedient to her father or her husband, this behaviour is not seen as the mere personal mistake but as the contravention of God's order (Hilský 543).

2. The Taming of the Shrew

As it has been already mentioned this comedy was written in Shakespeare's early period and the opinions about its lasting differ. Stříbrný demonstrates that all Shakespeare's works have one same feature, it is finding of the new ways and targets and the experiments with the forms and contents. The most important is the depiction of the human being in many social and personal contrasts. Shakespeare proceeds from the old templates according to the renaissance notion; he does not want to create the new stories but he wants to remake the old ones in a better way (169).

Each of the early works written by William Shakespeare represents a new and different artistic world (Stříbrný 170). Except the comedy *The Taming of the Shrew*, it is possible to put to this period also works as *Henry VI*, *The Tragedy of Richard III*, *King John*, *Comedy of Errors*, *Titus Andronicus*, *The Two Gentlemen of Verona* or *Love's Labour's Love* performed between the years 1588 and 1595 for the first time (Stříbrný 168).

After the frame story about drunken Christopher Sly the comedy about the taming begins. The readers can observe Baptista Minola with his two daughters, Katherina and Bianca and two Bianca's suitors Gremio and Hortensio in the square. Baptista says to the suitors "how firmly [he is] resolv'd you know; that is, not to bestow [Baptista's] youngest daughter before [Baptista] have a husband for [his] elder" (I/1). Bianca wants to oblige to her father and decides to pursue to the learning until Katherina will be married. In this her behaviour it is possible to see the obedience required by that society. Except the beauty, this obedience and silence are the main qualities which make Bianca so desirable and attractive for the men. Also Lucentio is enthralled by her beauty for the first time a lot but when he recognizes her submissiveness he really falls in love and he decides to become her teacher to get her love. Meanwhile Petruchio, Hortensio's friend comes to Padua to find a wealthy wife. He is interested in the property only and the personality or the appearance of the woman is not important for him. Therefore he decides to meet Katherina and her father Baptista Minola. Hortensio wants to become Bianca's teacher as well as Lucentio therefore he asks Petruchio to introduce him to Baptista as a teacher Licio for his daughters. They go to Baptista's house and they meet Gremio and Lucentio dressed as a teacher. They also meet Tranio dressed as noble Lucentio and his servant Biondello. In this scene the readers can have a chaos a bit in all costumes nevertheless these "costumes are actually the strange version of characters' transformations and metamorphosis in Shakespeare's works. These

transformations have an immense number of the theatre functions but the main of them is the complicated playing with an identity undoubtedly" (Hilský 44). Before their coming to Baptista's house, both sisters have an argument. Katherina beats Bianca but Baptista enters and stands up for Bianca. He understands Katherina as an intractable and disobedient daughter and in his behaviour it is possible to observe he gives preference to younger Bianca and asks Katherina "Why dost thou wrong her that did ne'er wrong thee? When did she cross thee with a bitter word?" (II/1). He simply enters into the middle of an argument and he does not ask who started with the quarrel and automatically deduces that Katherina is the aggressor and chaste Bianca is the victim. A few moments later all men enter and after their introducing Petruchio and Baptista arrange the wedding with Katherina. As it was already mentioned, Petruchio is interested mainly in the dowry and he wants to do everything to get it. He takes into his head that he will pretend he understands the very opposites of those things which cheeky Katherina will say. Katherina enters and their first sharp dialogue starts:

PETRUCHIO. Come, come, you wasp; i' faith, you are too angry.

KATHERINA. If I be waspish, best beware my sting.

PETRUCHIO. My remedy is then to pluck it out.

KATHERINA. Ay, if the fool could find it where it lies.

PETRUCHIO. Who knows not where a wasp does wear his sting?

In his tail.

KATHERINA. In his tongue.

PETRUCHIO. Whose tongue?

KATHERINA. Yours, if you talk of tales; and so farewell.

PETRUCHIO. What, with my tongue in your tail? Nay, come again,

Good Kate; I am a gentleman.

KATHERINA. That I'll try. (II/1)

Hilský evaluates it as the most aggressive courting speech which Shakespeare has ever written (47). Also Gremio and Tranio are courting Bianca and they arrange the wedding with Baptista. Also the dowry plays the big role because Baptista decides Bianca will marry the man with bigger property. Tranio wins but Baptista wants the permission from his father Vincentio. In both cases of the arranging of the weddings the reader can observe

how big role the money has. Petruchio wants Katherina because she is rich and Baptista wants the richest husband for his beloved Bianca.

Katherina's wedding is near and before it the readers can note Bianca is not as chaste and innocent as everybody thinks. During the teaching which is accomplished by Lucentio as Cambio and Hortensio as Licio both men compete for Bianca's affection. In this time she loses her chastity and coquets with them. On Sunday everybody is prepared for the ceremony but Petruchio is not still there. Katherina is angry and leaves. Meanwhile Biondello brings "News, as such old news as you never heard of" (III/2), Petruchio is coming dressed as the scarecrow and his servant Grumio equally. Nevertheless he refuses to change his clothes. This means a shame for Katherina because how Bejblík says in his book, the clothes were very important for then society (15). After the wedding, when Petruchio decides to leave Minola's house Baptista and Tranio try to persuade him to stay, even Katherina begs him for staying but he is unyielding. In this situation it is possible to see very first Katherina's obedience when she actually leaves with him although she does not want. After their coming to Petruchio's house he compares Katherina with the bird of prey and he decides to deny her the food and sleeping which was the usual habit when someone wants to tame the bird during the Elizabethan era (Hilský 46). Nevertheless when Hortensio comes there to invite them for his wedding with the widow, the reader could notice that Katherina has still the power to oppose Petruchio, for instance he says it is seven o'clock and it is the time to go to Padua but Katherina refuses the claim about the time. Therefore Petruchio decides that they will stay until it will be seven exactly how he wants. Next day Petruchio, Katherina, Hortensio and the servants are on the way to Padua. There it is possible to see that Katherina loses her strength and the readers can recognize new tamed Katherina; she yields to Petruchio in everything what he says. It is during the day but Petruchio tells the moon is on the sky, the old man Vincentio is coming to this group of people but Petruchio says it is a beautiful young girl and Katherina agrees. In front of Lucentio's house in Padua, where Petruchio, Katherina and real Vincentio come, they meet Biondello, false Vincentio and Tranio dressed as Lucentio. Baptista wants to arrest real Vincentio but Lucentio comes with his wife Bianca and everything is explained. In this scene all costumes are removed. Then, during the celebration, Petruchio, Hortensio and Lucentio bet one hundred crowns that they have the most obedient wife. Bianca and the widow refuse to come and only Katherina comes. The end of the work is devoted to Katherina's monologue about the obedience of the women and the importance of the husband who is "thy lord, thy life, thy keeper, thy head, thy sovereign; one that cares for

thee" (V/2). Nevertheless it is not clear if she is really tamed and the speech is frank or if it is ironic and she thinks the very opposite things than she tells. But one thing is clear, nobody can force her to be silent, she has still the parting shot (Hilský 50).

It is possible to assume that every reader expects the termination of the frame story at the end of the text but there is not. The last mention about Christopher Sly is in act one, scene one where he says he likes a comedy a lot. Nevertheless Saudek claims that in the draft from which Shakespeare proceeded there was the finish of this frame story at the end. Christopher Sly is taken back in front of the pub and after waking up he narrates about his dream in which he recognized how to tame the wife (104).

3. The adaptations

This very interesting and funny story has a lot of film, theatrical, opera and musical adaptations with various titles and various modifications. Also many pieces of arts are only based on this theme. Stříbrný mentions three of these adaptations; it is musical version which was altered a lot and its name is *Kiss Me, Kate* created by Cole Porter in the year 1948, the second is the opera adaptation from the year 1955 made by V. J. Šebalín and the third mentioned adaptation is a film directed by Franco Zeffirelli with Elizabeth Taylor and Richard Burton in the lead roles (174). Hilský also mentions the adaptation made by David Garrick in 1754 called *Catherine and Petruchio* and it is specific by its ending when the part of Katherina's last admonish monologue is presented by Petruchio. But in this version the man dominance is principal which is "unShakespearean" as Hilský notes (51). For the younger part of the population a film from the high school based on the theme about the shrew called *10 Things I Hate About You* directed by Gil Junger in 1999 is maybe a bit more interesting. In the Czech Republic there are also plenty of the adaptations performed in the theatres, for instance the theatrical version directed by Juraj Deák is very beautiful and almost similar to the original and it is performed in the theatre in Pilsen starring Martin Stránský and Andrea Černá.

3.1. Zeffirelli's adaptation

Besides other things Franco Zeffirelli created three adaptations of Shakespeare's works; these are *Romeo and Juliet* in 1968, *Hamlet* in 1990 and *The Taming of the Shrew* in 1967 (Encyclopaedia Britannica). *The Taming of the Shrew* is in the Italian language called *La Bisbetica domata*. Originally the main couple should be Sophia Loren and Marcello Mastroianni but Elizabeth Taylor and Richard Burton decide to coproduce this film and they invest to it their own money. They also give up their salary and they change it for the profit share from the film. Therefore it only depends on the success of the film. Finally it is favoured not only by people in the cinemas but also by the critics; it was nominated for two Oscars, two Golden Globes and two prizes of BAFTA, too. This film was the fifth one which Burton and Taylor create together (Franzki). Another interesting point is the fact that during the creating this film Elizabeth Taylor and Richard Burton, who performed the main couple of lovers Katherina and Petruchio, were married.

The content is a bit dissimilar to the original text and the focus of this chapter is to point to these differences. The most distinguishable unlikeness is the leaving out of the frame story about Christopher Sly. According to Hilský's opinion Shakespeare's drama should be deprived by this omission of the prelude (44). Therefore someone can have the same opinion in this case about the film. On the other hand it may be caused by the limited space and time in the films. If the frame story is omitted the beginning is quite similar to the original text. The plot starts after Lucentio's coming to the square where Bianca coquets with a large number of men but with Lucentio the most. In this her behaviour the viewers can recognize Bianca's false chastity much earlier than in the original where they can see only the indications of it, except to the end where she shows her real face. In the film the wooing by Gremio and Hortensio progresses in front of Baptista Minola's house where also Lucentio with Tranio pursue Bianca. In the contrast to the original in the film there is also mention the liking for the women by Lucentio's servant Tranio. Immediately after coming to Padua he sees a big lady in the window who he likes and during the pursuing of Bianca he runs across a woman with the small basket and the viewers can observe that he likes her, too. In front of Baptista's house, where angry Katherina breaks the window, chaste Bianca loses the patience, she unmask herself and she shouts at her sister. But at the same time she notices Lucentio who is hidden behind the banister and she becomes obedient and submissive again. At the beginning of the film there is also omitted the character of the second Lucentio's servant named Biondello who knows about an exchange of Lucentio and Tranio. The fact about Petruchio's coming is similar to the original but the viewer can notice that the receiving by Hortensio is different. In the original he is pleased he can see an old friend and he also tries to reconcile Petruchio with his servant but on the other hand in the film Hortensio tries to hide before them and initially he is not happy from Petruchio's coming. Hortensio even tries to hide to his house but his behaviour is changed when he finds that Petruchio wants a wife. In the film there is Petruchio drunken and after the conversation with Hortensio about Katherina he goes asleep and they visit Minola's house not before the morning but in the text they go immediately after their conversation. In the morning in front of Baptista's house, where the quarrel between sisters is played out and also accompanied by girl's screaming and the sounds of breaking of the furniture, Petruchio has a speech about his valour and brevity. Other men applaud to this and they are pleased he still wants wild Katherina. In the house after men's enter Bianca glances into the room and the viewers can see the pleasure in her eyes when she sees Lucentio. Meanwhile Petruchio insolently examines Minola's property

in their residence and he is pleased about it. As in the original text Petruchio has the monologue about his tactics for taming Katherina and then their famous dialogue starts. During it Katherina tries to escape and Petruchio follows her so they run through the house. Then, during Petruchio's leaving, Katherina swears in her bedroom but concurrently she observes Petruchio through the window and her interest for him can be easily seen. On the contrary to Shakespeare's text where the plot about Bianca is more developed and it covers almost one eighth of the whole text, in the film it is reduced, "Zeffirelli keeps attention squarely on the Katharina/Petruchio relationship at the expense of the complex courtship of Bianca" (Henderson). In the film there is one scene in addition during the wedding day; the wedding bells sound but Katherina is still in her bedroom, everybody expects she will not leave it or there will be some other problems with her. Baptista starts to be nervous and he desperately knocks her door, nevertheless a few moments later Katherina comes out and she is beautiful in her wedding dress. Everybody claps her, she even kisses her younger sister Bianca and she also happily examines the gifts. This scene shows Katherina in a different frame of reference. She feels good that some man wants also her, not only Bianca and she is the focal point of the day. In the text there is not the ceremony described directly and there are no dialogues in the church but Gremio pictures it to Tranio. Somebody can note that his description is very brief whereas in the film it is possible to enjoy it much more which may be regarded as a change for the better because this scene is very funny. And also Tranio is present at the wedding ceremony in the film. After the wedding nobody cares about protesting Katherina; someone could say that everybody is happy she is married and she will leave them. Then the plot removes to Minola's house and there is also a part of the drama in addition. Katherina goes through the house; she smiles and rejoices with the others. But a few minutes later she sees how her father gives the dowry to Petruchio and she becomes sad. In the text there is Petruchio's and Katherina's way described by Grumio to Petruchio's servant Curzio, on the other hand in the film the viewers can see it. It is the same case as the wedding ceremony, these both scenes are very funny and it is amusing to see them. Hatchuel says that in the film "long speeches relating facts are often transformed into purely visual moments" (22) which can be regarded as an advantage for many viewers. In the film Katherina's misery is reinforced by the fact that outside it rains a lot and instead of a horse she has to travel on a donkey. In the text Grumio comes to Petruchio's house as the first one but in the film he comes together with Petruchio. Also one extra scene is there when Petruchio throws around his money; he shows and gives it to his servants. After that he starts to sing, celebrate with

them and drink the wine. In the original, Hortensio comes here to invite Petruchio and Katherina for the wedding to Padua. But in the film they are invited by Katherina's father who sends them a letter. Then the plot which takes place in Padua almost equals the original.

According to Nicole Pfeiffer in her review, the biggest and the worst difference lies on two main protagonists of the film. She says Zeffirelli depicts only their worst character aspects, "Petruchio is a stumbling and brutish drunkard while Katharine is a maniacal woman who senselessly destroys every object she can lay her hands on" (Pfeiffer). But everybody who watches the film carefully knows this is only the first impression. If viewers observe the faces of the main characters properly they can see their true emotions which are expressed greatly by them. Also in the film you should be able to read between the lines, or maybe rather be able to read from the expressions of faces.

3.2. Junger's adaptation

This version of the classical work written by William Shakespeare is strange in the fact that it takes place in the high school in the United States of America in Seattle in the twentieth century. In this version there are of course much more differences than the audience can see in Zeffirelli's one and this is the thing which the thesis will portray there. Except *The Taming of the Shrew* it is possible to find more mentions or references to other Shakespeare's works or to his character himself, for instance his "Sonnet 141" or there is Kat's friend Mandela who really admires William Shakespeare and she talks about him a lot.

The title *10 Things I Hate about You* comes from the poem which was created by Kat at the end of the film. The teacher gives homework to the students, to write a remake of Shakespeare's "Sonnet 141". In this sonnet Shakespeare says that he still loves a woman even if she has a lot of mistakes. And although his eyes do not like her, his heart loves it. The relationship with the woman "is troubling and symbolic of the poet's own lack of self-worth" (Mabillard). However in Kat's case it is not possible to speak about the lack of self-respect during the whole film, rather vice versa is true. She abounds with self-confidence and pride. But when she decides to create and read this poem in the class it seems she makes great concessions for her love. The rest of the meaning of the poem is preserved; Kat says what she hates about Patrick nevertheless she cannot influence her feelings by the common sense. Everybody in the class is surprised when Kat starts to read:

I hate the way you talk to me
And the way you cut your hair.
I hate the way you drive my car.
I hate it when you stare.
I hate your big dumb combat boots
And the way you read my mind.
I hate you so much it makes me sick.
It even makes me rhyme.
I hate it...
I hate the way you're always right.
I hate it when you lie.
I hate it when you make me laugh;
Even worse when you make me cry.
I hate it when you're not around
And the fact that you didn't call,
But mostly I hate the way I don't hate you;
Not even close;
Not even a little bit;
Not even at all. (Gareth)

It is possible to observe that neither usual Shakespeare's fourteen-line form nor the regular verses of this sonnet are preserved.

This poem can be regarded as the final speech of Shakespeare's Katherina even if modern Kat does not defend women's obedience. Nevertheless the passion and determination is obvious in both cases. Both of them also show their real feelings through their speeches. Both Kats make the concessions at the end and it pays them. They gain a great man or even husband for the future life, the family, friends and the whole society change the opinion about them and their secret desires are fulfilled. It sounds like fairytale with great happy-end and essentially it is but it was redeemed by the strength of one woman and her ability to make compromises.

The plot of the film starts when a young man comes to study in Padua. In the original it is Lucentio who comes to the city Padua whereas in this version it is Cameron who comes to study to the high school named Padua. The viewers meet Cameron at the

school consultant's, her name is Miss Perky. This character pervades the whole film and she functions as the source of fun. She is not a typical consultant which among others proves the fact that in her official hours she tries to write an erotic novel. Also her talking to the students is not typical; she says to Cameron she is sure "[Cameron] won't find Padua any different than [Cameron's] old school. Same little asswipe shit-for-brains everywhere" (Gareth). Cameron also meets there Patrick Verona who is a problematic boy with a mythic past, he equals to Petruchio from Verona from the original work. It differs in the fact that he is in Padua high school from the beginning whereas in the original Petruchio comes a bit later. Another person who appears there is Michael who becomes Cameron's guide in the school and later also his friend; he equals Lucentio's servant and friend Tranio. Cameron falls in love with Bianca. In the original Lucentio is enthralled not only by Bianca's beauty but also by her chastity. On the other hand in this modern version he can hear how proud she is but he is able to perceive only her prettiness. However Bianca has no idea Cameron exists, she is in love with bumptious and stupid Joey. He is the only Bianca's suitor except Cameron. Bianca's and Kat's father is a gynaecologist and he is really afraid about his daughters and he creates the same condition as Baptista Minola. Cameron thinks Patrick can be a suitable candidate for Kat. Nevertheless he correctly presupposes Patrick does not want to cooperate therefore he and Michael decide to pay him but unfortunately they have no money. They need a benefactor, someone stupid and rich so they ask Joey for help. He gives fifty dollars to Patrick and he promises he will go on a date with Kat. There it is possible to observe the similarity with Petruchio, the motive for the interest about Kat is money. Patrick does not care about her character but on the contrary to Petruchio he has an advantage because he can see Kat's beauty. She refuses him and during this refusal the viewers can see the sharpness of Kat's speech, it is not as elegant and cultivated as original Katherina has, but nevertheless the aim to be the shrew is fulfilled. She uses sarcasm a lot, for example when Patrick asks her if she imagines him naked she sarcastically answers "Am I transparent? I want you, I need you, oh baby, oh, baby" (Gareth). Concretely in these words it is possible to hear much contempt and disinterest. Cameron, Michael and Bianca offer to Patrick that they can help him to tame and get Kat. In this assistance there is the difference to the original because in it Bianca or Lucentio are not involved in the wooing of Petruchio. He gets Katherina's interest only by his eloquence. But to be honest in our modern world that is not enough and the men are not so articulate. The relationships among all main characters change a lot during one party where Cameron is disillusioned because of the refusal behaviour of Bianca and Patrick has

to help him to find the lost self-confidence. Whereas in the original Lucentio loves Bianca equally during the whole plot and only at the end the disappointment comes when he finds she is not as obedient as he thought. After the party Patrick takes Kat home; they talk about their lives and they find that they have the same problem; people do not like them because they are afraid of them. Kat also confides that her father wants her to behave like her younger sister. Cameron asks Bianca if she is still so egoistic and he explains her that beauty does not mean everything. Bianca thinks about herself and finally interrupts Cameron by the kissing him. During following Patrick's and Kat's date they fall down to the pile of the straw where they kiss for the first time. This scene when Patrick gains the predominance over Kat is almost similar to the scene from Zeffirelli's adaptation where Petruchio lies above Katherina in the pile of the feathers in Minola's house. Both of the men show in these situations bigger power and their dominance over the women who are forced to obey. Modern Kat as well as original Katherina desire for love, for kissing and for hugging which can be recognize from their happiness when they are with the wooers, even if it is hidden by them. Nevertheless in the original Katherina is much more stubborn and adamant even if it is possible to observe her desire. In Junger's adaptation Kat agrees with the kissing and she becomes willing to Patrick's wooing. Katherina's refusing behaviour may be caused by the sense and the seriousness of the wooing in that time. In Shakespeare's original or in Zeffirelli's adaptation the wooing precedes the wedding and the marriage; on the other hand in the modern version it is followed only by the date. Original Katherina gives out not only her pride and self-respect, but there is her whole future life in the danger, she risks her future happiness. This problem is not present in Gil Junger's adaptation because in our contemporary world Kat can only escape from the unsuccessful relationship and she is not obliged to see the man any more. In this case it is clear she has no need to be as cautious and refusing as original Katherina. Another difference is the fact that the conversations and closeness are absent between Petruchio and Katherina in the original. Also the compliments by Patrick are direct whereas in Petruchio's case they are only the part of the teasing and the puns and it is not clear if they can really make a woman happy. Kat likes these compliments but she still stays ironic. Patrick says her that she is "sweet. And sexy. And completely hot" (Gareth). Kat is noticeably pleased but she tries to hide it and says he is "amazingly self-assured" (Gareth). Also more evident closeness between Kat and Bianca is there, for instance when Kat comes to Bianca's bedroom and tries to apologize for not going to the prom and then she explains why she hates Joey. Kat narrates how she liked him and how she had a sex with

him once a time. Then she said to him she was not ready for it and he broke up with her. This moment changed her and since this moment she has been in the opposition and now she refuses what everyone else does. This confession explains why Kat becomes the wild and cruel girl; on the other hand in Shakespeare's work the explanation of Katherina's being shrew misses. Also in the original there is no conversation between the sisters. The plot culminates during the prom where Kat finds the truth about Patrick. Also Bianca comes to the scene; she changes from the chaste and proud girl to the vindictive one and beats Joey to revenge Cameron, Kat and also herself. This situation shows Bianca's real character; it shows she is not as proud and chaste as everybody thinks. This real face of Bianca is possible to see also in the original but Bianca does not show it so much publicly. The following day Bianca thanks Kat for the previous evening. After her leaving girls' father Dr. Stratford comes and talks with Kat. She narrates him how Joey was beaten by Bianca. She expects her father will say how bad impact she has on his loved and innocent Bianca but Mr. Stratford says he is proud of her. He explains he felt he was eliminated from Kat's life and he had the only chance with Bianca. Finally he says he paid for Kat's dream university, she is happy that her jealousy was needless and hugs him. There Kat's father shows his real interest about her whereas in the original Baptista Minola agrees with Katherina's wedding not for her happiness but for his calm. The next day in the school during the literature class Kat reads her poem called "10 Things I Hate about You" which becomes the title of the whole film. After the school she finds the guitar in her car. It is the one which she desires. Patrick comes and explains he "had some extra cash... Some asshole paid [him] to take out a really great girl" (Gareth). He also adds he spoiled it because he fell in love with her. At the end they kiss and everything ends happily.

It is possible to observe the main themes about two totally different sisters and the taming of the older one are preserved. But some, whether smaller or bigger, differences make this adaptation more interesting and it offers a huge sphere of the activity for the juxtaposition.

In Shakespeare's text and Zeffirelli's version the culmination of the plot takes place in the celebration after the wedding. There everybody can see Katherina's change or her tamed behaviour. Also her man-defending speech takes place there. But the main purpose of Petruchio's wooing was earlier and it was the wedding with Katherina. The climax of Patrick's wooing in the modern version is set to the prom. Very important thing in these two climaxes is the difference between Petruchio's and Patrick's clothes. On the wedding day Petruchio comes dressed as a fool because he wants to punish Katherina. On the other

hand Patrick comes to the prom in the dinner jacket although nobody expects it. It is important to mention again that at that time the clothes were as important as in the contemporary world. In the prom Kat seems tamed and willing until she discovers Patrick got the money for the dating her. After this finding she again becomes angry and unapproachable. Whereas in the original Katherina is still angry during the wedding ceremony. In the prom Bianca beats Joey and her relationship with Cameron starts to be significant and official. Also Mandela, the admirer of William Shakespeare and Kat's friend becomes happy with Michael. Nevertheless Kat's ending speech becomes later. She reads the poem in the school during the literature class. The reaction of her acquaintance stays; everybody is surprised; even if in the original they are surprised she is obedient and in the modern version she is so romantic and sensitive. Another important point is the gift from Patrick which saves their relationship. It can portray the modern girls as a bit superficial but the viewers can note that in this case it is not about the gift itself but about the fact that Patrick does not keep the money which he gets for dating Kat.

In brief, there are some differences in the places and behaviours of characters but the final happy-end is preserved, maybe in the modern version it is even more developed when someone counts final Kat's good relationship with Bianca.

4. The development of the characters in the play

4.1. Katherina

If the real taming of Katherina is taken into consideration she progresses the most during the comedy. At the beginning she is perceived by the society and also by the family as a cruel, quarrelsome, domineering and evil girl. But from her speaking the reader can recognize she is sad, with a feeling of fear and grievance; she is also jealous a lot because she knows her father loves her younger sister Bianca much more and the other people equally (Hilský 48). After her argument with Bianca she says to Baptista that "now [she] see [Bianca] is [Baptista's] treasure, [Bianca] must have a husband; [she] must dance bare-foot on [Bianca's] wedding-day" (II/1). Therefore it possible to say that Katherina's cruelty and fury result from her feeling that nobody loves her and even her own father prefers Bianca. She does not want to be like her, she does not want to be like other woman from that period. She wants to find the real love and beloved husband. She does not want obey whatever her father say, she wants be simply self-reliant. In this case it is possible to say Shakespeare is ahead if his time because in this period the women were forced to be obedient. But Shakespeare interprets her desires as it would be fine, normal and common. Nevertheless after the wedding, during the process when Petruchio denies her food and sleeping Katherina loses her strength. And at the end she becomes a submissive, obedient and devoted woman and a wife who follows her husband in everything he says, even if he says the complete nonsense. During the final celebration, after her coming according to Petruchio's order, she also presents the final speech which proves this change. As it has been already mentioned in this thesis, the final speech from the original or Zeffirelli's adaptation differs from the modern version a lot. In the original or in Zeffirelli's film the speech is performed at the end by Katherina. As Hilský says it is like a lecturing or moralizing for the women who behave as she did at the beginning:

I am asham'd that women are so simple
To offer war where they should kneel for peace;
Or seek for rule, supremacy, and sway,
When they are bound to serve, love, and obey.
Why are our bodies soft and weak and smooth,
Unapt to toll and trouble in the world,

But that our soft conditions and our hearts
Should well agree with our external parts?
Come, come, you froward and unable worins!
My mind hath been as big as one of yours,
My heart as great, my reason haply more,
To bandy word for word and frown for frown;
But now I see our lances are but straws,
Our strength as weak, our weakness past compare,
That seeming to be most which we indeed least are. (V/2)

He also adds this speech was almost the same as the sermons about the obedience in the churches in that time (50). As the thesis already has pointed it is not clear if she speaks honestly or if the speech is ironic; everybody can create his own theory about this speech, for instance someone can say Petruchio succeeds and she becomes from a shrew to an obedient wife, someone can say she is simply ironic or someone can say she is honest in these opinions but she finds these knowledge not thanks to Petruchio's taming but because she is simply in love and she is rose-tinted because of it. Come what may in this moment she becomes from the angry and quarrelsome girl, simply said the shrew, to the obedient and tamed woman and wife for everybody who hears it. Very interesting point is that after the speech everybody congratulates Petruchio and each of the guests is proud of him that he is the elected man who tamed the shrew. Nobody is directly proud of Katherina although nobody could know how big transformation happened. Of course this statement does not fit for Petruchio personally; especially in Zeffirelli's film, the audience can observe he is completely enthralled by Katherina and he is proud of the fact that she became his wife. But also in the original text he is happy; he turns to Katherina and adds that "there's a wench! Come on, and kiss me, Kate" (V/2).

4.2. Petruchio

However in the initially underestimated marriage it is not only Katherina who develops, Petruchio also goes through a lot of changes. At the beginning he is an unscrupulous man who only desires for a wealthy wife and her big dowry. As he states he does not care about her appearance or her character; he cares only about the money which she has. But after his meeting with Katherina he is interested in her. Petruchio is fascinated not only by her beauty but also by her eloquence and ferocity; he desires to tame her and makes her obedient. For this set target he begins to behave hard and mercilessly. But during this activity it is possible to observe he falls in love with Katherina and sometimes he feels sorry for her. It is possible that if he has some other idea how to tame her he will not use so drastic method. Petruchio himself asks if somebody "knows better how to tame a shrew, Now let him speak; 'tis charity to show" (IV/1). As Hilský also observes this relationship civilizes him (52). At the end they become the perfect lovers even if nobody believes it at first.

4.3. Bianca and Lucentio

On the other hand another couple which is regarded as a perfect one at the beginning becomes worse during the story. It is the relationship between Bianca and Lucentio. Bianca is shy and docile initially, nevertheless during the story everybody notes she coquets with Lucentio a lot. She also does not pay attention to her father's decision and she marries Lucentio secretly. And at the end, when the men bet about their wives' obedience, she even becomes rebellious. She changes her role with the role which her older sister has at first which Hilský also confirms (51). Another important thing which reader could notice is the fact that Bianca only pretends her chastity because during the argument with her sister or during the coquetting with Lucentio she is not so much modest.

As well as Bianca is the real opposite of Katherina, Lucentio is the reverse of Petruchio. Whereas Petruchio wants Katherina only because of the fact he is interested in the dowry, Lucentio wants Bianca only because her character and he believes in their pure love. Lucentio's change consists from his transformation from a boy who is enthusiastic about the studying in the university and who is completely obedient to his father to a man who falls in love and wants to marry. Initially he venerates his father Vincentio and he wants to satisfy the promise to study which he made before his journey to Padua. But when

he meets Bianca he does not want to study more, he persuades his servant Tranio to pretend being Lucentio and he decides to pretend he is a teacher to be much closer to Bianca. At the end he is even willing to lie about his father and he allows an unknown man to pretend being Vincentio. Because of his lies her father Vincentio is almost arrested when he comes to Padua. And these all things he does only because his love. Maybe because of this fact he is more disappointed by Bianca's refusal to come when he asks at the end and he finds his pure love is less in the marriage than Petruchio's dominant behaviour.

4.4. Baptista Minola

Another change which connects with the interchange of Katherina's and Bianca's roles is the development and the transformation of Baptista Minola's relationship to his daughters. At the beginning it is clear that Bianca is the most darling daughter, he says she is "good Bianca" or "[Baptista's] girl" (I/1); whereas he shouts at Katherina: "Why, how now, dame! Whence grows this insolence?" (II/1) or he warns Petruchio before his meeting with Katherina, he says to him "Well mayst [Petruchio] woo, and happy be [Petruchio's] speed But be [Petruchio] arm'd for some unhappy words" (II/1). Also during the argument between the sisters he protects Bianca. On the other hand at the end it is possible to notice he is proud of Katherina and also congratulates Petruchio who is also very proud of her; Baptista says to Petruchio:

The wager [Petruchio] hast won; and I will ad
Unto their losses twenty thousand crowns;
Another dowry to another daughter,
For she is chang'd, as she had never been (V/2).

On the other hand in Bianca's case he is a bit disappointed by her disobedience because firstly he believes she will come surely, he even offers Lucentio he will be "[Lucentio's] half Bianca comes" (V/2).

4.5. Bianca's suitors

Very big change is possible to observe in the case of Bianca's suitors Hortensio and Gremio. At the beginning they are really enthralled by Bianca's beauty and her chastity. Hortensio is even willing to dress him up as a teacher Licio and risks to teach also Katherina who beats him with the lute. Initially he is pleased because Bianca flirts with both her teachers. On the other hand when Gremio sees her how she coquets with Lucentio dressed as Cambio and with Hortensio dressed as Licio, he is disappointed a lot and he does not want her any more. Nevertheless also Hortensio lately finds Bianca is a coquette and he also finds she flirts with Lucentio much more than with him. Finally he decides to surrender Bianca. Tranio dressed as Lucentio supports his decision and he offers him that he will also renounce her. Hortensio agrees and finds the widow who he marries. This widow plays an important part during the final celebration. She teases Katherina and ridicules Petruchio because of her opinion that Katherina is the worst wife. Because of this widow's gossip and insolence the final bet of the men comes into existence. Nevertheless at the end Hortensio finds the widow was no better choice, she is disobedient as well as Bianca is when the husbands ask them to come.

5. The transformations of Shakespeare's characters in the adaptations

5.1. Katherina versus Kat

Katherina and Kat are similar in their dominance, insolence and disobedience. Of course the main difference is given by the time period in which they live. For Kat it is easier because a lot of women are almost like her in our modern world whereas Katherina is maybe the only one in that time. Both of them are from a wealthy and honoured family. In both cases there are the absences of the mothers; nevertheless in the original text the absence is not explained. In Junger's version it is, Kat mentions about sisters' mother who left them and their father. In the original someone can suppose she died because it was not common that mother leaves the family. In any event the loss of the mother must be cruel and it must leave the impacts on everyone, especially on two adolescent girls. Another important thing which gives to Kat an advantage is her friend Mandela. Original Katherina is alone, she has nobody to talk about her problems or feelings and it makes her more angry and sad maybe. Mandela does not agree with Kat in everything. But whose friend does? "Kat, though her fellow students call her scary, is never as trapped as Shakespeare's Kate. It's true that her social life is a disaster, but she enjoys music and intellectual pursuits, has a car and a credit card, and by mid-film she learns that she has been accepted to Sarah Lawrence" (Goodwin). It seems the most fundamental difference is the fact that in the original nobody knows why Katherina is the shrew. What is the cause of her behaviour? Was she evil from the childhood or the loss of her mother was the reason? It could come during her growing when she does not want obey everything which her father orders and her self-independent behaviour was more difficult because of the fact that her sister observes father's rules strictly. This may be the reason why Baptista prefers Bianca which also makes Katherina much angrier and more jealousy. This problem about the origin of being the shrew is mentioned neither in Shakespeare's text nor in Zeffirelli's adaptation whereas in the modern adaptation it is. Bianca tells Cameron about the time when her sister was popular and about one year when she suddenly gets on the fringe of the society but nobody knows exactly why. Almost at the end Kat herself offers the explanation, the arrogant behaviour of Joey changed her. She believed him and he broke her heart therefore she decided not to do what everybody considered normal. Another similarity is her change because of the love. Petruchio or Patrick becomes the reason of her change. To sum up, the main characteristic and the development of both girls are the same

but it is possible to observe Kat has a lot of advantages whereas Katherina has to manage everything alone which makes her much stronger and braver than modern Kat is.

5.2. Bianca

Among mentioned adaptations it is possible to see the main contrast in Bianca's behaviour. In Junger's version Bianca is popular and very proud; she is regarded as an idol by many girls and as an object of desire by a part of men. On the other hand some of the boys think she is too arrogant. In the original text or in Zeffirelli's adaptation there is no indication about her pride. In these two versions she is ostensibly chaste and shy which makes her attractive for men, which also Lucentio confirms when he says "But in the other's [Bianca's] silence do I see Maid's mild behaviour and sobriety" (I/1). However at the end in the original and in Zeffirelli's adaptation it is possible to observe she is not as submissive as people think. She refuses to obey her husband Lucentio and the viewers can see also her taming made by Katherina who forces her to become when her husband asks. This pretended chastity is not presented in Junger's version; there is the pride Bianca's main characteristic. Nevertheless her false chaste behaviour may be compared with Bianca's friend Chastity in Junger's version. Chastity appears as the real friend of Bianca, but as well as in the original it is possible to see some indications that Bianca is not as chaste as everybody thinks, in the modern version also Chastity in many situations shows that she is not so loyal friend, for instance when Joey asks her and Bianca to go to another party, Bianca has to go home but Chastity leaves her and follows Joey although she knows Bianca loves him. And equally to the original where Bianca finally shows she is not as chaste and obedient as everybody thinks, also Chastity shows her real face when she behaves really tactlessly to Bianca in the prom. As it was already mentioned, in the original Bianca's final change takes place at the end and it is done by Katherina who forces her to obey her husband, on the other hand in Junger's version her taming and eliminating of her pride takes place much earlier. Bianca's change and understanding of her own negative behaviour happens in Cameron's car where he tells Bianca about her mistakes and persuades her to be better. Therefore someone can say that in the modern version she becomes better at the end whereas at the end of the original she become the shrew until Katherina explains the real status of the women in the marriage to her.

5.3. Bianca's suitors

Another difference is possible to observe in the case of Bianca's suitors. While in Junger's film there are only two suitors, Joey and Cameron, in the original and Zeffirelli's film there are three wooers who compete for her love. Also very important distinction in the most modern adaptation is the former relationship between Kat and Bianca's suitor Joey. His character differs from the original wooers of Bianca. Joey wants Bianca only because of the bet whereas Hortensio and Gremio want Bianca because of her modest behaviour. And Joey finally has a date with Bianca's false friend, arrogant Chastity. In this relationship someone can see the relationship of Bianca's former suitor Hortensio who also finally finds another wife, the widow. As viewers can notice not only the women change a lot in the modern version but also the men do. In the modern version every Bianca's suitor is enthralled mainly by her appearance, they know she is too proud but it is not important for them. Especially Joey does not care about her personality, on the other hand Cameron hopes she is not as bad as everybody thinks. It is hard to say what is better, if it is the wooing because of woman's property or because of her beauty. However Joey is described in the modern version as the arrogant boy who simply pays some money to get a girl who he wants. The fact about his arrogance is true but as somebody could notice the idea about bribing Patrick becomes from Michael's, Cameron's friend's head. Joey only utilizes the opportunity.

The most noticeable variance among these three versions is the relationship between Bianca and Lucentio or Cameron. In Zeffirelli's film Bianca likes Lucentio from the very beginning, she meets him in the square for the first time and they immediately interchange an amorous glance. She also sees him in Minola's house and she is really happy of his presence. On the other hand in Shakespeare's text and Junger's film she falls in love much later. In the original she coquets with him during their lessons and in this time Lucentio also secretly tells her who he really is:

Hic ibat' as I told you before- 'Simois' I am
Lucentio-
'hic est' son unto Vincentio of Pisa- 'Sigeia tellus'
disguised
thus to get your love- 'Hic steterat' and that Lucentio that
comes a-wooing- 'Priami' is my man Tranio. (III/1)

In the American version she falls in love after the party, she paradoxically shows her interest and liking immediately after the moment when Cameron points to the mistakes in her behaviour.

As everybody can see in Bianca's case there are plenty of contrasts but some similarities stay, for instance the fact that Bianca is limited in dating or being married by her father's condition that Katherina's must be first in these things.

5.4. Katherina's/ Kat's relationship with Bianca

The relationship between the sisters differs in all three versions. In Shakespeare's text there is no indication of some love or friendship between them. Katherina is jealous and she really does not like Bianca. This fact is not probably caused because of Bianca personally but because of Katherina's jealousy of her. In Zeffirelli's adaptation she also beats Bianca, nevertheless in this adaptation there is an extra scene where Katherina kisses and hugs Bianca before her wedding. Therefore it is possible to suppose that some positive mutual relationship is there. Also Bianca should appreciate that Katherina tames her at the end of the plot therefore she would be a better wife for Lucentio. In the modern version there is the relationship evident, not from the beginning but from the half of the film. Kat wants to shield Bianca, maybe she wants to adopt the role of their missing mother because she says "[Kat] thought [Kat] was protecting [Bianca]" (Gareth). The sisters become reconciled at the end which is missing in the original for the perfect happy-end.

Shakespeare sets sisters' characters to the contrast. Their behaviour and manners are completely different. Zeffirelli also adds the contrast in their appearance. Katherina has very dark hair which may connect with the black colour which is typical for the devils and to the contrary Bianca is blond as an angel usually is.

5.5. Petruchio versus Patrick

In Petruchio's or Patrick's case the main difference which has to engage everybody's attention is his name. As also Saudek says an Italian name Petruchio means in English Peter and in Czech Petr or Petřík (107). On the contrary the American director uses the name Patrick which means in Czech the same one Patrik. This change may be caused because of the meaning of these names. As it is commonly known whereas Peter means something like rock-solid or rock-like, Patrick means noble. Maybe me Junger does not want to show Patrick's origin but rather the fact that there will be the difference in

politeness in Patrick's gentle style of wooing on the contrary to Petruchio's style. Junger also copes with Petruchio's hometown Verona in a very interesting way when he puts this town as a surname of Patrick. Another similarity in these two characters is the interest of Katherina or Kat because of the money. Although the gaining of the money is different the reason stays. In the original Petruchio gains the money from Katherina's father Baptista Minola as a dowry which was quite common in that time. On the other hand Patrick gains the money from Joey who wants to date Bianca. This type of getting money seems dishonest and when Kat learns about it she naturally becomes angry. However also in Zeffirelli's adaptation the viewers can see the disappointing look in Katherina's face when she sees Petruchio with the box of the money. From the beginning she wants a man who can really love her and this scene shows her Petruchio's real interest a bit. The main difference which relates to the money is the fact that Petruchio keeps the money and Patrick spends all of them to buy the guitar for Kat. To justify Petruchio it is possible to consider Katherina's dress for the visiting her father which he buys for her as a gift. But nobody can expect he expends the entire dowry. Maybe this thing makes Patrick more honest than Petruchio is. Nevertheless the question why Patrick takes the money from Joey is still unsolved. Nobody can suppose he needs this money because he comes to the prom in a new nice dinner jacket and claims he has got a lot of these clothes at home. As it was already mentioned he spends all this money for Katherina's guitar therefore he does not suffer from the lack of money. Maybe he has the same reason as Joey has; to get the girl is only a challenge for him and he does it only because he wants to demonstrate he simply can. But on the contrary to Joey he finally changes himself, he acts honestly, he does not keep the money and shows his true feelings to his beloved woman. The second and maybe the most noticeable contrasts are in the types of Petruchio's and Patrick's wooing. As it has been already said, Petruchio uses the method of the taming of the birds of prey. Also Hilský confirms his way of wooing is rough and cruel (46). On the other hand Patrick is very polite, he uses the compliments and he tries to engage Kat's interest through the things which she likes. Maybe Patrick's strange past makes him more interesting or mysterious but he "is never as desperate as Petruchio, never as boorish, never as on the edge" (Goodwin). The aggressive taming of Petruchio may be more effective but in our modern world it can be regarded as unsuitable by the society, maybe even punishable. However as everybody can see the both means are useful.

5.6. Baptista Minola versus Dr. Stratford

Baptista Minola and Dr. Stratford come from the middle class and they are wealthy. Both are alone for the upbringing of two adolescent daughters which is not an easy mission in any time period. In Baptista's case nobody knows why he is alone but in the modern version the fact about his wife who left the family is mentioned. Baptista and Dr. Stratford determine the same condition for his daughters but each of them does it from a different reason. Whereas Baptista Minola is afraid that Katherina will stay with him and nobody will marry her, Dr. Stratford is obsessed by the unwanted pregnancy of both daughters and he utilizes Kat's lack of interest in the dating. Naturally also Dr. Stratford is pleased about Bianca's nice behaviour whereas Kat makes him angry very often. Nevertheless Mr. Stratford wants to protect both his daughters on the contrary to Baptista who takes an advantage from Bianca's suitors' love to get rid of Katherina. However at the end Baptista is proud of Katherina's submissiveness whereas Dr. Stratford is proud of Kat's and Bianca's independence, decisiveness and dominance. However it is needed to say Baptista Minola congratulates to Petruchio about successful taming, not to Katherina. Dr. Stratford also explains Kat that he loves her as well as Bianca but he thought Kat did not want him in her life whereas in Bianca's case he had a chance to be a part of her life. In Baptista's case there is no explanation why he gives preference to Bianca so much.

5.7. Tranio versus Michael

Another important figure of these stories is Lucentio's servant Tranio, presented as Michael in the modern version. As it has been already mentioned, in the original this character is dressed as Lucentio for a bigger part of the plot. In Zeffirelli's version the story is a bit more developed thanks to his interest about the women. In the most modern version his name is Michael, he does not come with Cameron as a new student to the high school but he has already studied there and he becomes Cameron's guide. He does not pretend he is Cameron but he helps him to get Bianca in other ways a lot. For instance, the idea about bribing Patrick to date Kat is his idea and he persuades Joey to help them. As well as in Zeffirelli's version there is his interest about the woman. During the party he tries to attract some girls but he is perceived as outsider and no one wants him. Finally he falls in love with Kat's friend Mandela and he presents himself as a true romantic boy when he buys for her a dress from Shakespeare's era and he also leaves in her school

locker an invitation to the prom signed William S. Mandela is enthralled by that and they meet in the prom and dance therefore another happy couple is created in this version. Equally to Tranio he is very smart and he has a lot of ideas to facilitate Cameron's wooing as well as Tranio does it for Lucentio.

5.8. Mandela

Mandela is Kat's friend, the best and the only friend of her and she is presented only in the most modern American version. This friendship gives to Kat an advantage on the contrary to Shakespeare's Katherina who is alone for everything. Katherina as well as Kat has the problems with her family, with the lack of suitors, with her jealousy etc. But Katherina is alone for these things; she has nobody she could confide and she has to cope with everything by herself. To contrary to Kat's opinion, Mandela does not condemn teenagers' habits; she even opposes Kat who does not want go to the prom. She is also one from the group of people which helps Patrick to attract Kat.

5.9. Biondello

This character is Lucentio's second servant who is informed about his interchange with Tranio from the beginning in the original text. In the most modern American version directed by Gil Junger there is no corresponding character. What a lot of viewers can find interesting is the fact that Biondello is not named in Zeffirelli's adaptation for a bigger part of the film, he performs there in many scenes but no viewer who has never read the original knows his name. In Zeffirelli's version there is also one extra scene where he guards when Lucentio caresses Bianca. He is also the one who arranges their secret wedding with the priest. It is strange he is not named for almost whole film when he is so important for many actions and events.

Conclusion

On the basis of the analysis of the original and the adaptations I have come in my Bachelor thesis to the following conclusions.

William Shakespeare shows an untypical character of the woman in the Renaissance society. He shows the negative attitude and behaviour of the society and even of her family to her manners and also to her personally. But he also portrays her strength and courage to cope with it. He also demonstrates how alone Katherina was, no other woman was like her and she had no friends. The women condemned her behaviour and the men were afraid of her. Nor her family supports her and even her father finds the means to get rid of her as fast as possible. To the contrast of her he creates Bianca, Katherina's younger sister who is the ostensible personification of all virtues of that time. Another contrast he uses in the case of the sisters' husbands. Whereas for Katherina he creates the rude and greedy man named Petruchio who is the only one able to tame her, for Bianca he makes honest Lucentio with his pure love. The culmination of the plot comes when the roles of the sisters are exchanged at the end and everybody finds Petruchio has the best wife.

Franco Zeffirelli preserves the time and the place of the original text but he adds some scenes where the audience can observe also the humanity of Katherina, not only her cruelty, for instance in the scene where she kisses her sister Bianca or when she helps Petruchio's servants with the cleaning the house. He also reduces Petruchio's brutality during the taming.

On the other hand Gil Junger places the plot to a completely different setting and time; he sets the film to the United States of America to the twentieth century to the high school. During the analysis of this adaptation everybody has to note the status of the woman has changed a lot since the Renaissance period. Nowadays the life of the independent woman is much easier. In our modern world it is quite common that the woman is emancipated and she does not need a man for her life. Kat had a lot of advantages in these respects. She has also her friend Mandela who can help her with the problems. Finally she also finds the support in her sister Bianca who does not become the shrew at the end but on the contrary she becomes better and she changes from a proud and self-important girl to a nice and reasonable one.

To sum up, everybody has to admit that the conception of the functioning of the world has changed a lot since Shakespeare's time. The attitude to the women, their relationship with the men, the approach to the marriage or money, all these things have noticed a lot of changes during the period from the Renaissance up to nowadays. The then traditional statuses of the men and women are completely away, the men are not the main provider and leader of the family, the women have the same rights in their personal life, for instance to have a good job or wear the trousers. In short, the contemporary women are not the fragile and gentle creatures as the women were supposed to be in that time and the men are not the ones who protect them. As everybody knows in our modern world is this fact quite normal but in the time of William Shakespeare it was not. Therefore someone can consider Katherina to be one of the first women who does not want to be only a property of the men. Although it seems Katherina changes I do not believe it as I have already mentioned. I believe she is the woman who finds the way how to look she is tamed but actually she is not. As everybody can see Katherina is the person who had the last huge speech at the end of the play which clearly proves that no man can persuade her to be quiet as the then society required.

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SUMMARY

Název mé bakalářské práce je Shakespeare na jevišti a na plátně: Zkrocení zlé ženy a jejím předmětem je analýza a porovnávání originálního textu od Williama Shakespeara s dvěma filmovými adaptacemi vytvořenými v letech 1967 a 1999.

První kapitola pojednává o době, kdy Shakespeare žil a tvořil, zejména o době, kdy napsal Zkrocení zlé ženy. V druhé části je popsáno postavení ženy ve společnosti v té době, které nebylo vůbec jednoduché.

Druhá kapitola popisuje originální Shakespearův text především z hlediska postav, které ukazuje v situacích, které jsou typické pro jejich charakter a vlastnosti.

Ve třetí kapitole jsou popsány postavy z obou zmíněných adaptací. Jsou zde vykresleny v situacích, které se liší od původního textu.

Čtvrtá a pátá kapitola se zabývá vývojem a proměnami postav v původním díle i v obou adaptacích. Tyto dvě kapitoly nabízejí komplexní analýzu těchto postav. Postavy jsou jednotlivě charakterizovány a jsou popsány změny, kterými prošly během děje Shakespearova textu a také změny, ke kterým došlo v adaptacích.

Srovnávání s moderní verzí mi umožnilo zamyslet se nad odlišností postavení žen tehdy a dnes. Ženy jsou dnes emancipovanější, samostatnější a být „shrew“ v dnešním světě není vůbec těžké, ba až očekávané od ženy, která si chce budovat kariéru a být nezávislá. Kateřina to měla jako jedna z mála v tehdejší době podstatně těžší a komplikovanější. Otázkou zůstává, zda byla Kateřina opravdu zkrocena či si uvědomila, že mužům stačí, když se žena jen tváří, že je mu oddána. Já věřím právě v tuto druhou variantu. Jinak řečeno, Kateřina pochopila, že muže je třeba udržovat ve vědomí, že je hlavou rodiny, ale není třeba mu ukazovat, že žena je krk, který tou hlavou otáčí.