



# Theme of feminism in The taming of the shrew by William Shakespeare and Nagamandala by Girish Karnad

Kousalya J

Student

Bharathiyar University

## ABSTRACT:

Do women really want a man to tell them what to do and take charge or is an equal partnership something they should be striving for? If a woman wants a man to be in charge does that make her an enemy of the feminist? FEMINIST MOVEMENT-FUTURE WILL BE IN THE HANDS OF FEMALE. . The conclusion would be based on the generation where women made as slaves or she is an independent according to the society where it is the major drawback of feminism. It is both active and dynamic. In other words, it is deeply contested term that allows for change, movement, improvisation and impact. It matters in the world which is why it is deeply debated.

Literature is a term used to describe written and sometimes spoken material. Derived from the Latin word literature meaning 'writing formed with letters', literature most commonly refers to works of the creative imagination, including poetry, drama, fiction, nonfiction, and in some instances, journalism, and song. Literature in simplest version, it can be defined as an expression of culture by human being and appears in different times and places. During the period of classical antiquity in the Greek and Roman literature reference works were created that would mark the subsequent literary production. The beauty of literature is in its depth which cannot have a single meaning. From time to time its meaning has to change. Literature is divided as literary genres that are classification of literary works according to their content. The traditional classification

of literary genres establishes three major types which are lyric, which includes the elegy, the hymn, the ode, the eclogue, the satire. It characterized by being written in short verses.

Epic or narrative that includes, among others, the epic, the sings of a dead, the story and the novel. Its content is narrated in long verses or prose. Dramatic are the plays, tragedy, comedy, farce. Sometimes other genres are included, such as oratory and didactics. It is through reading such great literary and poetic works, that one understands life. In many ways it can change one's perspective towards life. Therefore, literature is rather important in our lives. It does help us to cope with the society. In ancient India, literature originated from stories that were originally orally transmitted. In ancient Greece, the epics of Homer, who wrote the *Iliad and the odyssey*, and *Hesiod*, who wrote works and Days Theogony, are some of the earliest, and most influential, of Ancient Greek literature. On October 25,1400, English poet Geoffrey

Chaucer passed away Known as the Father of English literature, Chaucer is widely considered the greatest English poet of the Middle Ages. He is best known today for the Canterbury Tales and was the first poet to be buried in Poets Corner of Westminster Abbey.

The English Renaissance was a cultural and artistic movement in England dated from the late 15<sup>th</sup> to the early 17<sup>th</sup> century. It is associated with the pan-European Renaissance that is usually regarded as beginning in Italy in the late 14<sup>th</sup> century. Like most of Northern Europe,

England saw little of these developments until more than a century later. The beginning of the English Renaissance is often taken, as a convenience, to be in 1485, when the Battle of Bosworth Field ended the Wars of the Roses and inaugurated the Tudor Dynasty.

Renaissance style and ideas, however, were slow to penetrate England, and the Elizabethan era in the second half of the 16<sup>th</sup> century is usually regarded as the height of the English Renaissance.

England had a strong tradition of literature in the English vernacular, which gradually increased as English use of the printing press became common by the mid-16<sup>th</sup> century. By the time of Elizabethan literature, a vigorous literary culture in both drama and poetry included poets such as Edmund Spenser, whose verse epic the faerie had a strong influence on English literature but was queene eventually overshadowed by the lyrics of William Shakespeare, Thomas Wyatt and others. Typically, the works of these playwrights and poets circulated in manuscript form for some time before they were published, and above all the plays of English Renaissance theatre were the outstanding legacy of the period. An extension of feminism's critique of male

power and ideology, feminist theory combines element of other theatrical models such as psychoanalysis, Marxism, poststructuralism, and deconstruction to interrogate the role of gender in the writing, interpretation and dissemination of literary text. By examining the way female characters are defined, critics challenge the male-centred outlook of authors. Feminist literary criticism suggest that women in literature have been historically presented as objects seen from a male perspective. The presentation of female experience in character and action, frequently pointing out the misrepresentation of female characters by male authors, and challenging sexist, views and statements. The ‘silence’ of women in certain works of literature and how different those works might seem if the female point of view were more fully represented. In terms of literary history, it draws attention to the work of overlooked or neglected female authors who seen as constituting a separate literary tradition, which is different from, but not necessarily inferior to, a tradition dominated by male writers.

But again, the author wants to emphasize that, this kind of feminism has doubled women’s responsibilities as it creates a crucial issue to find balance between work and family. Here, she shows different views of post-feminists and feminists. She describes Crittenden and Friedan’s opposing views which conflict between conservative and liberal perspectives on feminism. Moreover, she discusses feminism not just as women’s welfare but also welfare of society as a whole. On the other hand, perhaps, feminism is both personal and social. Hence, feminism is of different kinds as- liberal feminism, Radical feminism, and Cultural feminism.

Feminism is also meant by author as activism, which is a new event to demonstrate women’s power and voice. However, feminism needs to change the thinking of women and encourage them to question those aspects of society which are affecting their lives. Whereas, postfeminism is a reaction against some perceptions of second wave feminism. Feminism is the progressed shape of women’s liberation movement. It has been used variously to signal an epistemological break with (second wave) feminism. So, the main ambition of feminism is to change the ancient thinking of society that woman is a property that, can be owned, controlled, and disposed the way they like. This is a long and bitter struggle through the conflict between the ancient tradition and emerging new ideas. The main goal is to protect women’s rights and eliminate the discrimination in society, to articulate the suppressed voice of woman, because she is the author of her own destiny. We have

to accept the fact that man and woman are to complement each other and one is never a whole without the other.

Woman is indispensable to man's life. These lines are the foundations to create a happy family and happy family is the unit to create a developed state as Aristotle says. So, here, I will conclude this review by saying that the discussion carried by this article is the best for improving our knowledge. I appreciate author's way of input to every related aspect.

God created human beings and divided them into man and woman, with a few basic differences in body and mind, and introduced an element of irresistible attraction between the two sexes to help the process of procreation and survival of the species. The question of manwoman relationship did not exist in the barbaric age. It was only with the dawn of civilization, when men began to live in groups, and latter formed families, first matriarchal and then patriarchal, that the question arose, primarily to determine the fatherhood of every new-born baby. It was the invention of the institution of marriage that sowed the seed of slavery for women. Manu, the law-giver, sanctified this slavery when he ruled in Manusmriti

Woman is not entitled to freedom. 'Feminism' is an umbrella term for a range of views about injustices against women. There are disagreements among feminists about the nature of justice in general and the nature of sexism, in particular, the specific kinds of injustice or wrong women suffer; and the group who should be the primary focus of feminist efforts. Nonetheless, feminists are committed to bringing about social change to end injustice against women, in particular, injustice against women as women.

William Shakespeare is universally regarded as the greatest dramatist and the finest poet of the English language. He lived in England during the era of queen Elizabeth 1 of which historian consider the Elizabethan age as a peak of English culture. The exact birth date of William Shakespeare is unknown, however, based on the record of the parish register, he was baptized on April 26,1564 in the holy trinity church in Stratford-upon-Avon and buried there on April 26,1616. He married Anne Hathaway in 1582, when she was 26 and he was only 18. They had three children, Susanna, born in 1583, and twins- a boy and a girl, Judith and Hamnet, born in 1585. sadly, Hamnet did not survive, he died at the young age of eleven. Records show that Shakespeare apparently arrived in London and began his career as an actor around 1588, within a few years, by 1592 he had attained success as an actor and playwright.

In 1594, he became a shareholder of his acting company, lord chamberlain's men, later called the king's men for which he wrote many successful and popular plays. All in all, Shakespeare is not only the greatest but also the most powerful and influential of the English writers and poets, he is the Master of Early Modern English, with his profound understanding of human nature and his ability to create such vivid and interesting characters, Shakespeare has had a direct significant influence in the shaping of English literature and the *development* of the English language.

*THE TAMING OF THE SHREW*, comedy in five acts by William Shakespeare, written in 1590-94 and first printed in the first folio of 1623. The play describes the volatile courtship between the shrewish Katharina (Kate) and the canny Petruchio, who is determined to subdue Katharina's legendary temper and win her dowry. The main story is offered as a play within a play; the frame plot consist of an initial two-scene "induction" which a whimsical lord decides to play a practical joke on a drunken tinker, Christopher sly, by introducing him to believe that he is in fact a nobleman who has suffered from amnesia and is only now awaking from it. The main body of the play is presented to sly as an entertainment for his delectation. *The Taming of the shrew*, popularly regarded as rather sophisticated for such an early Shakespearean comedy, joins the rest of the works in the Shakespeare canon in its ability to extends its root back to early sources. In addition to beginning being linked to specific source or two, though, shrew is linked, as well, to literature, ballads, and courtesy books that council how to deal with a shrewish woman.

Shakespeare creates wonderful characters in *the taming of the shrew*, wonderful in part because they are not constructed solely from his imagination. They come from a long tradition of stories and ballads on unruly women and the men who try to tame them. Some contemporary readers may view shrew as a misogynistic work, but it really is much more. It is a work based historical debate and, in fact, ends more positively than many of its literary and real-life counterparts. During the renaissance, the controversy over women took various forms, sometimes debating their basic nature, their legal and moral rights, their clothing and their behaviour. The branch of the debate most central to the taming *of the shrew*, though, canters on appropriate female behaviour, particularly within the confines of a marriage wherein the husband was traditionally viewed as the ultimate authority figure. Indian literature refers to the literature produced on the Indian subcontinent until 1947 and in the republic of India thereafter. The republic of India has 22 officially recognized languages. Nissim Ezekiel may be justifiably called the father of post-independence and modern

poetry of India and, through the influence of Indian literature on the entire subcontinent, the father of the postcolonial South Asian English poetry as well.

The earliest works of Indian literature were orally transmitted. Sanskrit literature begins with the oral literature of the Rig Veda a collection of sacred hymns dating to the period 1500-1200 BCE. The fact that Indian literatures are a product of a multilingual, multicultural and socio-historical melange cannot be overlooked. Today Indian literature reached at the apex of creation with the contribution of regional and national writers. The researchers would like to focus on the root and brief literary history of Indian writing in English. The researcher of Indian literature would like to divide the history of Indian writing in English into three parts, first to understand the beginning and exploration of Indian writing in English by major contributors, second for the rise and development of new literary genre and third to understand as a novelist. The process envisaged here is one of co-existence, if not of assimilation. Indian art and Indian literature, Indian philosophy and religions in India in their peaceful co-existence in harmony have thus lent meaning to the concept of unity in diversity which is at the very basis of Indian nationalism. He was born in Maharashtra on May

19, 1938. He got his bachelor's degree from Karnataka university in 1958 and then proceeded on a fellowship to study at Oxford where he secured his M.A degree in 1963. Karnad is internationally known as a playwright, but is also highly talented filmmaker, a versatile actor, an able cultural administrator, a noted communicator and a person of wide accomplishments and interest. Based on his serious explorations of folklore, mythology and history, the subject of his plays reflects the problems and challenges of contemporary life, and endeavour to forge a link between the past and present.

The creative intellectual that he is, he obviously views the subjects of his plays from his own perspective, develops them in a crucible of his own imagination and personal experiences, and employs them as a medium to communicate his own-independent and original-feelings, thoughts and interpretations. His other famous works are Hayavadana and Yayati, Tughlaq. In 1992 the Indian government awarded Karnad another of its highest honours, the Padma

Bhushan, in recognition of his contributions to the arts. He was the recipient of the Jnanpith

Award, India's highest literary prize, in 1999 for his contributions to literature and theatre. He continued to work in film, directing such movies as "Kanooru Heggadithi" (1999) and acting in "Iqbal" (2005), "Life goes on" (2009), and "24" (2016), among others. He died in

June 10, 2019 (aged 81). The play *NAGAMANDALA* is written by Girish Karnad in 1987-88. The word naga-mandala means play with cobra. The circles around the snake which changes its form into human being to meet its beloved. This is based in two folk's tales from Karnad's mentor A.K. Ramanujan. Here the term naga-mandala is consisting of two words, 'naga' and

'mandala'. According to history of culture it illustrates the joining of male and female snakes. The title of the play Naga-Mandala (play with cobra) is extremely significant. It highlights one of the dramatic characters around which the entire story develops.

Through the centuries, Indian women have tried to create their own space within a patriarchal society which regards them as primarily an adjunct to a male. Women have ruled vast households, have found voices in music art and literature- and yet, by and large, they have unquestioningly accepted their subaltern position in the society. The vast majority has regarded that position as inevitable, almost destined: they have interiorized the dominating patriarchal ideology so thoroughly that there was no scope for a critical re-evaluation. A Meera bai, a Janabai, an Akkamahadevi has come rarely; the rest have sunk into a morass of impassivity, content or resigned to play out their socially pre-determined roles.

Pre-setting Karnad's female character as incapable of feminine assertion and identity indeed reduce them to more silent victim in the face of an aggressive and hostile patriarchal. Rani, the female character of Girish Karnad is one of the foremost playwrights in contemporary Indian drama. It would examine the marginal position, and female sensibility of women in the

Indian society. The analysis of Man-Women relationship in Karnad's play, serve as the best example of women's position in the study. Marriage is always open, and a recognition of the blessings and goodwill of the outsider for bringing together the husband and wife. This is clearly in the play where snake-lover is seen as a hero in the play by expressing his true love to his beloved. Appanna has failed in his relationship with his wife and the fate makes him to accept Naga's son as his own. The two men with different characters serve the twist in the play, and they are direct contrast between each other. In a happy family the husband should always compromise with the wife and the wife should compromise with husband. Thus, after the death of Naga, Appanna starts a new life with his wife Rani.

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According to history of culture it illustrates the joining together of male and female snakes. The title of the play *Naga-mandala* is extremely significant. It highlights one of the dramatic characters around which the entire story develops. Karnad through the play exposes the exploitation and incarceration of women that occurs through the institution of marriage and how myths display the society and are thus inherently patriarchal and are used in order to control and restrict the actions of women. The play also mocks the idea of chastity and aims at the emancipation and empowerment of women. The play is based on rural setting and centred around the life of Rani, who is the everyday submissive rural Indian woman who is married off to a man by her parents, who arrange the marriage without taking into consideration her wishes. It’s a symbol employed by Karnad to highlight that this is the reality of most weddings that occur. It is to show how marriage is patriarchal institution that has always been unfair to women. The playwrights have made a greater task of liberating drama from its colonial models. They balanced two difficult tasks of decolonizing the contemporary drama and finding an alternative modernity.

Karnad in his plays tries to bring out the concepts such as evil effects of social deformity at cultural, social and psychological level. Karnad’s special skill is that he can universalize the individual and social dilemma of human beings through the media of drama. This quality of Karnad has given his works a wide appeal. Karnad in his play *Naga-Mandala* exposes the male discrimination, women oppression, the injustice done to women in the patriarchal system and also mythical and historical practices of male domination. We find that Karnad’s play is full of symbolism that represent the unequal nature of our society and how the women feel. As Rani’s emotional and sexual needs are not being met, she suppresses her urges and this suppression is meant to display how women are not able to claim their needs. She dreams of an eagle coming taking her far away from Appana’s world, which is another symbol of the repression of her desires. Her repressed desire to be loved and to be free gets expression in her fantasy where an eagle wants to take her away. Being a victim of extreme isolation and subjugation, her dreams function to her emotional needs.



Through the play, we can see that women can only be on par with men through attaining a god-like status, but this is only the case if the status quo of the society is maintained. In

Rani's case, society is still patriarchal and exploitative in nature. However, she gains respect due to events that unfold during the trial. Her material reality has not changed. Hence, Girish Karnad implies that as long as the existing material reality of women is not changed, where they are forced to be reliant on the closest patriarch in their life, they can only attain freedom and respect by becoming god-like. The painful patriarchy, suffering of women and their reactions for equal rights in the ancient and contemporary Indian society are obvious to catch the attention of the literary world. Many contemporary Indian English dramatists have made attempts to give voice to the sufferings and predicaments of women in Indian society. Feminism has become the prime focus of the modern-day dramatists in India. Girish Karnad has dealt with the gender issues in almost of his play. *Nagamandala* is feminist play that not only attacks and exposes male bigotry, the repression of women, the discrimination done to them by men and the patriarchal culture, but also quietly delates the concept of Chastity. It is a play on the liberation and empowerment of the women who have to play an essential role for the revival of a deteriorated social order. It attempts an in-depth analysis of Karnad's about deployed of traditional and modern material to voice female desires and aspirations through the character of Rani. It seeks to examine the dynamics and dimensions of Rani's journey from the marginalized position to the central one in her marital life. Karnad has made several changes in the process of adapting and applying the second tale in making *Naga-Mandala*.

The name of the heroine in Ramanujan's *The Serpent Lover* is Kamakshi and her husband is not given any name at all. Karnad has converted the name of heroine from Kamakshi to Rani in his *Naga-Mandala* and has named her husband as Appanna. Folk tales in patriarchal society represents primarily the male unconscious fears and wishes and is male-oriented. In these stories the women's experiences and inner feelings are not given importance. They do not probe much light on women's fears, anxieties and psychological problems. It is a remarkable achievement of Karnad that he adapts this male-oriented folk tale in such a manner that it becomes a representation of the experience of man and woman in the psychological transition phase. The author also remarks of the identity tales in general, about their reality of being and their continuance only on being passed on. The objectivity leads us to perceive the story as a concept with its own existence and identity; and to emphasize its individuality it is personified in the form of a woman. The gist of the frame work of the story runs parallel to the theme of the main story. As Rani's role gets inverted at the end of the story and

Appanna turns into mere instrument to prove her divinity, likewise roles get reversed as the play wright listens to the story.

Rani is the main women character of the play, if not the heroine of the play. She bears all the tyrannies, yet she does not give up her values of life. She is the only child of her parents and gets their love in full measure. As happens with most of the Indian girls, her fond father generally thinks that a man is a good match for his daughter is he has means to provide wherewithal to his daughter. These fathers never bother about the character of the men with whom their daughters have to pass their lives. Many men have turned out to be libertines and adulterers, but their richness overshadows all other consideration. Rani is married to such a rich man who is called Appanna and lives a life of any dejected Indian women. Appanna goes to a concubine; he ignores Rani and becomes a jailor to his wife. From day one he locks her in his house with the command that he would come to the house only for his lunch which she would prepare punctually and regularly and would not ask any questions. Rani is shocked but accepts his orders as a typical Indian housewife.

Rani of *Nagamandala* comes across as a loyal wife who desires for the love of her husband. She shows amazing patience towards her indifferent husband. She becomes extremely happy on getting her husbands' love which shows her devotion as a housewife.

She started her new life with many expectations, desires and dreams. But Appanna treats her as if she were a mere servant. Meanwhile he keeps and uses a concubine. Appanna treats her with contempt, hatred and mistrust. Male sex traditionally lacks emotion. Man feels emotionally constrained; it is considered that man acts and woman feels. In Indian society, female sexuality is marked as naturally cold, passive and narcissistic whereas male sexuality is inscribed as naturally aggressive, sadistic and active. In traditional cultures, it is believed that male has been a raw force of nature which has to be satisfied by women. This idea creates the impression that men are possessed of an overwhelming drive for which they are not responsible. Appanna is never bothered about Rani and her thoughts.

Karnad skillfully uses female voices to render the audience the real picture of a woman in a patriarchal society. Traditionally, men have treated women as the object of sexual pleasure and a medium of procreation. For many hundreds of years, women have strived for gaining equality with men. They have been held back and their opportunities taken away from them because of the fact that they were women. Feminism is the belief in social, political, and economic equality of the sexes. And it is the feminist movement that has been

trying to give these rights to women who have been deprived of their equality and privileges that men have never given them.

She becomes a maid servant in her own house. She weeps, mops the floor, scrubs utensils, cook's food and obeys Appanna's commands for square meal. She tells Gurudeva that her husband speaks to her only in words such as 'do this', 'do that', and 'serve the food'. As she is locked in the house, she is not able to meet anybody. Narrating her tale of woe, she tells

Gurudeva, "apart from him, you are the first person I have seen since coming here. I'm bored to death. There is no one to talk to" to add to her woes, she is alone during nights. She is timid as young girls generally are. "I am so frightened at night. I can't sleep a wink. At home,

I sleep between my father and mother." At this point, we see Indianness as most Indian children remain very close to parents until their marriage. In spite of this prosecution, she does not want any harm to reach Appanna. Gurudeva gives her some roots which can get her the love of Appanna. The small piece she gives Appanna makes him sick. Therefore, she does not give the bigger piece to him. Gurudeva says with confidence that it will certainly bring him back to her. "Go in. start grinding it. Make a tasty curry. Mix the paste in it. Let him taste a spoonful and he will be your slave." But Rani does not take any risk even to get the love of her husband. Rani is an example of Indian wives who endure the tyrannies inflicted by their husbands, yet serve them with all sincerity. Appanna keeps her as a slave, yet he is her dear husband and has to be kept out of harm's way. The marriage rites make the husband master of the women and the wife a poor slave. This is evident in Rani's life also.

Rani expects nothing from Appanna, yet she is ready to do anything for him. Even when she comes to commit a mistake. She holds herself guilty and ever remains repented for the lapse. It will not be amiss to say that an Indian or rather Indian wife is masochistic, taking pleasure in being tormented by the husband. She never revolts even in her thought. She suffers at the hands of Appanna but does not take any risk to gain the love of her husband. Her character typifies an Indian wife that accepts sufferings as fait accompli; Indianness is evident in her character too. Rani cries,

“Why are you humiliating me like this? Why are you stripping me naked in front of the whole village? Why don't you kill me instead? I would have killed myself. But there's not even a rope in this house for me to use.”

Indian society with its rules and regulations is portrayed through the dialogues. The conversation between Appanna and his newly wed wife Rani during the meal:

Rani: Listen - (Fumbling for words) Listen - I feel frightened - alone at night.

Appanna: What is there to be scared of? Just keep to yourself. No one will bother you. Rice!

Rani: Please, you could

Appanna: Look, I don't like idle chatter. Don't question me. Do as you are told and you won't be punished. (Finishes his meal, gets up) I'll be back tomorrow for lunch.” (*Nagamandala*, Act One, 254-255).

Appanna turns livid with anger when he comes to know of her pregnancy. He maltreats her and even kicks her. He vomits venom from his mouth against her and speaks, “Aren't you ashamed to admit it, you harlot? I locked you in, and yet you managed to find a lover! Tell me who it is. Who did you go to with your sari off”? He further says “I swear to you I am not my father's son, if I don't abort that bastard! Smash it into dust! Rani, thinking that she has not committed any crime, swears to him about her innocence, “I swear to you I haven't done anything wrong. But Appanna reports the matter to the village elders who pass orders that she must undergo chastity test either by putting red hot iron on her palm or putting hands into the hole of cobra.

In Naga-Mandala the dramatist delivers a message to the society, namely that it should awaken a sense of individual responsibility among women. Without being allowed to develop her own individuality, a woman would be really unhappy. If Rani had lived with Appanna forever under the conditions in which we find her living with her husband at the beginning of the play, her life would have been a veil of tears. In Indian society a woman is expected to render unquestionable obedience to her husband as Rani does in this play. She has no right only to defy her husband but also to question him. Appanna openly and unashamedly commits adultery, but nobody objects to it. Even the village elders who sit in judgment

of Rani's adultery do not find any fault with him. Nobody believes the innocence of Rani. She sleeps with Naga without knowing its identity. She does not discover the identity of Naga who assumes Appanna's form by using its magical power. Her failure to discover the truth is the suppression of her reason and intuition by the

injunction of Appanna and Naga not to question anything. If she had discovered the real identity of Nagashe would not have allowed him to enter her bedroom. As a typical woman, she is frigid and despises sex. What she craves for is affection which Naga gives her in plenty by functioning as surrogate parent for a while. By using his erotic art Naga cures her frigidity. Because of this, latter Appanna and Rani could enjoy marital life happily.

The term *Nagamandala* is a compound of two words: naga and mandala. Naga means serpent and mandala implies decorative pictorial drawings on the floor. The decorative drawing in this context means the drawing of the figure of serpent god in a prescribed form.

*Nagamandala* depicts the divine union of male and female snakes.

Noted play writer Girish Karnad wrote a play titled *Nagamandala* in 1987-88. Like the ritual this also revolves around the union of a snake. However, here the union was not with another snake. Instead it was the union of a snake in the form of a human with another human. The play is based on two folk-tales that Karnad heard from his mentor A.K Ramanujan. The above paper will take a direction towards the idea of snake in the play and its various connected concepts to the Indian culture.

One of the most important theories on which this research can get connected to is semiotics. This is concerned about signs. In general, it refers to everything that stands for something else. Here, signs can mean words, gestures, images and so on.

While speaking of semiotics, theories of two people, Ferdinand de Saussure and Charles Sanders Pierce become significantly important. Saussure held that semiotics was a science that studied the role of signs as part of social life. Saussure claimed that linguistics was a branch of this science. On the other hand, for Charles Pierce, semiotics was a formal doctrine of signs which was closely related to logic. He was of the opinion that people think in terms of signs. Unless someone believes that one particular sign stands for something else that they have known, that sign has no value.

The play has made use of the snake effectively to bring out many messages. Unless and until the snake was personified, given a human form, the play would not have been able to get the message across. The snake here through its games and acts has given the rigid hero a new way of life. It has thrown light on the new relationship pattern and the importance of a wife and her love in a man's life. It is through the snake which is worshiped for fertility that Rani conceived and it is this point on her life that brought a complete change.

Snake led to effected lives of many and redefined many relations especially of Rani and Appanna. To conclude, people especially the devotees, strongly believes that the ultimate results of *Nagamandala* is *Nagamandala* i.e. prosperity of the village, prosperity of the town and bless for all living beings.

The Source for *The Taming of the Shrew*: Although it is impossible to date *The Taming of the Shrew* exactly, evidence marks it as one of Shakespeare's earliest comedies, written most likely in the late 1580s or early 1590s. In the Shakespeare chronology, *Shrew* appears to have been written about 8-10 years before *Much Ado About Nothing* (1598), another comedy to which it is often compared. Although the plots themselves are dissimilar, each play gives us a bold and saucy pair of protagonists who enter into a battle of wits. Much of the cleverness and verbal acumen found in *Much Ado* is already apparent in *Shrew*, suggesting that, even early in his career, Shakespeare was extraordinarily skilled in character development, able to pit a headstrong hero and heroine against each other with fantastic results. *Shrew* shows us a dramatist who is sophisticated in his characterization and his ability to deal with multiple plots, as well as to address socially relevant topics, bringing them to the forefront for our consideration and discussion.

Like all of Shakespeare's other plays, *The Taming of the Shrew* can be traced to a variety of sources. Unlike most other plays, however, specific texts are difficult to pinpoint. We know that the primary plot, the story of Katherine and Petruchio, finds its roots in folk tales and songs common in Shakespeare's day. In fact, while growing up, Shakespeare was surrounded by a very public debate over the nature of women, including specific arguments on a woman's duty and role in marriage. Shakespeare drew heavily from this debate. Just as the main story line has its roots in popular debate, so too does the play's Induction. Although inductions were not uncommon in sixteenth- and seventeenth-century dramas, *The Taming of the Shrew* is the only play in which Shakespeare features this particular framing device.

For the *Taming of the Shrew's* Induction, Shakespeare features the tale of a beggar who finds himself mysteriously in power in a rich man's world. Like the tales of shrewish wives, tales of beggars miraculously transformed were featured in a London jest-book (1570) and were commonly featured in sixteenth-century English ballads of which Shakespeare was quite likely familiar.

During the Renaissance, the controversy over women took various forms, sometimes debating their basic nature, their legal and moral rights, their clothing, and their behaviour. The branch of the debate most central to *The Taming of the Shrew*, though, centres on appropriate and inappropriate female behaviour (shrewishness and scolding), particularly within the confines of a marriage wherein the husband was traditionally viewed as the ultimate authority figure. A Merry Jest of a Shrewd and Curst Wife Lapped in Morel's Skin, for Her Good Behaviour, a popular and fairly lengthy ballad composed around 1550, is commonly regarded as one of the primary works in the public debate regarding the appropriate treatment for unruly women in Renaissance England. Although this work was printed only once and very few copies remain, Shakespeare would have undoubtedly been familiar with this ballad since its popularity led to the story circulating orally as an elaborate folktale. Performance History of *The Taming of the Shrew*. Largely because of the themes addressed in *The Taming of the Shrew* (marriage, duty, identity, family, and so on), the play has experienced great popularity through the years, although tracing the play's exact performance history is difficult. Little evidence of early productions survives, though we know the play was popular at least into the 1630s. Dramatist John Fletcher created a sequel to Shakespeare's work with his 1611 play *The Woman's Prize, or The Tamer Tamed* wherein Petruchio, now a widower, marries for a second time only to have his wife treat him much the way he initially treated Kate. Aside from contemporary spin-offs, in 1663 the Restoration stage became home to a popular production of Shakespeare's *Shrew*. After 1663, though, *The Taming of the Shrew* slipped off the boards, and we have no record of a production in its original form again until 1844.

In the meantime, however, a number of adaptations flourished. John Lacy's *Sauny the Scot* (1667), a crude farce, was popular for about a century. Although Lacy opted not to include the Christopher Sly scenario, Charles Johnson included it in his 1716 largely political work, *The Cobbler of Preston*. It wasn't until David Garrick's abbreviated version of *Shrew* entitled *Catherine and Petruchio* (1754) that Lacy's *Sauny* was fully replaced. Garrick's work eliminated the Induction, as well as the Bianca subplot. This adaptation also maintained its popularity for about a hundred years. Noted Shakespearean actor John Phillip Kemble also produced an abbreviated version of *Shrew* which competed directly with Garrick's and featured what would become one of Petruchio's trademarks during the eighteenth and nineteenth centuries: cracking a horsewhip to demonstrate his ability as shrew-tamer. Shakespeare's version of *The Taming of the Shrew* was revived in 1844, over

180 years after it had last been produced. By the end of the nineteenth century,

Shakespeare's *Shrew* was favoured over adaptations by audiences all over the globe. Since then, *Shrew* has been produced countless times for the stage, as well as for film and television. Although the advent of feminism has caused some audiences to question the relevance of *Shrew*, the play's eternal popularity suggests that this well-written and developed play possesses a timelessness which delights audiences, generation after generation.

Katherine is a character who initially speaks her mind she is strong and witty and is more intelligent than many of her male counterparts. This can be admired by a female readership. Conversely, what woman would want to emulate Bianca's character who is essentially just beautiful but unremarkable in other aspects of her character? Unfortunately, it appears that Katherine wants to emulate her sister and eventually becomes even less willing than Bianca to challenge the men in her life as a result. Was the need for companionship more important to Katherine than her independence and individuality? One could argue that

Women are still celebrated more for their beauty than for any other achievement in today's society. Many women internalize misogyny and behave accordingly without even knowing it. Women like Rhianna cavort and look sexually available on MTV to buy into a male fantasy in order to sell their music. They shave all over in order to conform to the current male fantasy demonstrated in prolific pornography. Women are not equal in today's society and one could argue that they are even less so than in Shakespeare's day...at least Katherine was just made to be subordinate and sexually available to one man, not millions.

Kate is the title character (the "Shrew") of the play. The eldest and unmarried daughter of Baptista Minola, no man wants anything to do with her because she's got a hot temper, slaps people around when they make her mad, and shreds men to bits with her razor-sharp tongue. Her knack for verbal repartee and ability to call it like she sees it reveals her incredible wit and intelligence, which we can't help but appreciate. Her behaviour is obnoxious, to be sure, but we need to think about *why* Kate acts the way she does. Her dad seems to think she's just innately nasty. When she weeps and rails because she thinks Petruchio has stood her up at the altar, Baptista says something to the effect that he can't blame Kate for being angry – she's an impatient shrew, after all. It never occurs to Baptista that Kate might be upset because she's being publicly humiliated and feels hurt.

In fact, the play invites us to see Kate from the point of view of men who see only a monstrous stereotype.

Our first look at Kate is through the eyes of Lucentio and Vincentio, who says, "That wench is stark mad or



wonderful forward". At the beginning of the play especially, we often hear more *about* Kate than we hear *from* her (though we certainly do *hear* from Kate). Her reputation as "curst," "shrewd and forward," "a devil," and a "mad" wench circulates among Bianca's suitors, who are happy to pass along the information to Petruchio before he even meets Kate. This colours his impression (and to some extent ours) of Kate before Petruchio ever lays eyes on her. We know that Kate's bad behaviour involves lots of slapping, foot stomping, and hog-tying annoying siblings. But the play suggests the biggest problem is Kate's mouth. She just won't keep it shut and, when she speaks, nothing nice comes out of it. This is a big no-no for any girl living in 16th century. This is why the largest part of Petruchio's task to "tame" Kate is to control what does and does not come out of Kate's mouth – her speech.

After Kate marries Petruchio, her only means of expressing her anger and frustration over her limited social role is through *language*. (Once married, women basically lost all legal rights and had no identity of their own. This is why Petruchio refers to Kate as his "goods" and his "chattels" after their marriage ceremony). When Petruchio refuses to let Kate choose her own clothing and tells her to pipe down about it, Kate objects to his attempts to shut her down. Here, Kate suggests the act of speech can alleviate one's pain and suffering. She also says that her heart "will break" if she is silenced and unable to express her frustration about her lack of power and control over even her own wardrobe. Rather than endure such suffering (here, she implies that it causes a kind of *physical* pain that will literally destroy her on the inside), Kate refuses to keep her mouth shut.

So, what the heck happens between this moment and Kate's final and most puzzling speech at the wedding banquet. Well, we know that Kate finally breaks, or gives in to Petruchio's haranguing on the road to Padua. It seems pretty clear that Kate decides then and there to *play along* with Petruchio's antics. Critics often point out that this is the moment Katherine becomes an *actor* – a woman capable of role playing (she pretends the sun is really the "moon" and then pretends that an old man is really a "budding virgin" to make Petruchio happy). This lends itself to the idea that Kate's last speech, where she calls Petruchio her king, is also just an act that ensures some kind of domestic tranquillity. This is a far more appealing option than the idea that Kate is merely a broken-down, brain-washed woman at the play's end. Still, it's important to remember that Kate is never given any other choice. Maintaining her personality without being further ostracized from society. Jealous of the attention Bianca receives, both from suitors and her father, Katherina may be anxious about her undesirability. But she also loathes the way men treat her. Her intelligence and independence make her out of

step with society, creating a vicious cycle: the angrier Kate gets, the less desirable and more alienated. She is intelligent, hot-tempered, and shrewish (as rest of Padua would describe her). Katherine's a girl who's just as capable of giving what she gets: just as the men around her objectify her, she insults and degrades them. However, her wit and anger scare both suitors and society, leading them to try to "fix" her. But while Katherine may be fundamentally unhappy, she's unwilling to compromise her personality for the sake of others. Yet her angry, often violent, methods of expressing her frustrations do little to change anyone's mind. On coming to relationship, she begrudgingly married to Petruchio. Because her father refuses to let her younger sister marry before her, Katherine reluctantly chooses to marry the sweet-talking Petruchio. But once married, her husband makes his intentions clear: he's set on taming her into an obedient, submissive wife. Whether or not the strong-willed Katherine will bow under his methods, however, remains to be seen. Widely reputed throughout Padua to be a shrew, Katherine is foul-tempered and sharptongued at the start of the play. She constantly insults and degrades the men around her, and she is prone to wild displays of anger, during which she may physically attack whomever enrages her. Though most of the play's characters simply believe Katherine to be inherently ill-tempered, it is certainly plausible to think that her unpleasant behaviour stems from unhappiness. She may act like a shrew because she is miserable and desperate. There are many possible sources of Katherine's unhappiness: she expresses jealousy about her father's treatment of her sister, but her anxiety may also stem from feelings about her own undesirability, the fear that she may never win a husband, her loathing of the way men treats her, and so on. In short, Katherine feels out of place in her society. Due to her intelligence and independence, she is unwilling to play the role of the maiden daughter. She clearly abhors society's expectations that she obeys her father and show grace and courtesy toward her suitors. At the same time, however, Katherine must see that given the rigidity of her social situation, her only hope to find a secure and happy place in the world lies in finding a husband. These inherently conflicting impulses may lead to her misery and poor temper. A vicious circle ensues: the angrier she becomes, the less likely it seems she will be able to adapt to her prescribed social role; the more alienated she becomes socially, the more her anger grows.

Despite the humiliations and deprivations that Petruchio adds to her life, it is easy to understand why Katherine might succumb to marry a man like him. In their first conversation, Petruchio establishes that he is Katherine's intellectual and verbal equal, making him, on some level, an exciting change from the easily dominated men who normally surround her. Petruchio's forcible treatment of Katherine is in every way

designed to show her that she has no real choice but to adapt to her social role as a wife. This adaptation must be attractive to Katherine on some level, since even if she dislikes the role of wife, playing it at least means she can command respect and consideration from others rather than suffer the universal revulsion she receives as a shrew. Having a social role, even if it is not ideal, must be less painful than continually rejecting any social role at all. Thus, Katherine's eventual compliance with Petruchio's self-serving "training" appears more rational than it might have seemed at first: by the end of the play, she has gained a position and even an authoritative voice that she previously had been denied.

There is no shrew to tame in this feeble production of Shakespeare's problematic comedy. With few redeemable qualities, Maria Gaitanidi's production lacks the most basic clarity and does nothing to question the play's misogyny. The best Shakespeare should make us feel that the lines could have been written this morning. This production makes his words as dry as flaking skin, and somewhat less entertaining to pick at.

When the characters switch roles, there's scarcely any change in physique or voice. No one really seems to react to anyone else and some of the verse-speaking is painful. They don't enjoy the puns, they flatten the insults, and the piercing jokes and gross instructions are thrown away. In a seemingly desperate bid to inject some energy on stage they occasionally, inexplicably break into song, with musicians plucking away in a corner like the last boy at a house party who won't put down the acoustic guitar.

Shakespeare writes that Petruchio's abuse leads to Kate's admission of women's inferiority and their duty to obey men. In 2020, it's a director's job to twist the tone or take a stand. But no, this production charges unironically ahead. "I am ashamed that women are so simple," Kate says without a trace of satire, and from my cheeks and fingertips I feel whiskers and claws start to sprout. Shakespeare's time marriages were arranged, women were subservient, and husbands were lords and masters of their houses, but though there is truth in these generalizations, they don't tell the whole story. And so, Shakespeare is still relevant simply because he does tell the whole story, one that is often ambiguous rather than perfectly clear, and suggestive rather than conclusive. Specifically, Novy points out that "a surprising range of evidence suggests that both patriarchy and mutuality were ideals for marriage in Elizabethan England", and goes on to say, "in his comedies and romances Shakespeare creates images of gender relations that keep elements of both patriarchy and mutuality in suspension".

In *The Taming of the Shrew*, says Novy, "Petruccio is not only a dominant husband but also a player of games he wants Kate to join"; thus Petruccio, the "dominant husband," represents patriarchy, but he invites Kate to join a game of spoof against convention, and so he also represents mutuality. Similarly, Kate gives a famous speech commanding other woman (her sister in particular) to obey their husbands, but she is in on the game that Petruccio plays against the other men. The members of the audience, in Shakespeare's time and ours, can take it as they like, and perhaps do a little thinking while they are laughing.

In summary, the ambiguous combination of patriarchy and play in *The Taming of the Shrew* helps it appeal to spectators who are divided among and within themselves in their attitudes toward marriage. In a time of social transition when Renaissance England felt conflict not only between contrasting images of marriage but also between nostalgia for an older order and a new awareness of individuality, inner passions, and outer chaos, the game element in *The Shrew* sets up a protected space where imagination permits the enjoyment of both energy and form, while the dangers of violence, tyranny, deadening submission, and resentment magically disappear. The game context permits Petruccio and Katherine to modulate from antagonists to co-creators of a new world to ruler and subject, and encourages the spectators to see as most important whichever pair of roles they choose and consider the others as "only a game."

"I see a woman may be made a fool  
If she had not a spirit to resist." Katherine (Act 3, Scene 2)

"She is my goods, my chattels; she is my house,  
My household stuff, my field, my barn,

My horse, my ox, my ass, my anything." Petruccio (Act 3, Scene 2)  
"Forward, I pray, since we have come so far, And be it moon, or  
sun, or what you please.

And if you please to call it a rush-candle,  
Henceforth I vow it shall be so for me." Katherina (Act 4, Scene 5)

Literature has witnessed the roles of women evolving through ages, but until recent times, most of the published writers were men and the portrayal of women in literature was without doubt biased. A lot of it has to be blamed on the fact that in the ancient world, literacy was strictly limited, and the majority of those who could write were male. It is obvious that the values of women differ very often from the values which have

been made by other sex. Yet it the masculine power and value that prevail. Those of us who have studied Women in literature are not wanting for men to explain the realistic fallacy. In society as we know it, there are number of specifically masculine problems that shape every man's life. Since the Renaissance in English literature, women have figured prominently, but in some periods, literature flows so enticingly around the feminine character that it is men who seem to be excluded.

There was a lot discrimination against women in the world of literature. There still is some fairly noticeable patriarchy, it's definitely getting better. During the Victorian era, there was an unending debate over the roles of women. While the era was dominated by writers who treated women as angelic figures- innocent, physically weaker and nothing less than household commodities; Edwardian poetry spoke of women's rights gathering much attention, feminism and females getting out of their homes during the war times. The concept of Feminism, in general, has been concerned to an analysis of the trend of male domination in the society; the general attitude of male towards female; the exploitation and discrimination faced by females; the need for and ways of improving the condition of women; and, so on.

In concern to literature, this movement has concentrated on the role played by literature to support gender discrimination as well as to oppose it; the reasons for lesser significance of the contribution by female writers in the literary tradition than that of the male writers; the difference in the ways in which works of male writers and female writers, respectively, have represented gender discrimination; and, the ways in which social conditions and literary traditions regarding gender discrimination have affected one another. The concept got proper identification in the literary field during 1960s. Before that, feminism was limited to the authorship of female writers and the representation given to women in literature with the help of female characters. The condition of women in society, in general, got expression through the situations faced by fictional female characters and their responses to these situations. The conclusion of feminism is when removal of systematic, universal devaluing of women and it's work by society. There it will be a time for women to reject inferior status, demand equality, and unapologetically revel in their ambition and success. Feminism is a politics. It is a politics directed at changing existing power relations between women and men in society. These power relations structure all areas of life, the family, education and welfare, the worlds of work and politics, culture and leisure. They determine who does what and for whom, what we are and what we become.

“When men fight for their freedom, fight to be allowed to judge for themselves concerning their own happiness, isn’t it inconsistent and unjust to hold women down.” -19<sup>th</sup> century British women and the Rhetoric. If a woman wants a man to be in charge definitely it will not make her an enemy of feminist. It is nature that female’s position can be varied according to the generation. In old literature, woman’s role was played by a man, so it can reveal a truth that the period has treated their women with dominance. But in the current generation women have their equality and they are making a great difference compared to the old generation. So, it is totally based on the generation that women are independent or not. It can’t make a woman as an enemy of feminist if she wants man to be in charge. The conclusion would be based on the generation where women made as slaves or she is an independent according to the society where it is the major drawback of feminism. It is both active and dynamic. In other words, it is deeply contested term that allows for change, movement, improvisation and impact. It matters in the world which is why it is deeply debated.

