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Becca Cohen   April 6, 2023

Abusive Love: A Tongue to Speak But No Ear to Listen

Computational Linguistics to Assess Female Agency in The Taming of the Shrew and Tamer

Tamed

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English
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Abstract

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This honors thesis applies Martin Sap's Connotation Frames of Power and Agency as a computational model to compare female agency in a play most often read as misogynistic (*Taming of the Shrew*) to a satire of that play (*Tamer Tamed*). Many literary critics and adaptions of *Taming* have attempted to mitigate the misogynistic ending of the play where Katherine (the shrew who is "tamed" by her husband Petruchio) gives a speech on how women should be obedient and submissive to their husbands. These critics either claim that Katherine is simply performing these ideals, or that she is being ironic. Some computational models have previously come to a similar conclusion through word counts as a measure of agency (Hicke). Both interpretations suggesting that witty women gain agency through marriage (Maurer). My connotation frames achieved similar results, suggesting that Katherine gains agency once she is "tamed." However, through close reading and a secondary computational method of BERT word similarity analysis of the connotation frames' verbs in context of the two plays, I argue that the agency measured by the connotation frames is illusory: that the computational model is manipulated to believe Petruchio's promises of love and agency in the same way that Katherine is. This illusory agency results from a bigoted love that Petruchio displays for Katherine, one that trades her the illusion of agency in return for oppressing other women, and thus further oppressing herself simultaneously. Petruchio maintains control over the language defining reality in *Taming,* while in Fletcher's *Tamer Tamed* Maria and Petruchio define the language of service and duty together in companionate terms. Overall, the key intervention of my argument is to suggest that agency should be attributed to whoever has the power to define the language that is spoken, rather than simply attributing agency to the speaker or subject of the sentence.

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Introduction: The Nuances of Agency, Language and Power

In literary discussions, agency centers as an important point of discussion. How much agency do certain characters have and how does that change over time? Such concepts are important for assessing the power structures present in the text. As language can easily construct and deconstruct structures of power (Elshtain 603-604), it must also play a role in structures of agency.

My thesis sets out to quantify female agency in two Early Modern Dramas: The Taming of the Shrew and a satire of it by John Fletcher called Tamer Tamed. As I have focused a majority of my coursework on analyzing gender within Early Modern Drama, and found there to be many interesting depictions and performances of gender onstage within this period, and already had unanswered questions formulated about how language plays a role in Fletcher's attempt to deconstruct what many literary critics read as misogyny and abuse in Shakespeare's Taming of the Shrew. How can language, speech and most specifically verbs, indicate something quantitative about female agency and how it compares between these two texts? I hypothesized that there would be with higher female agency in Fletcher's satire (*Tamer Tamed*) clearly distinguished from a much lower female agency in the misogynistic and abusive relations in *Taming of the Shrew*.

In order to evaluate gendered agency, I planned to use Martin Sap's connotation frames as a guide. Sap defines agency at the word level: "The agency attributed to the agent of the verb denotes whether the action being described implies that the agent is powerful, decisive, and capable of pushing forward their own storyline. For example, a person who is described as "experiencing" things does not seem as active and decisive as someone who is described as

"determining" things" (Sap et al.). Sap has annotators score certain verbs, and whether they associate them with positive or negative agency for the subject of that verb.

Critics disagree in their interpretations of *The Taming of the Shrew,* a play that tells the story of a man trying to "tame" his unruly wife (a so-called "shrew") with violence. Literary critics disagree on whether in the end the former shrew, Katherine, has been tamed, or if her final speech of submission ironically mocks domestic ideals (Dolan 35). In my study, I hope to examine debates around *The Taming of the Shrew,* especially whether it is misogynistic or as a satire of misogyny, by studying it in the context of an Early Modern satire of Shakespeare's Taming: John Fletcher's *Tamer Tamed.* Fletcher positions his work as pro-feminist (Clark 97), as opposed to both *The Taming of the Shrew* and a long history of violent wife-taming tales. Shakespeare's source material for Taming was a violent wife-taming ballad ("A Merry Jest") and another play containing domestic violence *(A Taming of a Shrew),* which emphasizes the long-standing tradition of shrew-taming tales which Shakespeare follows in *Taming.* In the self-proclaimed pro-feminist *Tamer Tamed*, Petruchio's new wife "tames" him by withholding consummation of their marriage until he agrees to her demands. Yet, many literary critics argue that the play is not so pro-feminist as it claims: the misogynistic responses of the men in the play depict the women's actions as disorderly and unacceptable (Clark 98). Sarah Johnson counters that because "Fletcher's play weaves a net to trap Shakespeare's Petruccio in his own rhetoric of male dominance," (Johnson 1) the misogynistic comments made by the men are deconstructed by female wit and humor by the end of the play. Fletcher's play uses humor in this play in two separate ways: female characters stage farces to deconstruct the patriarchy (Smith, "Fletcher's Response to the Gender Debate," 40-41), and the men use misogynistic jokes to belittle female action (Johnson 1; McLuskie 97-98; "Introduction", Smith xiv).

Perhaps, then, a satire of misogynic wife-taming like *Tamer Tamed* delegates comedic agency to female characters that is reserved for male characters in a more misogynistic play like *Taming of the Shrew*. One critic, Molly Smith, seems to suggest this: women deconstruct the patriarchy in *Tamer Tamed* through their "tone of mocking laughter… [which] clearly targets the males," (Smith, "John Fletcher's Response to the Gender Debate" 56). Perhaps this use of humor gives characters agency in both *Taming* as well as *Tamer Tamed*: Maurer comments that "even married women are impossible to tame. In fact, it is in marriage… that a clever woman can enjoy her greatest liberty," (Maurer 200). These clever retorts often contain puns or wordplay, with humor as a woman's weapon to retain agency. Brown explains how jokes can be insights into critiques of Early Modern culture: "besides casting light on early modern social practices, jest books contain a genuine thread of social critique. By continually deriding those in power, calling the law an ass, nobles greedy and clergymen lechers, they had an 'insidious effect'" (Brown 10). Both plays are defined in the genre of comedy: Early Modern comedy specifically is often defined as containing "a female character's change in status from daughter to wife," (Froelich). However, critical efforts to define common features of comedy and tragedy seem to suggest that plays like *Taming of the Shrew* may not share all of these features (Botond) . Then, should *Taming of the Shrew* be studied instead as more of a misogynistic tragedy? Additionally, the title of the source ballad "A Merry Jest" suggests comic intent, despite the violent nature of its lyrics. Is misogyny ever funny? Is there a linguistic difference between a jest scene written with misogynistic morals and a misogynistic scene with a satiric intent?

Originally, I had hypothesized that Early Modern Dramas would reflect changing ideas of gender relations that often increase female agency or at least present them as more equal to their male counterparts. Written as a response to, and thus after, Shakespeare's *Taming,* Fletcher's

Tamer Tamed is written during a period of instability of the gender roles in Early Modern England (Smith, "Fletcher's Response to the Gender Debate"). This instability included increases in female status, such as the rise of a more companionate and equal marriage (Stone). Therefore, I had expected to see higher female agency in *Tamer Tamed* as compared to *Taming of the Shrew* to reflect the increased private and public status of women. At the same time, identifying where this occurs has proven to be difficult in my work, since different discourses define and identify occurrences of agency in very different ways.

In structuralist and post-structuralist theories, agency relates to the language of speech and writing. People with power get to speak and to say what they want, while other groups have their speech oppressed or censored, either directly or indirectly. This concept of indirect suppression complicates our ability to computationally assess agency, because we have to consider whether someone says something of their own volition and values, whether they were told to do so, or whether they felt they had to do so by societal pressure. An example of this last case is the theory of respectability politics. Respectability politics define when a marginalized group adopts dominant beliefs and behaviors in order to gain respect and maybe even equality in the eyes of the majority dominating/oppressive power that marginalizes them (Jones). At the word level, we are not able to determine whether what a character says is true to their own beliefs and self-identity, or whether it reflects a performance to gain respect and acknowledgement that actually oppresses themselves and their community further. This performance could either be one of low agency to appeal to the group in power, or an illusory high agency the individual is able to perform, while they ironically oppress their own group further (Culpepper, "Politeness and Impoliteness").

A discussion of agency is also complicated by Derrida's theory of "differánce:" essentially one written or spoken word can be used in many different contexts and have many different meanings depending on its use and situational context (Derrida). In this paper, I present the limitations of a solely computational approach to assess female agency in two Early Modern texts, and suggest that computational approaches to literary analysis integrate insights from varying discourses. A solely computational approach could have led me to hegemonic conclusions: namely that Petruchio's abusive and manipulative love signifies positive agency for Katherine within her marriage, something the computational model's scores suggest is true by scoring her speech near the end of the play with positive agency for Katherine. Such limitations of measuring agency require the combination of many different discourse approaches.

In social discourse, agency can also be represented by a lack of powerful language, or even silence. Similar to Hartmann's discussion of what is missing from an archive of slavery signifying black oppression (Hartmann), forcing one to remain silent is not something picked up by Sap's model. Silence, as an ideal domestic trait for wives, is thus an important concept to consider when analyzing the power and agency of language in these Early Modern dramas.

In feminist discourse, we are warned against enforcing the hegemonic discourse of femineity versus masculinity that can have harmful real-life implications while discussing agency. At the same time, others claim that value remains in this sort of agency discourse categorization and that it is possible to "preserv[e] room for subjects to move within the constraints imposed by hegemonic discourses" (Bacchi). In other words, we should be careful not to further oppress someone by assuming that they have no agency at all just because their agency is limited by societal or power structures. For example, many literary theorists discuss Janie's silence in the courtroom of *Their Eyes Were Watching God* as a choice and act of

resistance; these critics argue that her silence is a choice, and one that gives her power. At the same time, silence can also be a sign of weakness or oppression (Al-Kahzraji), and even silence as an expression of agency might be brought around out of an oppressive circumstance forcing the individual to express their agency through silence instead of other means. An Early Modern example demonstrating the complex agency politics of silence is Lavinia from Shakespeare's *Titus Andronicus*: her tongue is cut out after she is raped, thus she is oppressed and forced to be silent. Simultaneously, she uses her mouth to write with a stick in the sand and points to books to express herself. Thus, while Lavinia was physically silenced, she still finds agency to express herself through other means. Therefore, it is important for literary scholars not to neglect her creativity, intelligence and agency expressed by her actions just because her agency is constrained by her mutilation. She is both silenced and cannot speak, but at the very same time keeps herself from being silenced through alternate modes of expression. In the courtroom, language around agency is something often discussed for survivors of rape: some feminists explain that calling them victims gives them far less agency than calling them survivors, while acknowledging that both terms are problematic and "include implicit assumptions about agency and harm." The language of describing rape survivors/victims has direct implications in court and elsewhere on the survivor/victim's agency and empowerment or lack thereof (Brenner). Essentially, it is important to recognize that agency is not an all or nothing binary; that rather one can still express agency while oppressed. Similarly, it is important not to forget to explore how their agency is being oppressed at the very same time.

The binary idea of negative versus positive agency can be reductive in many cases for depicting female agency. Most often, a character does not have all positive agency or no agency, yet instead can demonstrate agency while still being subject to an oppressive patriarchy

constraining their agency. In such a case, we might falsely conclude the character only has positive agency using computational methods. Such a conclusion can be harmful, suggesting that it is the oppressor's fault for their oppression. Such limitations of measuring agency require use of many different discourse approaches.

So how can we ever assess the true agency conferred by language? Post-structuralist and structuralist theories of language like Foucault claim that we need to read between the lines to assess agency, but also that it's possible that language is too slippery to ever measure it's meaning quantitatively or to create a model that accounts for all potential uses/interpretations of language. For Foucault, "writing into an interplay of signs, regulated less by the content it signifies than by the very nature of the signifier... an action that is always testing the limits of its regularity, transgressing and reversing an order that it accepts and manipulates. Writing unfolds like a game that inevitably moves beyond its own rules and finally leaves them behind" (Foucault). Essentially the exact words being used are not as important as how they are used, who uses them, and how they are interpreted by a reader.

Additionally, I argue – based in my own attempts to do so– that verbs are not sufficient to describe agency, and that there is often not direct grammatical parallelism between depictions of male and female agency. For example, witty women are scolded for their "tongue" (noun/body part) while men would be described as "witty" or clever for the same actions (Brown, Dolan 18). A model that only examined adjectives would perhaps under detect when there is negative female agency if the only present indicator is "tongue." Additionally, as the connotation frames are not fine-tuned to narrative and historical Early Modern Contexts, even if nouns were included, we may miss "tongue" as a marker of negative female agency in Early Modern texts. Finally, in the Early Modern period, there was no standardized spelling for words (Wiener) and

thus, more variations existed, allowing for puns that no longer make sense as written today. For example, in *The Taming of the* Shrew Katherine makes a pun when Petruchio says he heard her name was Kate: "Well have you heard, but something hard of hearing" (2.1.179). Without notes, it would be almost impossible for a modern reader to understand that "hard" was spelled the same as "heard" at the time (Bevington 79) to understand her cunning pun here. Thus, it is possible that with unstandardized Early Modern spellings analyzed by the connotation frames, some verbs may be incorrectly attributed to agency scores outside of an Early Modern linguistic context. For instance, a bag-of-words model has no way of knowing that "hard" and "heard" are both invoked by "hard" in Katherine's line here. Such a model might lead us to conclude that women have higher agency within these patriarchal structures than they can practice.

I argue that, just as Gloria Anzaldúa claims in "How to Tame a Wild Tongue" that language is a male discourse, that agency is also a male-dominated discourse (Anzaldúa), and thus that current standards for agency discourses within computational assessments of language are not sensitive to domestic violence through verbal manipulation. This often causes the linguistic signifier identified to be the exact opposite of the reality it signifies.

Chapter 1: Agency Debates in Taming of the Shrew: Katherine's Agency

The Taming of the Shrew even in its very title presents Katherine, Petruchio's shrewish wife he aims to tame, as less than human. A shrew is a rodent-like animal, and the term also described a disobedient woman who deserves punishment (OED). Women were expected to be silent, obedient, and chaste; any action otherwise was labeled as a womanly crime such as "scolding, whoring, witchcraft" (Boose 184).

Disobedient or shrewish women would be subject to beating by their husband or father or other violent punishment; definitions of scolds and retribution for scolding were even clearly

defined in 1675 law (Boose 186). Specific technology even existed for such punishment such as "cudgels" (Fletcher 1.3.220), (Shakespeare 1.1.30-36), "skimmingtons" (Brown 55) (Ingram 55,135) or "cucking stools" (Boose 185). Shrews and scolds are often described as loud or having a sharp tongue, and scolds' bridles existed to silence and punish women who spoke their minds (Mazzio 207). Tales of "shrew taming" like the ballad "A Merry Jest" which tells of a man who beats his wife and then wraps her wounds in salt to punish her for her disobedience (McLuskie) were common stories told for entertainment. Shakespeare uses these as inspiration for his own shrew-taming story: onstage traditions cite Petruchio brandishing a whip, something that associates him with violence, or at least threatens it. Petruchio does not directly use such violence on Katherine, however, violence and the threat of violence allowed men to have their wives fear them, and thus be obedient. Shakespeare's *Taming* shifts from the physical violence of earlier shrew-taming tales to verbal abuse (Dolan 14). Since verbal abuse is more difficult to recognize than physical abuse, some literary scholars conclude Petruchio's language is harmless and playful (Dolan 31). I argue that starvation and threats of physical violence are never harmless, and that such abuse has negative effects on the abused which constrain their own agency through a manipulation that they might not even readily identify as abuse.

　　For similar violent threats, and other unladylike speech, Katherine is deemed a shrew with too much "tongue" and punished. She is also criticized as having "tongue" for talking at all, as compared to her sister Bianca who is praised for her silence by her suitors (Shakespeare 1.1.72). On the other hand, Petruchio's similar "shrewish" language achieves him praise for his strategic wit (5.2.115; Dolan 18). The only difference between their speech is their position of power within the gender hierarchy. Thus, misogyny influences not just which words are spoken,

but also the interpretation and influence of the words spoken depending on which gender or class has spoken them.

While some literary critics argue against the mainstream opinion that the play in its whole is misogynistic with arguments of linguistic agency demonstrating that Katherine gains agency through marriage (Dolan 36, Hicke), I argue that the situation is far more nuanced than an overall net gain or loss of agency: Petruchio uses love to abuse and oppress Katherine instead.

In the Taming of the Shrew, Baptista, the father of the virtuous beauty Bianca and the shrewish Katherine, declares that none of Bianca's many suitors may marry her until his eldest daughter has been married first. Katherine torments her sister Bianca, asking her which suitor is her favorite and striking her when she refuses to answer. Katherine's violence is described as something masculine, something that would be acceptable if she were a son instead of a daughter.

 Bianca's suitors: Tranio, Lucentio and Hortensio devise a plot to get Katherine married so that one of them could marry Bianca. They find a friend of theirs, Petruchio, who is willing to marry any wife, so long as she brings him a handsome dowry. They also hatch a disguise plot where Hortensio and Lucentio pretend to be music teachers, offering their service to tutor Bianca, while Tranio pretends to be Lucentio and courts Bianca. As Lucentio, Tranio promises a dowry that Lucentio cannot provide, so then a further disguise of a merchant as the father of Lucentio, Vicentio, occurs. Petruchio meets Katherine, and treats her shrewish actions as if they are kind and gentle. He also matches Katherine's wit, replying to her remarks with intelligent retorts. In fact, Katherine even asks him to stay longer. For their wedding, he shows up in gaudy clothes and makes inappropriate remarks at the church. Katherine states she doesn't want to marry him, and doesn't want to go home with him after their marriage either.

At his home, Petruchio switches his reactions to Katherine's "shrewish" actions. He begins to refuse her food or water until she demonstrates she is grateful that he provides for her. He tries to break her, by denying reality and then gaslighting her. He asks her why she is delusional when she states the false reality he forced her to believe. If his prior domestic violence was not so horrific, perhaps I could believe that he is telling her that reality is not what it seems, or that Katherine is playful and witty in this scene as many critics claim (Dolan 31). Yet, why is he the only one who gets to define reality (Dolan 31)? Why does he get to decide whether they move forward or go home? And why must Katherine be the one to concede and compromise to create peace (as Hortensio asks her to concede) and allow them to progress (Dolan 31)? When he tells her that the merchant is a woman, or that the sun is the moon, and through entire disguise plot, he gets to define their reality, and gaslight Kate into believing him. In fact, he even tells her father his plan to gaslight her as part of his wooing: "Say that she rail, well then, I'll tell her plain/That she sing as sweetly as a nightingale" (2.1.167). By saying the opposite of the truth, he confuses Kate until she doesn't know what reality is. She even begins to believe that all of his actions truly are out of love for her (4.3.12). Such a reading would also fit with the framing story of Christopher Sly, and how he was tricked into believing that a man was his wife as the result of a prank which presents *Taming* as a play within a play; where the entire story of Petruchio and Kate is set up as entertainment for him (1.1.41). But perhaps what the parallel between the framing and inner plots instead tells us is how those in power can shape reality. As Dolan says, Petruchio demonstrates his "control over language and its capacity to create meaning and shape perspectives" (Dolan 29).

Petruchio claims his ownership over Katherine, calling her "my chattels" (Dolan 26). Legally women were written as one in the law with their husband, as "half a person" or even less

(Dolan 26). Dolan points out how "legally such a partial person had a limited ability to exercise agency—that is to act independently" (Dolan 26), and that for Katherine especially she might already be considered unmarriageable if their marriage was broken off. This is true whether Petruchio did not show up to their wedding or if she did not wish to marry him.

Shrews like Katherine would not typically get a high value on the Early Modern Marriage market. Ideal wives with sexual purity and obedience fetch higher dowries (Burks) . In fact, women tried to accentuate these qualities: women could use makeup to imitate blushing, which was often seen as "a symbol of sexual chastity, modesty, and shame" (Potevin). The traits associated with blushing are ones of chastity thus intertwining the ideals of beauty and purity into one performance. The connection between cosmetics and sexual purity can be further seen in the index for Thomas Jeamson's *Artifical Embellishments* (1665) which indicates that the book will explain "how to cleanse the sweatie and sluttie complexion" (Farah). If one can have a "sluttie" complexion, then sexual purity is something that is visible. The suggestion that one can cleanse such a complexion implies that one can fake sexual purity: in other words, purity is a quality that is performable. It is interesting how these coveted qualities are also ones that put women in a position of patriarchal oppression by reducing them to sexual objects whose marriage market value depends on their perceived chastity.

On the Early Modern marriage market, even a question about a woman's sexual purity would make her worthless as a commodity (Burks). Similarly, a woman who is viewed as an ugly shrew –rather than a silent maid like Bianca– would fetch a much lower price. Katherine quickly learns that as Dolan points out, "even a poor match was preferable than having no husband at all" (Dolan 28); she is silent when Petruchio claims they have a bargain to get married and that she loves him in private. She begins to perform some wifely qualities, as the

only alternative to marriage for Early Modern women is "dependence on a man other than a husband" (Dolan 28) such as one's father, brother or cousin. Women could not own their own property and were rather considered the property of their husbands in the eyes of the law ("Re-Reading Rape in the Changeling," Dolan). Katherine has no option in which she can escape a patriarchal hierarchy, except perhaps a hope that her marriage with Petruchio could be more equal than relations with her father, since they seem to match each other in wit prior to their marriage. The initial retorts between Petruchio and Katherine parallel to the sort of verbal battles that result in a mutual understanding with terms of companionate marriage in Fletcher's satire *Tamer Tamed,* however; at some point Katherine stops battling him, and begins to believe that he does love her. When she does so, her silence seems to represent a concession of her agency within her marriage as well, an acceptance of Petruchio's opinions and world view as the only option to move forward. Two examples of such verbal battles before she concedes her verbal agency after Petruchio announces their supposed marriage bargain are below:

PETRUCHIO:

...Myself am moved to woo thee for my wife

KATHERINE:

'Moved.' In good time, let him that moved you hither

Re-move you hence. I knew you at the first

You were a movable.

PETRUCHIO:

Why, what's a moveable?

KATHERINE:

A joint-stool.

PETRUCHIO:

Thou hast hit it: come, sit on me.

KATHERINE:

Asses are made to bear, and so are you.

(2.1.193-198)

Katherine quotes and plays on Petruchio's language, relating his claim that he was "moved" to "woo" her to be his wife to how she wishes that whatever moved him would "remove" him. She is stating that she is not interested, and that she wants him to leave while cleverly making fun and questioning the authenticity of his claim that he was "moved" to convince her to marry him. She also furthers this pun by calling him a movable, or a "portable item of furniture, thus, a changeable person" (New Mermaids). She feels his decision to love her so suddenly seems suspicious, fickle and thus possibly unauthentic by again calling back to his claim that he was "moved to woo" through the invocation of "moveable." Furthermore, when Petruchio asks what a moveable is, she cleverly defines it as a joint-stool which proverbially meant "someone easily overlooked" (New Mermaids), which emphasizes her lack of interest in Petruchio. When he retorts that she should sit on him then, she responds essentially that he just proved her upper-hand in the conversation, one critic refers to this imagery of Katherine sitting on Petruchio as an invoking a 'woman on top' sexual position, as well as that Petruchio would have to endure and suffer under her if they were married. Another example of Katherine's verbal agency through wit presents in this exchange:

PETRUCHIO:

Come, come, you wasp, I'faith you are too angry.

KATHERINE

If I be waspish, best beware my sting

PETRUCHIO:

My remedy is then to pluck it out.

KATHERINE:

Ay, if the fool could find where it lies.

PETRUCHIO

Who knows not where a wasp does wear his sting?

In his tail.

KATHERINE:

In his tongue.

PETRUCHIO:

Whose tongue?

KATHERINE:

Yours, if you talk of tails, and so farewell.

PETRUCHIO:

What, with my tongue in your tail?

Nay, come again good Kate, I am a gentleman

KATHERINE:

That I'll try. (*She strikes him.*)

PETRUCHIO:

I swear, I'll cuff you if you strike again.

KATHERINE:

So, you may lose your arms.

If you strike me, you are no gentleman.

And if no gentleman, why then, no arms (2.1.210-225)

When Petruchio calls her waspish (angry like a wasp), she responds that he should watch out for her sting, and he claims that he will pluck out her stinger. Katherine retorts that he doesn't know where her stinger lies, in a second meaning: he doesn't know the source of her strength/power. Petruchio responds, making her out to seem a fool by pointing out that everyone knows that a wasp has its stinger in its tail, while also invoking a pun on genitalia with "tail" (New Mermaids), which seems to suggest that he believes he can control her through her genitals. He invokes this use of tail as genitals again when he turns Katherine's attack of "your tongue" into "What, with my tongue in your tail?" (2.1.221) invoking a pun describing oral sex. He then claims that he cannot (have sex with her) since he is a gentleman. Katherine mocks his description of himself as gentlemanly, and offers an equivalent of "we'll see about that" when she claims that she will "try" his claim that he is a gentleman. She hits him and claims that if he truly is a gentleman as he says, then he cannot hit her back. Additionally, when she says he may "lose his arms" and "no gentleman... no arms" (2.1.225) she suggests both that she will gain the upper-hand by violently removing his arms, suggesting her own physical strength over him, but also that he will lose her if he is not truly a gentleman. In these two instances, Katherine clearly demonstrates her wit and ability to contend with Petruchio and gain power and agency through her language.

Thus, it is odd that when Petruchio claims that he and Katherine had come to a bargain to be married, she is silent (Dolan 25). Before Petruchio suggests the existence of a bargain, she responds to his claim that Sunday will be their wedding day with "I'll see thee hanged on Sunday first" (2.1.291). Perhaps they really have come to a bargain, and that as Petruchio suggests "'Tis

bargained 'twixt us twain, being alone, That she shall still be curst in company... 'Tis incredible

to believe/How much she loves me... 'Tis a world to see, when men and women are alone,/A

meacock wretch can make the cursest shrew" (2.1.297). If this was true, it would explain why

Katherine earlier refuses and rejects his marriage proposals as a public performance of

shrewishness. Yet, Katherine becomes silent following this claim. Perhaps she knows that she

has no method of disproving his statement, since if they only demonstrate love to each other in

private, there would never be a witness to support Katherine if she claims it a lie. Perhaps

Katherine is also deluded by this myth and believes that Petruchio will give her agency in private

following his promises in this speech, or we are meant to believe that Petruchio does gives her

agency at home in private. However, Dolan points out "the myth of the separation of the public

and the personal" (Dolan 25). If Katherine believes that Petruchio will give her agency in

private, the agency would be one of delusion and illusory agency, as it would be unaware of the

hegemony/decreased status of women overall. Even if she believes that she is gaining agency

through her final speech of domestic ideals as a performance in public and even if Petruchio does

truly give her agency at home, that agency simultaneously decreases the agency of all women,

for the husbands and wives who might not realize that she is performing. Or perhaps Katherine

simply knows that the alternative, being an old unmarried maid, would be worse for her: "even a

poor match was preferable than having no husband at all" (Dolan 28). It's not even like she could

inherit her father's money after he passes away-- women can't legally own property or funds--

and she has no brothers who could look after her. Her best hope as an unmarried women would

maybe be a male cousin of sorts who could keep her from poverty and starvation. Thus, marriage

to Petruchio seems to be the better alternative for her.

Perhaps Katherine is silent when Petruchio says they had come to an agreement to get married because Petruchio has convinced her that her speech and opinions as a woman do not matter, as "Petruchio translates Katherine's speech into meaningless noise." Thus, even if she were to say that they do not really have such a bargain, her father would believe Petruchio over herself. Unlike the verbal battles between them from earlier in the play, Petruchio does not respond to Katherine's retort about wishing to see him hanged on Sunday rather than marrying him. His goal is to endure Katherine's speech "rather than hear, understand and respond to it" (Dolan 17). He comments on Katherine's shrewish tongue, "Have I not in a pitched battle heard/Loud 'larums, neighing steeds and trumpet's clang?/And do you tell me of a woman's tongue, That gives not half so great a blow to hear...?" (1.2.195-200). He views her words as nothing more than noise, like a loud trumpet, or a horse's neigh: something to ignore and endure rather than listen. Her shrewish tongue and wit have no effect on him when he is not listening to her perspectives or complaints.

Shrewish women like Katherine were often scolded for their tongues. Yet, they did not have many other means of exercising power other than speech: 'Although a member bad/Was all the 'fensive weapon she had" (Dolan 9). Shrewish actions such as wit, gossiping or scolding gave a shrew "a semblance of power which threatens disorder without actually freeing her from her obligations or constraints" (Dolan 9). Women like Bianca were instead praised for their silence and decision to not use their tongue as their weapon (Dolan 9), thus Bianca's silence perhaps gains her agency, and a better suitor on the marriage market. The reprehensible behavior of a shrews like Katherine often included behaviors seen as normal for men: drinking, scolding, loud language, urinating (Dolan 10). For example, when Petruchio acts like a shrew himself to tame Katherine, he is highly praised for his strategic wit and intellect (Dolan 18). Essentially

such societal expectations steal agency from women, by praising them for not exercising the power present in language, and by refusing to listen to them when they try to do so, calling such action disobedient, disorderly, and unacceptable. Once again, a shrew is unacceptable since she is difficult to control, so the societal system praises and elevates women who adopt traits of lower power and agency that are easier to control.

He only truly listens to her ideas and perspectives when she mirrors his own. This connects to the sun and the moon scene of manipulation, since it was also a common theory that an ideal marriage should be like the sun and the moon, where the wife as a moon should mirror the behaviors and opinions of her husband. Dolan claims that for the men in Taming, "romantic love is not blind but deaf" (Dolan 9) in reference to Bianca's silence, but I think this applies equally to Petruchio's refusal to listen to his wife. Petruchio's idea of what love is depicts a wife who does exactly as he bids her and has no opinions or voice of her own. This ideal wife uses her voice to amplify her husbands', which is exactly what Katherine does in the final speech of the play. Though it is her "longest utterance," she is ironically "silenced" (Dolan 36) and instead speaks with the language of Petruchio, her husband about taking pleasure in the obedience and domestic qualities of an ideal wife.

Maybe Petruchio just loves the way that he feels superior over her, that she is powerless in the patriarchal structure of society and must do what men tell her to do. That as a woman, her only way to have agency is through marriage, and that even when she is acting shrewish and "masculine" in the first act, she has little agency since she is ultimately a woman, and cannot achieve the masculine agency despite acting masculine, for as long as she is perceived as a woman, these attempts at agency through violence and other "masculine" expressions of power will only further encourage others to constrain her agency further. This lack of agency in act 1 is

something supported by the verb count data in Figure 4C. Even in the end, we are able to see how Bianca's attitude prior to marriage allows her to have agency post-marriage. Perhaps this successful gaslighting could mark success of Petruchio's "taming," but many cite the most obvious evidence that Katherine has been "tamed" to her final speech. The newly married men (Petruchio and Katherine, Hortensio and the wealthy widow, Bianca and Lucentio) make a bet that their wife will come fastest when called. While Bianca and the widow reply that they are busy, Katherine comes the quickest. Bianca has the agency to deny her husband in this case, for her disposition prior to marriage allowed her to pick her husband, and that her husband views her as a prize that he does not want to lose. Certainly, being described as a prize only emphasizes the limitations of female agency in the time; however, despite this Bianca finds a way to maintain her agency in marriage.

Petruchio later asks Katherine to give a lecture on wifely duty to Bianca and the widow. He compliments her on her speech: "why there's a wench," (5.2.184) and then they go off to bed together. His comment here means that Katherine does not get the last word in (Dolan 36), which demonstrates another way that lack of and/or agency can be demonstrated through silence rather than her length of speech. Petruchio's ability to have the final say here gives him agency, it reveals his approval of her speech as the final note of the play. There is also an irony present in her speech, she mentions how obedience to one's husband is a small price to pay to be "at home warm, secure and safe" yet at home with Petruchio, Katherine was cold, hungry and threatened with violence.

Thus, in *The Taming of the Shrew*, the agency presented is not always just the "signs" or words themselves, but the "signifiers" or what they mean in the context of a sentence, paragraph, scene or story. Petruchio may say he loves Katherine in order to manipulate her, as he directly

does when depriving her of food and water. A computational model with a bag of words approach would be similarly "manipulated" in the same way that Katherine is: that Petruchio truly loves her. This is because it is only possible to see this manipulation with a larger context than a single word, or even a single statement such as Katherine's "he does it out of perfect love," without the context that she is discussing him denying her food or water. Only a reading method with further context and reflection, with additional hindsight introspections and insights on the text –like a reader who has finished the play– can see Petruchio's manipulations for what they truly are. Katherine's own context is limited, for she is not present throughout all the scenes in the same way that a reader would be. Thus, computational models can help provide us with the limited perspectives of certain characters and reveal to us how certain perspectives could other successfully manipulate a reader along with the character who is the target of manipulation. Additionally, Katherine's speech, with the given context that she is speaking Petruchio's language, and that he has never listened or tried to understand our speech is context missing from the computational model that helps us better understand that there is no real equality in their partnership, despite how some critics have read these scenes. I find that often those critics emphasize Katherine's final speech without the context of the rest of the play. Katherine is ironically silenced during her longest utterance; she is speaking someone else's words, and not her own (Dolan 36), yet this conclusion is impossible to reach without literary context, and thus my bag-of-words computational approach to power and agency in this play helps to demonstrate how important the context of the whole play is to understand the power dynamics behind a single speech.

Chapter 2: Agency Debates in Tamer Tamed: Maria's Promise of Service and Misogynistic Men

Tamer Tamed sets itself up as a sequel to The Taming of the Shrew. Fletcher suggests this by using the name Petruchio and his references to his taming of his former wife (who we are told has passed away). Petruchio has now remarried a woman named Maria who is supposedly gentler than his late wife. However, Maria, encouraged by Bianca, has a plot to get the sort of companionate marriage she desires, as well as increased equality for the women in the play as a whole. They create "a political nation of wives" and "put... down a tyrant to advocate for companionate rather than hierarchal marriage" (O'Leary). This female alliance creates a sharp contrast to the Katherine of Shakespeare's Taming, who is the "only Shakespearian female comic heroine without any female friends" (Dolan 33). She creates a contract presented to Petruchio that (at least according to Petruchio) contains requests for "liberty... clothes...new coaches...jewels for her private use, I take it... Then, for music, and women to read French" (Fletcher 2.5.121). Many question Petruchio's rhetoric in this instance, questioning if he is instead dismissing his wife's requests as frivolous or materialistic rather than recognizing the intellectual battle that Maria and the women describe their efforts with (Smith, "Introduction"). Perhaps such an interpretation would be characteristic of the same Petruchio who refused to listen or understand Katherine's speech. Yet, Maria does not adopt Petruchio's opinions, and she does get what she asked for in the contract.

Such critics who read Petruchio as dismissive view Tamer Tamed as a failed satire of misogyny, one that proclaims itself as feminist, but is instead making fun of women fighting for equality. These critics argue that Fletcher has left far too much space for men to speak

misogynistic comments belittling the women's actions (Clark 98). After hearing about Maria's

actions, the men take back all the pity they earlier expressed for her, as a gentle woman forced to

marry a violent wife-tamer (1.3.131). Instead they feel that their pity makes an "anagram of an ill

wife"(1.3.133), significant both because "a fine will" is an anagram for "an ill wife," but also

because an Early Modern meaning of "anagram" as "transposition or mutation" suggests that

they realized their representation of Maria as virtuous and fair (in their eyes) has been

transformed into something ugly. This line relates performance/illusions of female gentleness

and beauty through cosmetics discussed earlier: Petruchio and the other men feel that they have

been tricked to believe that Maria is tame when she is not; they believe her gentleness was

simply a performance of these ideals, like cosmetics or mask that hides her true self. Since she

no longer fits their ideals of a good wife, she is ugly to them. As beauty supposedly signifies

purity and moral value, her new perceived ugliness results from the men's beliefs that Maria has

been immoral, and only deceived them of her wifely qualities and purity earlier. However,

Maria's true self is still kind and virtuous, the women even describe how they fight for "justice"

(2.4.5) showing their belief in the moral virtue of their actions. Even if the men didn't agree with

their cause, they are essentially are saying that she deserves to be beaten for her disobedient

actions, showing their clear misogyny and support for domestic violence.

Yet, other critics view the play's strong female characters like Bianca and Maria to be an

equal match for Petruchio's wit, able to deconstruct his misogynistic language with her own

speech (Smith, "Fletcher's Response to the Gender Debate"). Despite Petruchio's agreement to

fulfill her demands, Maria still will not consummate their marriage yet. Petruchio is upset, as he

feels entitled to her body as his wife, and the other men hold the same belief. In fact, Sophocles

suggests disregarding her consent: "It may be, then/Her modesty required a little violence. /Some

women love to struggle" (3.2.57). Petruchio seems to mention that he tried this, but that "She swore my force might weary her, but win her/ I never could, nor should, till she consented/ And I might take her body prisoner, / But for her mind or appetite –" (3.2.61). Petruchio seems to have at least a bit of concern for Maria's pleasure and consent here, suggesting that he would not be satisfied touching his wife unless he could win over her mind and appetite as well. It also is evident that Petruchio does love Maria, for he states that if he didn't, he would have just married his friend Sophocles instead (3.2.55). Petruchio suggests to Maria that he might cheat on her with her chambermaid if he doesn't get his way, but Maria retorts that then she could leave him for Jaques (3.2.75). She also gives a ring to Sophocles, claiming that even though he is poor, he would have loved her more (3.2.180) which further compounds the evidence that Maria does not care only for wealth. The Early Modern literary significance of a ring has strong connections to marriage, as well as sexual innuendos on vagina. Thus, she suggests she is promising Sophocles her body, or at least that she wants him to think about her body. With both Jaques and Sophocles, it seems like more of a strategy to make Petruchio jealous than any true intent to be unfaithful. She wishes to push him to commit to her fully or that she could easily find another husband and she aims to counter the language of his attacks with powerful ones of her own.

Maria's real power for negotiation is her refusal to consummate her marriage with Petruchio until he has agreed to her terms for a companionate marriage and increased status for the women. The men seem to suggest that Maria does not own her virginity— that she has already promised it to her husband through marriage and cannot refuse Petruchio's advances. In Act 1, Scene 3 when Maria first refuses to consummate her marriage with Petruchio, her father tries to claim that it is her duty as a daughter, to which Maria responds that the duty he claims "Is now another man's, you gave't away/I' th' church, if you remember, to my husband" (1.3.190-

193). Petruchio proceeds to claim that she must open the door then and let him in to consummate their marriage by her duty to him: "Then, by that duty you owe to me, Maria,/ Open the door and be obedient" (1.3.203). Maria admits that she there is a wifely duty that she owes him, but that, "I owe no more/ Than you owe back again" (1.3.209-210). She asks him if he agrees, and Petruchio affirms that he owes a duty and respect to her as well. Maria pushes for a companionate marriage, an equal partnership between them, and Petruchio, loving Maria, agrees to give her space and to wait to hear the articles she will draft for a mutual agreement between them prior to their consummation (3.2.205). Consummation was important evidence of the bride's virginity on the Early Modern marriage market, as evidence that the groom got what he paid for through her dowry, which partly explains why everyone seems so shocked and offended that Maria would refuse to consummate her marriage. They believe that Petruchio, and they, deserve to know whether Maria was truly a virgin (or "maid" in Early Modern lingo) as she had claimed.

The importance of pre-marital virginity led to public displays of the bridal night, and the newly married couple would be deeply questioned about in the morning about their consummation (Stone 334). "To pagans, female chastity was no more than a property value, an asset to the father before marriage and to the husband after, and violators could therefore purge themselves by the payment of damages" (Stone 334). However, many violators were not successfully charged as guilty, since it was believed that "female sexual pleasure was needed in order to open the mouth of the womb to receive the male sperm," and thus that pregnancy was a sign that a woman had enjoyed and consented to her rape. As chastity was so prized in brides, and increased their value on the marriage market, the sexual act was treated as "legally essential to a valid marriage..." (Stone 484). Petruchio and the men are very anxious about Maria's refusal

to do so immediately consummate her marriage on their wedding night, as until Maria and Petruchio consummate their marriage, they technically don't have a legally valid marriage.

Despite attempts to prove virginity through questioning, public displays of consummation, and virginity tests, the potential for female sexual agency still caused male anxiety. How were they supposed to control women's sexuality if they couldn't easily tell whether a woman was a virgin? Anxieties rose regarding women faking results to virginity tests. This is reflected onstage as a plot motif in Early Modern Dramas (such as Beatrice-Joanna's ability to outsmart Alsemero's many virginity tests in John Middleton's *The Changeling)*. Such a motif onstage reflects the prevalence of a male fear of female power to deceive and warp reality to their own benefit (Schnitzspahn 104). This is ironic to me, since men certainly perform similar deceptions, as Petruchio does to Katherine in Shakespeare's *The Taming of the Shrew*.

Male anxieties about female deception don't make too much logical sense, since a woman would not be the one benefitting from a higher dowry, but rather her father and other male relatives would. After marriage, her husband is financially responsible for her, and thus if anything, faking her virginity lowers her own financial status since her husband-to-be must pay a higher price in order to marry her. Burks describes how even the seventh-century rape laws considered the only real damage to be done to the victim's male relatives: "[The possibility of sexual violation] was sufficient to ruin a woman's value as a commodity on the marriage market...[According to the laws, rape] is not awful because of the emotional devastation inflicted on [the woman] but on account of the distress it causes her family and peers... In general, the rape statues are designed to redress a wrong against a woman's male relatives," (Burk 763-764). If the rape statues address raping a woman as robbing her male relatives by ruining her marriage prospects, then the woman's virginity clearly never belonged to the woman to begin with.

However, Dolan suggests that since virginity tests are pseudo-science and virginity cannot be proven, it can never be lost which makes it a "renewable resource in which women themselves can trade... One can give it away or lose it and still have it (for practical purposes)" (Dolan, "Re-Reading Rape in the Changeling" 19). He discusses how then "sex can be used as a form of payment" (Dolan, "Re-Reading Rape in the Changeling" 21) or a bargaining chip. Maria does exactly this in the Tamer Tamed: she uses her virginity to bargain with her husband by refusing to consummate their marriage until he agrees to a list of demands she has written (Fletcher 2.5.121). Unlike Petruchio in *Taming* who treated Katherine's complaints as meaningless noise, Petruchio in *Tamer* listens to Maria and agrees to her demands because he so desperately wants to consummate their marriage, and wants to do so on good terms since he loves her. He doesn't want to force her to give up her virginity, he instead wants to win over her mind and affections rather than solely taking her body prisoner. Maria's demands don't seem too demanding: in fact, they seem to align with the ideals of companionate marriage that began arising in the Early Modern Era (Tague 85, Detmer 278). While he does seem somewhat dismissive of her demands, emphasizing how frivolous they seem to him (perhaps since he is able to own his own property, and thus does not understand why she might want jewels for her own private use even though she cannot technically own them). He states in response to her requests: "As I expected, liberty and clothes...And jewels for her private use" (2.5.37), he wants to win over her affection, and thus he agrees.

    Tamer also differs from *Taming* greatly in its demonstration of female alliance and collaboration as opposed to *Taming's* Katherine, who is the "only Shakespearian comic heroine" without a single female friend (Dolan 33). Conversely, Maria has the interest of the female community at heart; her articles do not just guarantee improved agency for herself, they also

contain an addendum that Livia cannot be compelled to marry any man for one month. Such an article solves Livia's desire to marry her love Rowland instead of the old Moroso whom she does not like, but her father wishes her to marry. This addendum as well as the demands on behalf of all women (such as for women to read French: suggesting their education and improved status (2.5.144)) seem to suggest a sort of collaborative authorship of the document, or at least a comradery and sisterhood that Maria values. Prior to receiving agreement to her articles, Maria will refuse to consummate her marriage for Petruchio. Maria is clear in the fact that she loves Petruchio, and that this is a sacrifice for her, as someone who dearly wishes to engage in the pleasures of heterosexual marriage (O'Leary). The comradery of the women is further revealed by their defense of Maria's chastity. The men describe that they have barricaded themselves in and refer to Bianca as colonel Bianca as she has begun to lead the efforts (1.2.70). Petruchio agrees to Maria's demands; however, this does not quite yet result in their consummation. We see Maria's demands fulfilled as she gets agency to choose proper silks and decorate the house, something Petruchio seems to dismiss as frivolous in the same way misogynistic discuss how women love shopping in modern times (3.2.111, Smith, "Introduction"). Maria's comments on the gown which Petruchio had dismissed was that it was "too civil," (3.2.111) which demonstrates her focus on gaining status and agency, rather than something more petty or ungrateful as the men seem to depict her opinion on the gown and her other demands.

Early Modern men feared the potential power of women's voices, and especially the strength of groups of women to disrupt gender hierarchies and display agency. Shrews are often described scolded for their tongue; ideal virtuous women are expected to be obedient and silent. Such ideals are intended to make women easier to control, and thus groups of women who rebel and use their voice was something men were extremely anxious about. Thus, an Early Modern

misogynistic fear of gossips as "groups of women without men" (Brown 35) existed. In *Tamer Tamed*, Bianca and Maria lead an "army" of women who help create the demands for equality that Maria requires before consummating her marriage with Petruchio: Bianca is referred to as "colonel" (Fletcher 1.3.70) and Maria discusses how they have barricaded themselves in to protect themselves from male violence (Fletcher 1.3.109), even the Country Wife says, "Arm and be valiant!" (Fletcher 2.4.5) to the group of women before Maria first presents their demands. In *Tamer Tamed*, the women successfully gain power through this female alliance that gives them influence over the men, who fear such a strong sisterhood and disruption of societal norms.

Relating this male fear of female alliances to anxieties about female susceptibility to the evil or demonic, perhaps the men view these groups of sisterhood as a sort of witchy "covenant." In the OED, covenant is defined first as an agreement or contract such as those the women create together detailing demands in return for Maria's consummation. However, because of this Early Modern fear of female agency as the demonic or evil, a second meaning of covenant describing a group of witches applies as well here. Female agency through the demonic resonates throughout Early Modern Dramas such as *The Witch of Edmonton,* where Elizabeth Sawyer decides to become a witch to claim revenge and agency since society already treated her as one (Ford 2.1.131). Even marriage itself is often defined as a covenant: Monika Karpinska states that "within the bonds of the marriage covenant… every early modern man seeks to contain his bride… however, something is not quite [perfectly contained]" (Karpinska 427) . This fits with Maurer's idea that "even married women are impossible to tame. In fact, it is in marriage… that a clever woman can enjoy her greatest liberty" (Maurer 200). Together these quotes suggest that marriage is an opportunity for women to bargain and gain agency through an agreement

(covenant) with their spouse; they can use their wit to gain agency within their marriage by matching and countering their husbands' language as Maria does– and Katherine does before she must concede her reality and agency to her abusive husband– who controls her by conceding her an illusory agency: she is manipulated to use her tongue to speak his words and call it love. In other words, Katherine's covenant with Petruchio is based on a deceit of his love for her. Robert M. Schuler describes Katherine as a "'witch' engaged in a bargain with a lying devil" (Schuler 396). Katherine is considered a witch for her shrewish and disorderly tendencies, and Petruchio is a devil through his manipulation and the way he gaslights her and tricks her into a deal.

Early Modern mythology claims that witches gain their power from bargains with the devil, but they are often somehow tricked or cheated in some way: there is some sort of catch or price that isn't fully explicit in the original bargain. We know Petruchio is lying or at least employing deception, for he claims "She moves me not" (1.2.67) to the other men, yet tells Katherine that he was "moved to woo" her (2.1.193). As moved has an emotional subtext in this context, I interpret this as him saying that he does not truly have feelings for or love Katherine. When he tells her so, he does not say that she moved him to woo her, and thus he is not *technically* lying if he is trying to say that money moved him to woo her; however even if this is the case, he is being deceitful in his words to Katherine.

The Witch of Edmonton clearly depicts a bargain between an elderly woman (witch) who desires increased societal power, and a devil who speaks in generalities about the limits of the power he gives her. She does not realize that these limits will keep her from fully enacting the revenge she hopes to pursue when she agrees to sell her soul (Ford 2.1.131). In a similar way, maybe Katherine is also a witch because she is selling her soul as well in her final speech: she preaches hegemonic discourse about how wives should submit to her husband, and in doing so

she feels some illusory power over the other women with this authority and space she is given to speak. On the other hand, perhaps she does not fully realize the terms of the deal, and that her own mini-increase in agency only further enforces the decreased agency of women as a whole (including herself).

On the other hand, Maria's witchy qualities come from a male fear of her strength and alliance with other women, she is ironically called lusty for withholding sex from her husband, demonstrating the double-bind keeping women oppressed, and denouncing them as witches for any attempts to exercise agency. Despite Katherine's best attempts to appear tamed or domesticated in her final speech, as a woman she is still viewed as evil or witch-like: she cannot escape female oppression either by conforming or by rebelling alone. Robert M. Schuler describes Katherine as a "'witch' engaged in a bargain with a lying devil" (Schuler 396). Katherine is considered a witch for her shrewish and disorderly tendencies, and Petruchio is a devil through his manipulation through which he tricks her into a covenant of marriage. Katherine does not lack intelligence, but her honest mistake is her trust of Petruchio's word when he tells her how everything he does for her is out of "perfect love" (4.3.12). Even Gremio had earlier invoked that only a devil would be able to handle being married to Katherine (1.1.118), and Grumio describes Petruchio as a "devil" and a "fiend" worse than Katherine (3.2.145-150). Petruchio is, therefore, a lying devil; for hiding his true intentions to gain power over her by pretending to be kind, yet he is not treated as demonic in the same way Katherine is for his demonic or shrewish actions.

Early Modern mythology claims that witches gain their power from bargains with the devil, but they are often somehow tricked or cheated in some way: there is some sort of catch or price that isn't fully explicit in the original bargain. Another early modern drama, *The Witch of*

Edmonton, clearly demonstrates this, depicting a bargain between an old woman, Elizabeth Sawyer, who desires increased societal power, and a devil who speaks in generalities about the limits of the power he gives her; Sawyer does not realize that these limits will keep her from fully enacting the revenge she hopes to pursue when she agrees to sell her soul (Ford 2.1.133,158). As Sawyer states*: "Men-witches can without the fangs of law,"* (4.1.148-154). In other words, men can be evil without consequences, or at least without as severe consequences.

The Witch of Edmonton also demonstrates the great irony in this structure: while women have a reason to turn to demonic means to survive and gain some semblance of agency in a patriarchal society, men do not. Sawyer, after being mistreated asks for any power, good or bad, because "Tis all one to be a witch as to be counted one" (2.1.116-117). Thus, with harsher consequences for female evil, or misled promises for power or equality from demons or abusive husbands- perhaps they are one in the same – women like Katherine or Sawyer get tricked into "evil" or at least self-degrading contracts and covenants. In fact, the devil-dog Sawyer makes her contract with tells her: "The Devil is no liar to such as he loves" (2.1.140). This tricky line makes it seem like the Dog is telling Sawyer he wouldn't lie, but how do we know that he isn't also lying or being manipulative about not directly saying he loves her? When Sawyer tries to make similar equivocations, she is threatened with violence, and thus she must be truthful in promising her body and soul to the devil. There is a double standard present in such contracts, as women are expected to be honest and fair, but men and demons are not. Such a line exemplifies the parallel between Petruchio's promises of love, and those of the devil in *The Witch of Edmonton*. Sawyer literally gives up her soul, while Katherine gives up her dignity and agency (and thus metaphorically her soul as well).

In a similar way, maybe Katherine is also a witch because she relinquishes her willpower and soul in her final speech: she preaches hegemonic discourse about how wives should submit to her husband, and in doing so she feels some illusory power over the other women with this authority and space she is given to speak. On the other hand, perhaps she does not fully realize the terms of the deal, and that her own mini-increase in agency only further enforces the decreased agency of women as a whole (including herself). Even Katherine's earlier violence can be characterized as witchlike: "She strikes out… because of provocation or intimidation resulting from her status as a woman" (Dolan 23). Instead, Maria's witchy qualities come from a male fear of her strength and alliance with other women; she is ironically called lusty for withholding sex from her husband, demonstrating the double-bind structure of the patriarchy which keeps women oppressed by denouncing them as witches for any attempts to exercise agency. Women are shamed for their sexual agency whether they withhold sex or engage in it; they are shamed for making the decision themselves without consulting a male partner. Despite Katherine's best attempts to appear tamed or domesticated in her final speech, Schuler emphasizes how as a woman, she is always viewed as evil or witch-like (Schuler 396), she cannot escape oppression through conforming or solitary rebellion.

Do men have reason to fear the power of these female groups? Do these groups of women assign men low agency in their discussions? Or perhaps instead, these female groups simply allow the women to work together and have higher agency in the way that the men misogynistically dismiss as a covenant of witches due to their anxieties of increasing female agency.

Ideals of female susceptibility to evil even pervaded health advice: Early Modern diet books encouraged women to stay away from pork; it was considered a lusty meat with

temptations they would not be able to dissuade (Venner). Venner claims that men are fine to eat

pork; however, due to beliefs of their stronger moral defense against evil. This advice reflects a

male anxiety of female susceptibleness to evil; in her paper, "I'll Want My Will or Else",

Deborah G. Burks describes how "... a more perfect family, an all-male family" would "no

longer vulnerable to the vagaries of women," (Burks 782). Fear of female deception led to the

popularity of virginity tests to prevent women from conning their virginity for a higher dowry

(Schnitzspahn 104). Women were believed to be highly susceptible to evil, due to their

commonly believed weak and frail nature. As lusty and evil were often interchangeable

descriptors for a disobedient woman within Early Modern Drama, it makes sense that sexual

agency, virginity and the marriage consummation were such big determiners of female social

status and worth on the marriage market.

Women who demand equality were seen as "silly women laden with their lusts" (Stone

337) and scolded for degrading the bond between husband and wife. By shaming women who

express agency or critique patriarchy in any sense lustful and evil, rebelling against such

structures required personal risk of one's own status, as well as one's husbands' status. The

husbands of such women were shamed for their wives' behavior (Stone 339). At the same time,

"the female libido has been regarded as dangerously powerful." Thus while simultaneously

calling women "silly," these men were afraid of female potential strength to disrupt the

patriarchy. In fact, "throughout the Middle Ages and the Early Modern Period women had been

regarded as a temptress, taking after her ancestress Eve, and by her fickleness and liability to

sexual arousal, as a constant threat to the monogamous nuclear family" (Stone 495). And

therefore "despite the fact that in physiological theory and folk tradition, women were regarded

as more lustful in their appetites and fickler in their attachments than men... both fornication and

adultery were exclusive male prerogatives at this social level" (Stone 495). Perhaps it came from

a belief that women's sexual desire must be supernatural or evil since the ideal woman practiced

chastity and only engaged in sexual relations for reproduction or her husband's pleasure. In fact,

it was believed that "All witchcraft comes from carnal lust to which in women is insatiable"

(Stone 495). Such a statement seems almost contradictory in context of the previous one,

suggesting that women have unsatiable sexual appetites. It does however, define female sexual

desire as the source of all witchcraft and female immorality. Thus, chastity was seen as an ideal

of a virtuous bride; one who submitted fully and was obedient to her husband, and disobedient

wives often were called whores, scolds or shrews even if there was no sexual element at all to

their disobedience.

The patriarchal origin of marital virginity becomes clear when we examine it as a double

standard. Grooms were hardly expected to bring virginity to their marriages. Any rare occasion

where there are rules dictating male sexuality, "the penalties [are] normally light" (Stone 484). In

fact, even in marriage, men did not have the same consequences for infidelity: "Wise married

women don't trouble themselves about infidelity in their husbands, whereas wifely infidelity was

unpardonable" (Stone 502). The shaming of women for sexuality keeps them under the control

of the patriarchy and prevents them from rebelling. This explains why women participating in

demands for equality and early modern proto-feminist movements were demonized as lusty as

earlier described.

However, with the rise of companionate marriage, it makes sense that demands for

equality, like Maria's in *Tamer Tamed*, became more common. However, "changing rules about

sexual behavior have nearly always been made by men, and have mainly defined what is

acceptable behavior," (Stone 484). Thus, Maria must barricade herself in until her husband has

agreed to allow her agency in her marital relations, for fear that he might not respect her wishes of abstaining their consummation otherwise.

Petruchio is also bound by patriarchal expectations in his response to Maria's demands. As mentioned previously, husbands of "lusty" women were shamed for their wives' behavior (Stone 339). Of course, lusty is defined quite loosely, and essentially describes any disobedient women, even those whose demands do not center around equality in intercourse specifically. Sexual passion was seen as evil and a husband who engaged in such evils was "committing adultery with his wife" (Stone 499). In general, societal structures did not focus on women's enjoyment of intercourse and did not consider them to have any agency or say in the matter of marital consummation.

When Petruchio asks Maria for the obedience he believes he deserves, Maria questions if their marriage is truly an equal partnership if he expects her to be obedient:

"Tell me of due obedience. What's a husband?

What are we married for? To carry sumpters?

Are we not one piece with you, and as worthy

Our own intentions as you yours?" (3.2.146).

Maria questions if a wife's duty is to be like a "sumpter" or pack-mule who must bear the load and burdens the husband doesn't want to complete. She does not want to be his servant; she believes women to be worth of their own intentions and agency. If anything, she suggests that they are "one piece" together (3.2.145), which weaponizes Early Modern legal language against itself. The law stated that a man and woman become "one person" since a woman cannot hold property, and thus is considered property of her husband she is "either none or no more than half a person" (Dolan 26). Maria instead uses this language against its misogynistic use to suggest

that if they are really one person together, that person is half her and half him, as contrasted to the legal view of "one person" in marriage consisting of entirely his wishes with none of her ambitions.

Petruchio fakes his death after still not getting the consummation he wants; he expects Maria to express remorse for wronging him. Instead, Maria gives a eulogy describing her pity for his pathetic nature. When Petruchio reveals that he is not actually dead, Maria states that her work taming Petruchio is now finished. Petruchio asks if she is done with her "tricks" and when she responds that she is, he promises that she will never have to resort to them anyway, "You shall not need, for, as I have a faith,/ No cause shall give occasion." (5.4.53). In response to this, Maria promises, "From this hour, since you make so free profession,/ I dedicate in service to your pleasure" (5.4.56-57). Only following this promise of mutual servitude and companionate marriage does Maria promise her service. Some critics have read this as a disruption of the supposedly feminist aims of the work: "In the face of this seeming celebration of female empowerment... where Maria and her fellow 'shrews' dominate the stage spatially, verbally, and sexually... then, critics and theatre-goers alike have found the play's ending, as that of *Shrew*, hard to swallow: Maria vows to Petruchio that she will dedicate her life 'in service to your pleasure'" (Munroe). However, Petruchio's earlier statement contextualizes the kind of service she promises when he defines what he expects from her as wife:

"I urge not service from you, nor obedience/ In way of duty, but of love and credit; All I expect is but a noble care/ Of what I have brought you, and of what I am" (3.2.155).

Petruchio explains that the obedience and service he expects should not be one of duty or obligation, but of love instead which he promises to return. Thus, Maria's promise to serve his pleasure also implies that he shall serve hers equally as well. His statement about her never

needing such tricks again also leads an interpretation of Petruchio's line when he rises from the coffin of "I die indeed else. Oh, Maria!/ Oh, my unhappiness, my misery!"(5.4.40) to be a realization of his own faults in demonstrating his love and companionship to Maria, and expresses a sort of regret. Of course, the other men do not take it so, or at least do not share the view of companionate marriage: Maria's father calls her a whore, and says he will hang her if Petruchio were to die of shame after hearing Maria's speech.

Many scholars critique *Tamer Tamed* for claiming to defend women while gives major space for men to express misogynistic retorts (Smith, "Women on the Early Modern Stage;" Clark). Brown even cites Early Modern context for anti-feminist satire and jests, something that equally applies to *Tamer Tamed* (Brown 60). On the other hand, many scholars suggest that such misogynistic retorts are easily deconstructed by the women throughout the play (Smith) who pull apart the men's language with witty puns. Do more of these misogynistic retorts appear when no women are present to hear them? Do the misogynistic comments they are making contain linguistic measures of decreasing the agency of the women?

Chapter 3: Methodology-Creating the Dataset and Connotation Frames

To create my dataset for each play, I used BeautifulSoup to parse the FolgerXML versions of my core texts. I chose the most standard version of the text from the standardization options present for each word in the XML. This allowed me to create a dataframe with a new row for each line of dialogue that kept track of metadata such as the speaker, act, scene, as well as any stage directions.

I separated the dataframe of the entire play into female and male speakers. I did this by creating a list of all the female characters, and a list of all the male characters in order to add a speaker_gender column, and then filtered by male characters and/or female characters. From a

separate copy of the entire play, I also separated the dataframe into female and male subjects. In order to do this, I first used spaCy to extract the subject of each sentence, and subsequently filtered these by lists I created with frequent gendered subjects I had noticed as significant within my own reading. For example, "husband" and "wife" were pretty important gendered subjects for this study, since marriage and partnership are important concepts discussed in each play.

To measure linguistic agency, I will use connotation frames of power and agency (Sap) . These frames list verbs that have been given relative scores of power and agency. For example, the word "abandons" lists a value of positive agency (pos_agency) for the "power_agent" while the word "worships" lists a value of positive agency for the "power_theme" (Sap). The power_agent is almost like the subject, while the power_theme is the direct object of the sentence. For example, when we say, "She worships him," "she" is the subject and "him" is the direct object. In this example, the fact that she worships him puts the man in a higher position of power than the woman. These frames can then be used to analyze the agency in a speech– such as Katherine's –in order to analyze content using digital methods.

The frames can also be applied to stage directions, such as to examine whether someone is being genuine or whether the recipient of dialogue is humiliated, which could suggest that they are the butt of a satirical joke. As a disclaimer, it is important to note debate of whether these stage directions were included in the original texts or were added later (Thomson) . The frames of power can be applied to stage directions present such as "MARIA gestures at him" (Fletcher, "Tamer Tamed"), since the same grammatical structure of agency can be applied here. The word "gesture" is associated with equal agency for the power agent in the power frames (Sap). These frames will first be applied to count the iterations of power and agency present in certain

character's speech without regard for the subject of the sentence; for example, this first analysis counts "Petruchio hits me" or "I hit Petruchio" as the same agency measure for their speaker.

Then, I added my filter to create subset dataframes of only lines that contain "I" pronouns, "he/him/father/husband" male pronouns and "she/her/mother/wife" pronouns. In order to do this, I will use a computational library called "spaCy" which passes through a document and can pull out certain grammatical fragments of a sentence, such as a verb, a noun or "nsubject" which is the noun subject of the verb present in the sentence. Thus, for my dataframe, I was able to create a new column with a list of the subjects from that sentence. The analytics were perhaps a bit more complicated since some sentences did contain more than one subject, as well as that it was not able to consider the power difference between grammatical forms of "he" vs "him" or "she" vs "her" as attributed to verbs within the sentence. This is something that I could easily rectify if I had slightly more time for analysis; however, due to the time constraints of a senior honors thesis, I was not able to complete.

In order to complete the coding portion of the project, I relied on tutorials from Dr. Klein and Allison Parrish and incorporated my own knowledge regarding how to iterate through Pandas dataframes in Python (Klein). All of my work was completed in GoogleColab, so that it was easier to get help from either Dr. Klein or Sarah Palmer of the ECDS (Emory Center for Digital Scholarship) whenever I got stuck while coding or ran into errors I couldn't figure out. Then we could repeat the same analysis procedure for the extracted lines knowing that the speaker is also the subject of the action. For my earlier example, this would give Maria a higher agency score for a phrase such as, "I hit Petruchio" but would filter out lines such as Maria's "Petruchio hit me" from counting towards Maria's agency score. Unfortunately, I did not end up having time to analyze these "I" pronouns by specific character, so I decided instead to focus my

analysis comparing the female subject and male subject subsets as they would provide the most obvious and interesting insights on the sorts of questions I had been asking.

Digital humanities studies have previously examined female agency in Shakespeare through word counts and counting character addresses (Hicke). However, this approach does not account for the content of the speech. In debates over the *Taming of the Shrew*, scholars often cite the length of Katherine's final speech as a demonstration of her agency. However, this same speech discusses wifely duty, and thus has also been read as evidence that Katherine has been tamed (Dolan 34). Therefore, it is obviously important to incorporate the content of the speech as well as the length in my analysis. I hope to build upon Hicke's work and to explore whether her analysis of Katherine's increasing agency is supported or contradicted when considering the content– dialogue and stage directions–of the play. Finally, I hope to apply similar approaches to assess linguistic agency present in *Tamer Tamed* and "A Merry Jest."

To measure linguistic agency, I will use connotation frames of power and agency created by Martin Sap (Sap et al) . These frames list verbs that have been given relative scores of power and agency. For example, the word "abandons" lists a value of positive agency (pos_agency) for the "power_agent" while the word "worships" lists a value of positive agency for the "power_theme" (Sap et al). The power_agent is almost like the subject, while the power_theme is the direct object of the sentence. For example, when we say, "She worships him," "she" is the subject and "him" is the direct object. In this example, the fact that she worships him puts the man in a higher position of power than the woman. These frames can then be used to analyze the agency in a speech– such as Katherine's –in order to analyze content using digital methods.

Next, I created measures of top verb frequency overall and divided by speaker gender, subject gender and characters. This allowed me to examine the top verbs for each category, and

to compare how language is utilized by groups with varying agency scores during different acts. The code for this, and all of my analytic work is linked in the appendix, and contains comments both within the README file on my Github repository, as well as within the code itself to facilitate understanding of my exact procedure and methods.

Finally, I decided to add an analysis of word similarity using a BERT notebook created by BERT For Humanists. This was because I had noticed in my close readings and within the top verb counts that some of the significant words that kept showing up had interesting uses within the text. For example, I will return to the instance of Katherine's final speech, in which she uses a list containing love, obedience and duty as to what a wife owes her husband. Her definition of love in this case, is– at least in my own interpretation– not truly love and rather a sort of trauma bond she has formed with her captor Petruchio who has gaslit her into believing that he loves her, and that his abuse of her is out of love. Obviously, such abuse should not give Katherine positive agency, however the word love will always have a value of positive agency within the connotation frames. Thus, I was curious to see, how similar are the different uses of love between the two plays, and also within each play? These word similarity notebooks achieve this by graphing how similar the 3 words before and after the selected keyword are, and you can also graph relative keywords together to examine their conceptual distance as a distance on the graph using a statistical method called PCA. For example, I expected we would see that the sort of love associated with Petruchio's manipulation of Katherine would have context more similar to "duty", "obedience", or words characterizing abuse like "strike," while Maria's discussion of love might more often be characterized as having context such as "equality" or other context that would suggest a more equal and less manipulative partnership. If this was the case, we would expect these two very different concepts of love to have a larger distance on the resulting PCA

graph, showing how the context and uses of the same word differ. Such an analysis could provide insight on why connotation frames that always list "love" as positive agency, might not recognize the complicated manipulation that Petruchio uses to deceive Katherine. In other words, the connotation frames are deceived by Petruchio's manipulation in the same way that Katherine is.

Chapter 4: Speaking Powerful Verbs (Results)

For the first analysis, I examine how frequently characters use verbs within each measure of power and agency, as normalized by the total amount of verbs they speak. This approach does not account for who is being given agency by the dialogue spoken, but solely keeps track of who is speaking those verbs.

In my discussion and analysis of the figure, I often focus on pos_agency, since this is where I saw the most significant differences between gender or character categories.

As a note on the scale, most of the trends examined define high agency or low agency throughout the play for a single character as relative to their own agency. After updates and revisions fixing a few coding errors post-thesis defense, it is clear that the scale of the graphs shows much higher absolute agency for Petruchio, however; my arguments still stand as they reflect changes within a single character's agency graph, with relative comparisons between characters rather than absolute comparisons between characters.

Fig 1: Overall Agency and Power by Gender

Taming of the Shrew	Tamer Tamed
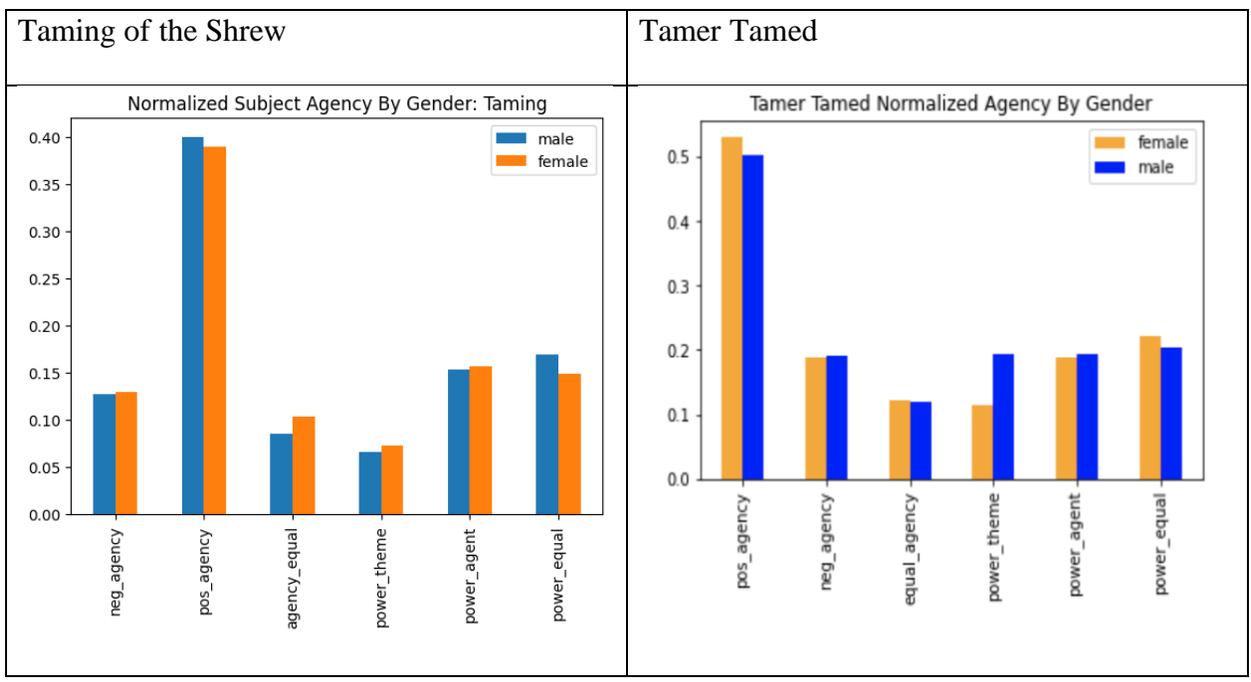
Figure 1: The measures of power and agency seem pretty equal for male and female characters across all the measures in Tamer Tamed. In Taming of the Shrew, men have a higher pos_agency and women have a higher neg_agency.

Thus, it seems that women have much more relatively more agency overall in Tamer Tamed than Taming of the Shrew.

Fig 2: Overall Agency and Power by Speaker: Tamer Tamed

Fig 2A: Power_Theme and Power_Agent by Speaker

Fig 2B: Agency_Pos and Agency_Neg by Speaker
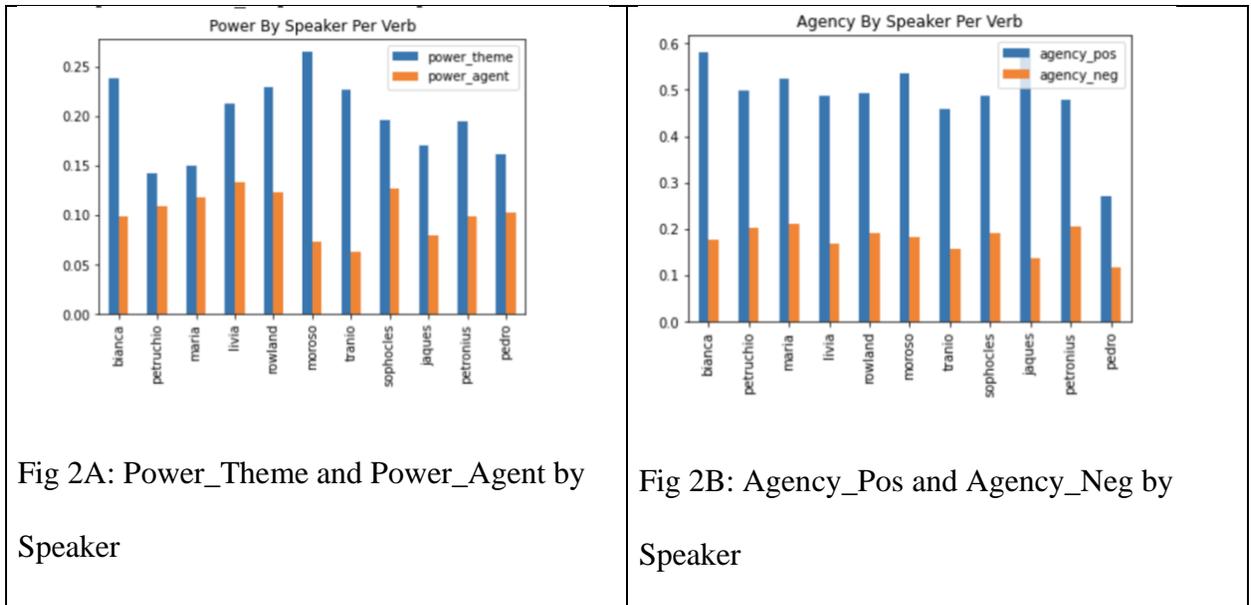
Fig 2C: Equal Agency and Power by Speaker: Tamer Tamed
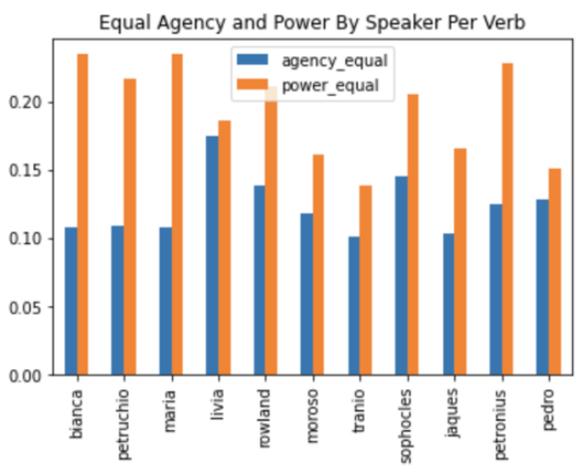
Fig 3: Overall Agency and Power by Speaker: Taming
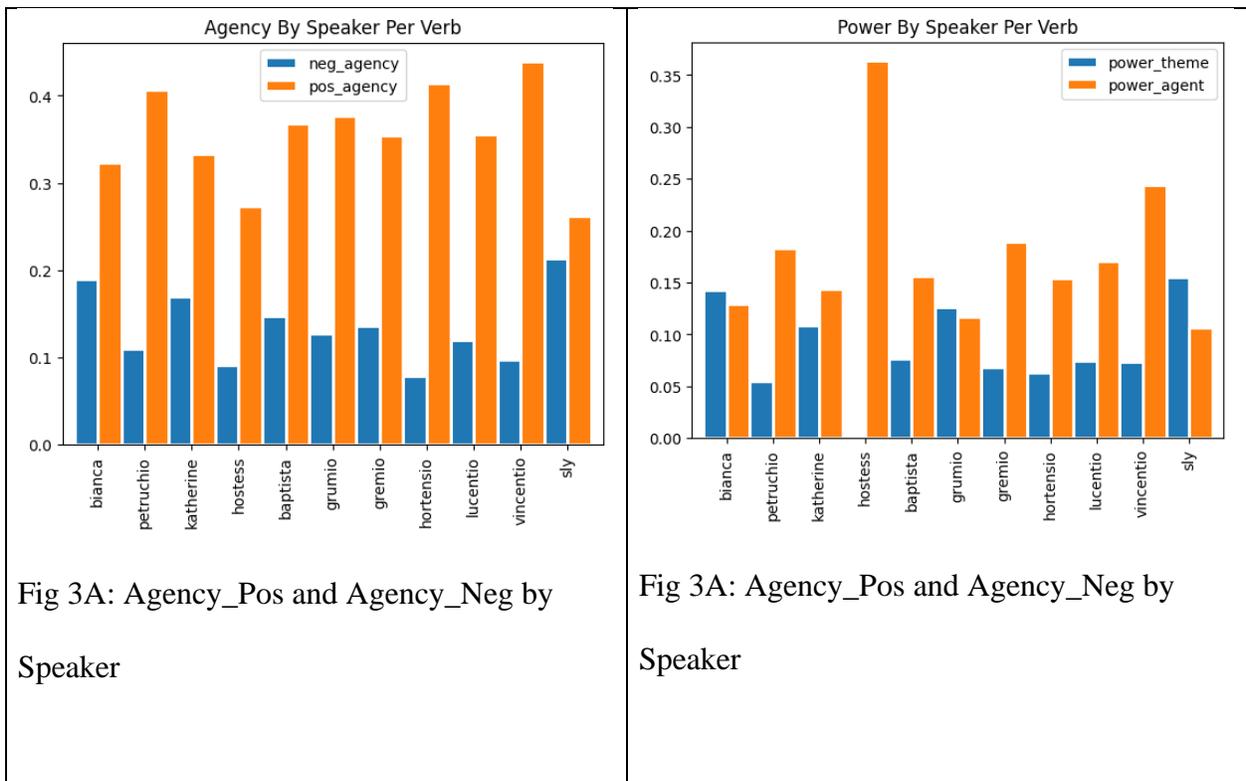
Fig 3A: Agency_Pos and Agency_Neg by Speaker

Fig 3A: Agency_Pos and Agency_Neg by Speaker

**Fig 3C: Equal Agency and Power by Speaker: Taming**
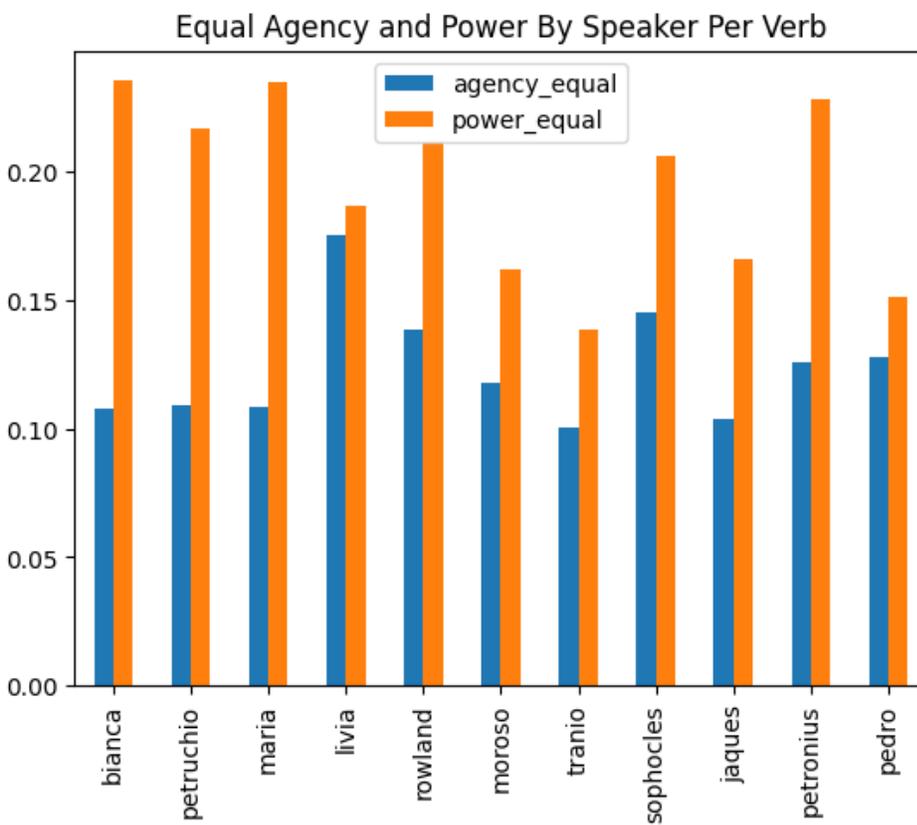
Figure 2: Figure 2A reveals that Bianca and Moroso seem to speak about major actors of power, while protagonists like Petruchio and Maria have much lower power_theme scores. Sophocles and Livia seem to have some of the highest power_agent scores while Tranio and Moroso have the lowest scores here.

Fig 3: Act Divided Agency and Power by Gender: Tamer Tamed

Fig 3A

Fig 3B
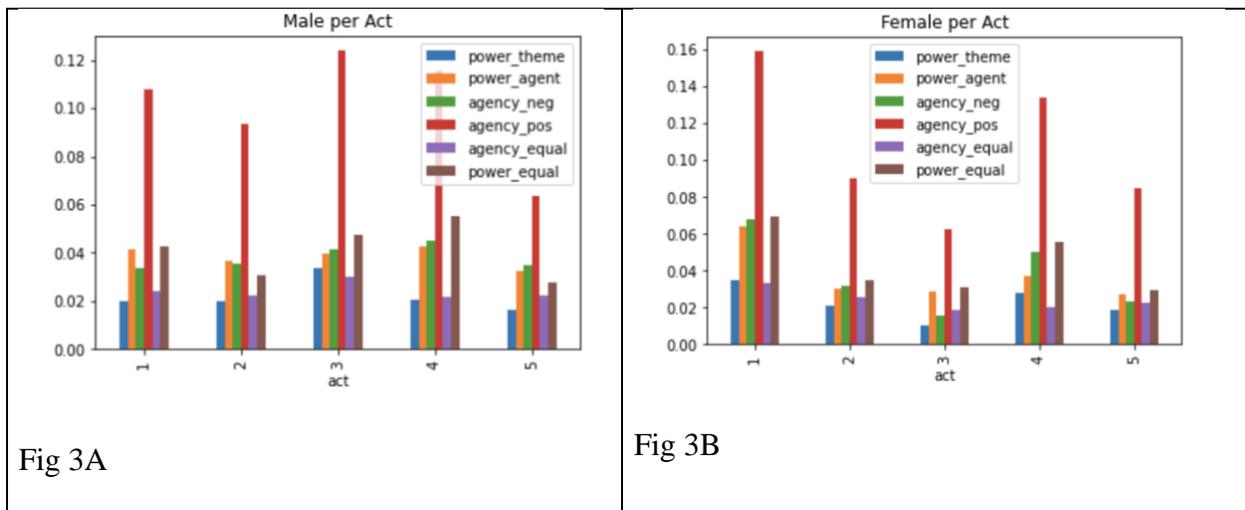
Figure 3:

(A) pos_agency: Female characters have the lowest agency_pos in Act 3, while male characters have the highest agency in Act 3. Male characters have their lowest agency in Act 5, and female characters also have their second lowest agency score in Act 5.

(B) agency_neg: Despite having their lowest agency_pos in Act 3, female characters also have their lowest agency_neg in Act 3 as well.

(C) power_agent: Men seem to have higher power_agent scores than women, except in Act 1.

(D) power_theme: Power_theme seems to be highest for men in Act 3, and women in Act 1.

(E) power_equal and agency_equal: Seems to be lower for women throughout the entire play as compared to the male equivalents for each act. Power_equal seems to follow trends of increase and decrease in positive agency as well.

Fig 4: Act Divided Agency and Power by Gender: Taming
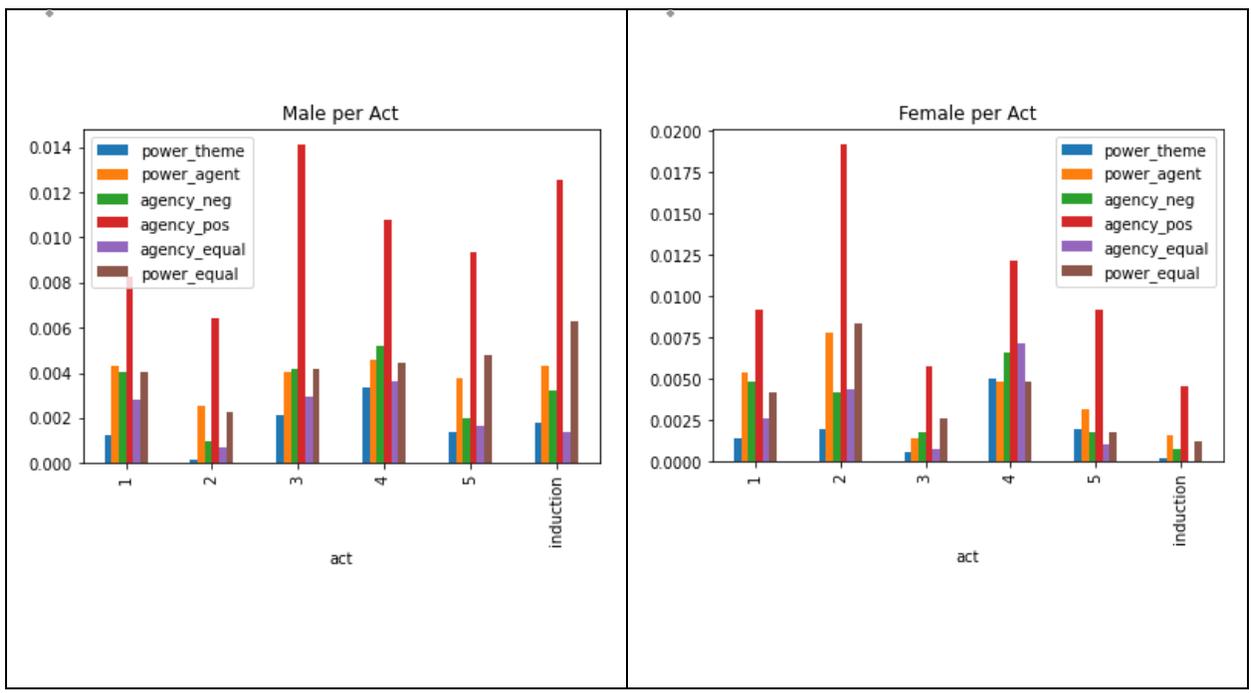
Fig 5: Act Divided Agency and Power by Speaker: Tamer Tamed

Fig 4A

Fig 4B

Fig 4C

Fig 4D
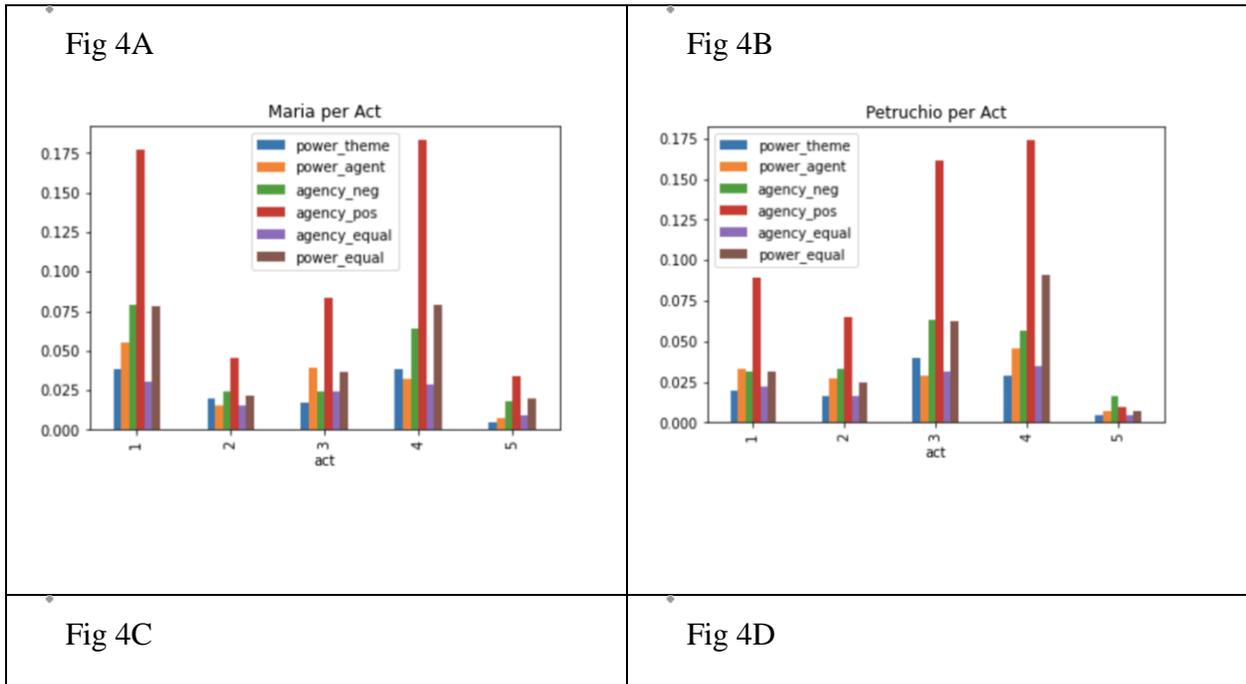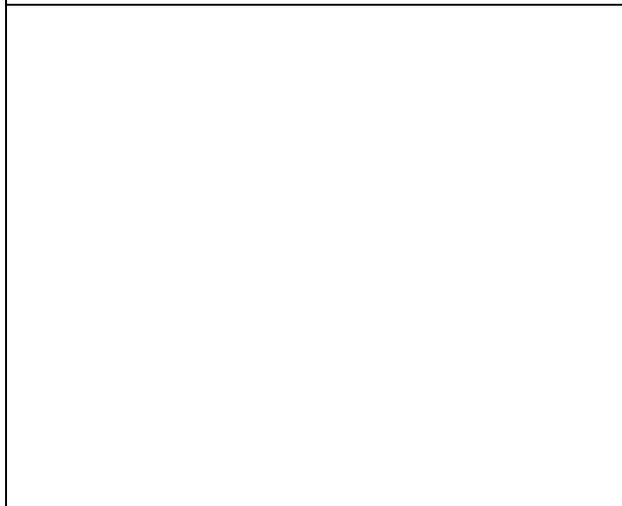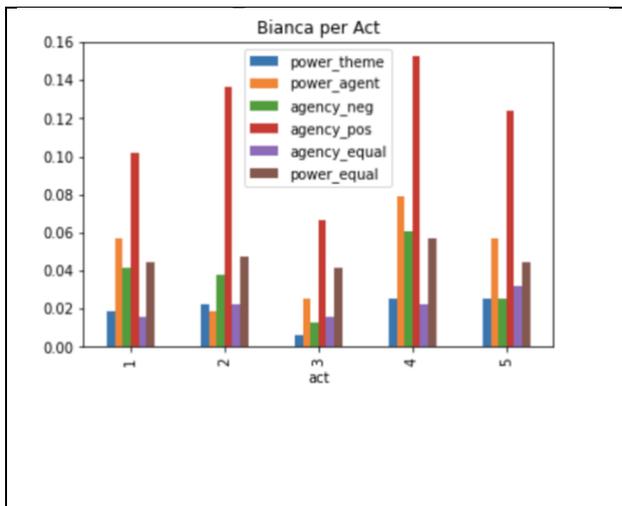
Fig 4E
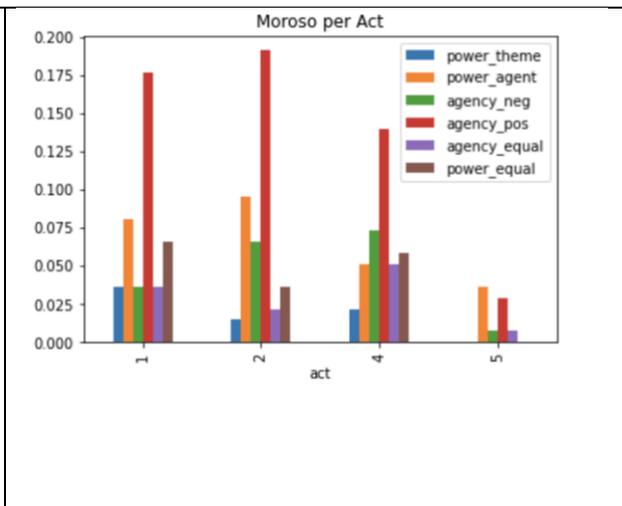
Fig 4F
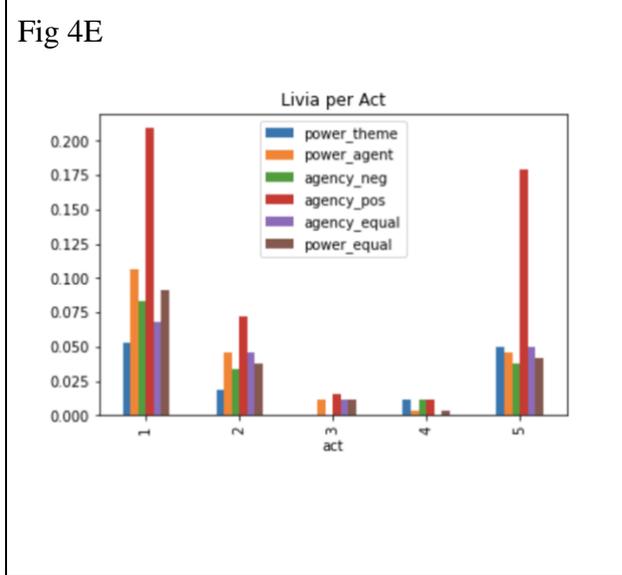
Fig 4G
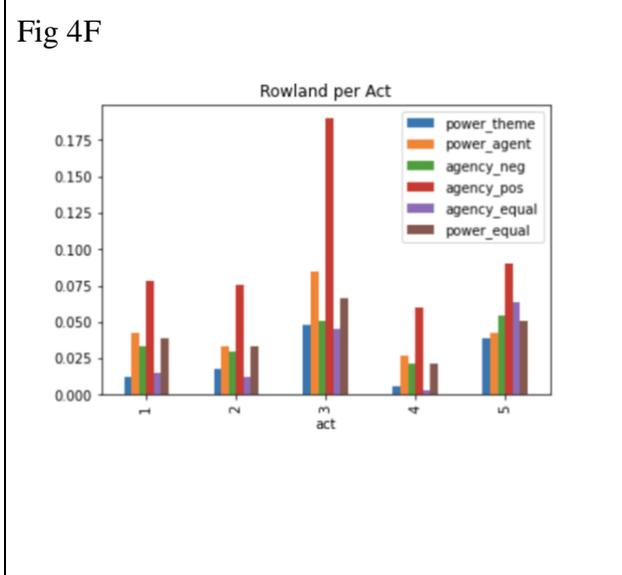
Fig 4H
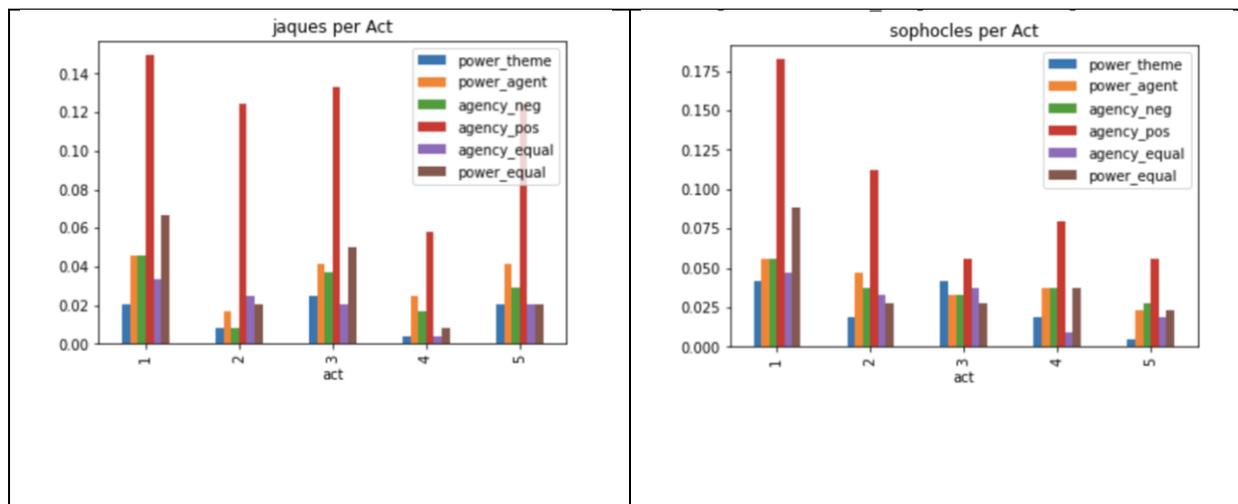
(A) Act 1: Maria, Livia, Sophocles and Jacques have high agency.

(B) Act 2: Maria's agency seems to decrease drastically, which is interesting since Act 2 is when Petruchio agrees to Maria's articles and demands. Thus, I would expect her agency to be higher here.

(C) Act 3: Petruchio seems to have more agency than Maria around Act 3.

(D) Act 4: Petruchio and Maria both have much higher agency in this act, where Maria plans to travel. In my own reading of sentiment, Petruchio seems to be speaking badly of Maria, while Maria speaks highly of her love for Petruchio.

(E) Act 5: Bianca and Livia seem to have the highest agency by act 5, while Maria and the men have significantly lower positive agency at this point. This is also interesting to me, as I would expect Maria to have higher agency here. Petruchio fakes his death, and Maria calls him pathetic, but then she apologizes, says that she has tamed him, and that she will now dedicate her life to service of his pleasure. Perhaps that last bit contributes to her negative agency here; however, in my discussion, I will expand upon why I believe this line should actually be positive agency for Maria, or at least equal agency.

**Fig 6: Act Divided Agency and Power by Speaker: Taming**
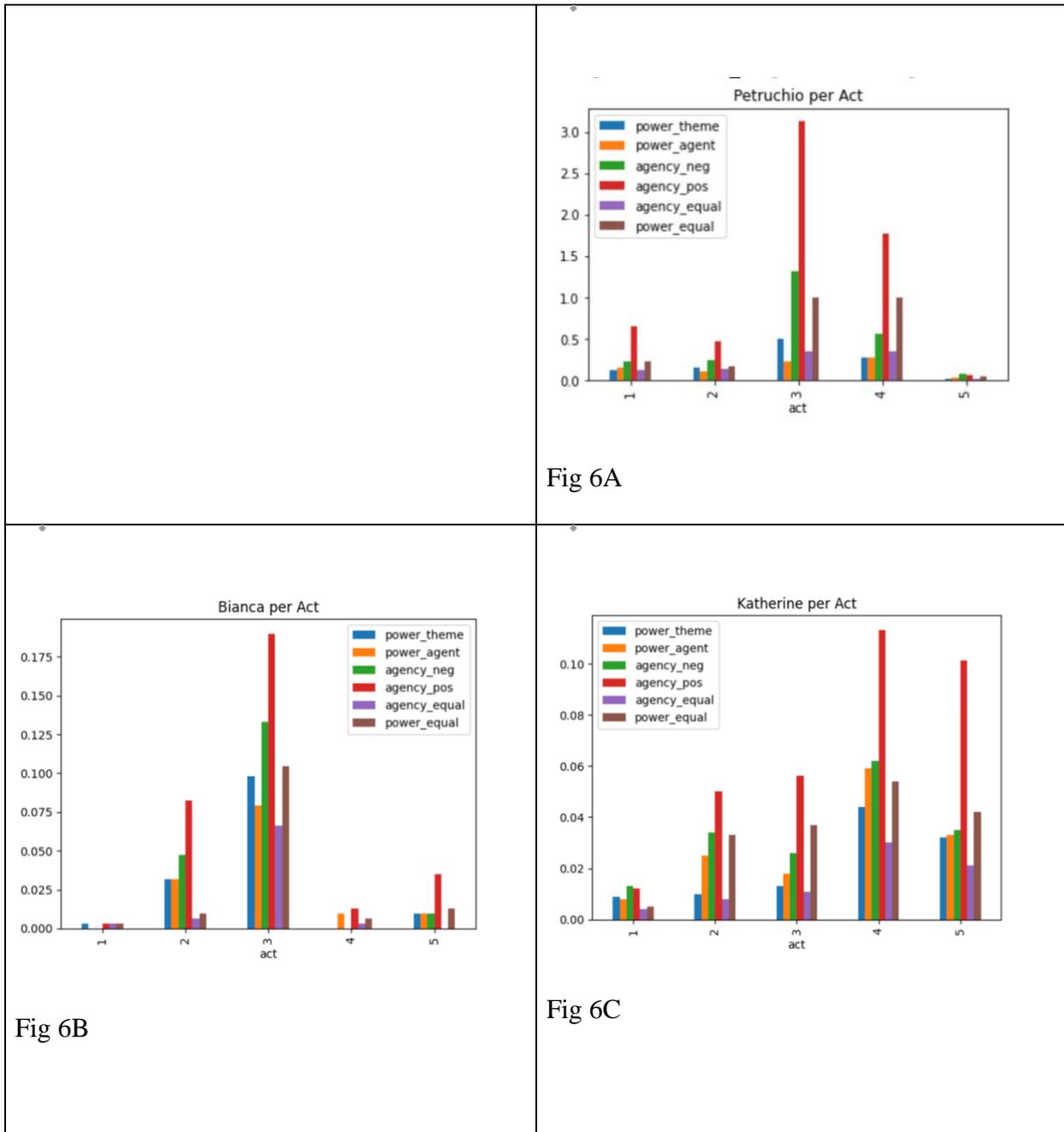
Fig 6A

Fig 6B

Fig 6C

(A) Fig 6A: Petruchio seems to have highest agency in acts 2 and 4, and lower agency in acts 1 and 3.

(B) Fig 6B: Bianca has very high agency in act 3, almost no agency in acts 1 and 4 and low agency in act 5.

(C) Fig 6C: Katherine seems to have much higher agency in acts 4 and 5. This aligns with work done by Hicke et al, which assessed agency solely based on word counts. However, I'm not convinced that this means Katherine actually has true independent agency in these scenes, or that it proves that Taming isn't misogynistic. In my discussion, I will expand upon my analysis of these results in context, and why I think that linguistic or grammatical agency is not sufficient to measure literary agency in this context. It is, however, interesting to see that my attempt to include some simplistic measure of content to Hicke's approach did not end up changing the measure of Katherine's agency drastically as compared to a simpler word count measure of linguistic agency.

Fig 7: Agency by Subject: Tamer and Taming

Fig 7A: Tamer by Subject	Fig 7B: Taming by Subject
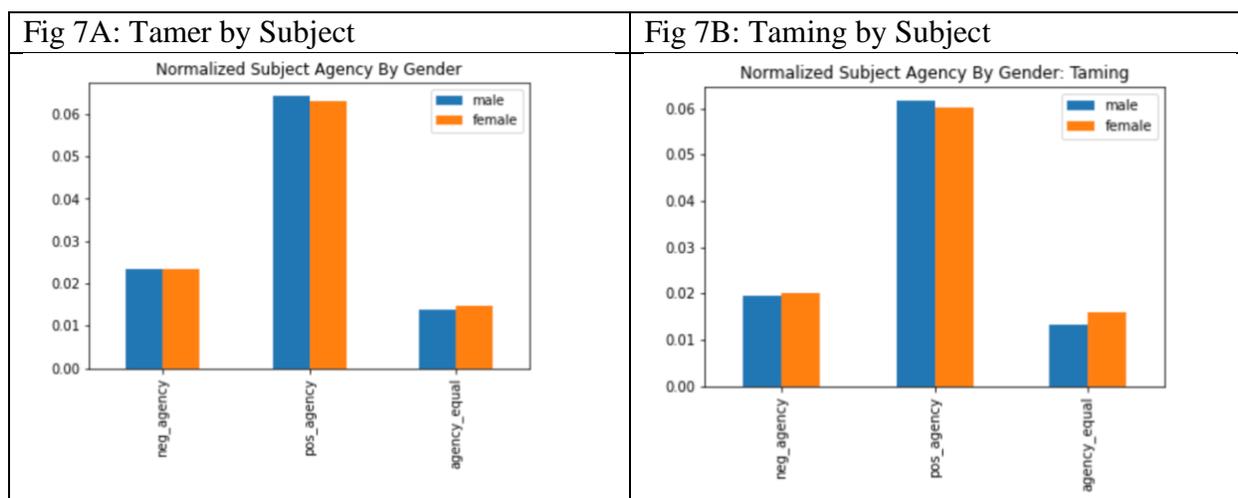
Fig 7: Agency by Subject: These graphs demonstrate the dataframe of each entire play split into female subjects (she/her/wife/wives/maid) and male subjects (he/him/husband/husbands/lord). The overall balance of male versus female subject agency is about the same comparing the two plays, however it can be noted that the differences are very slightly more extreme for Taming as compared to Tamer Tamed.

Referenced Agency and Pronouns

To measure how the verbs themselves affect the agency of the characters the dialogue addresses, I filtered for only I pronouns so that the agency scores for these lines will directly imply that agency is being given to the speaker by the line they speak. This is an important nuance to the above measurement, since in the above chapter Maria saying "Petruchio hit me" would give her the same agency score as saying "I hit Petruchio" even though her agency is being decreased technically in the first line since she is the one being hit. With this filtering method, the above example would filter out the first statement, and only count the second: "I hit Petruchio," as a measure of positive agency for Maria.

I also filtered for "he/him, husband" for male subjects and "she/her, wife, maid" for female subjects.

Below I have listed tables of the top verbs by speaker gender, subject_gender and character for both Tamer Tamed and Taming of the Shrew. I have highlighted words that I see as key differences between these categories, or that otherwise seemed significant to me. This process helped guide the key words selected for my later process of examining word similarity.

Top Verbs

<u>Top Ten Verbs Overall: Tamer Tamed</u>

[('think', 63), ('take', 63), ('know', 74), ('let', 75), ('''', 79), ('go', 79), ('come', 83), ('make', 93), ('do', 110), ('have', 152)]

Verb	Agency Score	Power Score
think	Agency_pos	Power_equal
take	Agency_pos	Power_equal
know	Agency_neg	Power_agent

let	Agency_equal	Power_agent
'		
go	Agency_equal	Power_equal
come	Agency_pos	N/A
make	Agency_pos	Power_agent
do	Agency_pos	Power_agent
have	Agency_neg	Power_agent

Top Ten Verbs for Male Speakers: Tamer Tamed

[('tell', 41), ('think', 42), ('see', 43), ('go', 47), ('let', 47), ('''', 48), ('make', 48), ('come', 58), ('do', 64), ('have', 104)]

Verb	Agency Score	Power Score
tell	Agency_pos	Power_equal
think	Agency_pos	Power_equal
see	Agency_neg	Power_equal
go	Agency_equal	Power_equal
let	Agency_equal	Power_agent
''		
make	Agency_pos	Power_agent
come	Agency_pos	N/A
do	Agency_pos	Power_agent

have	Agency_neg	Power_agent

Top Ten Verbs for Female Speakers: Tamer Tamed

[('love', 24), ('take', 24), ('come', 25), ('let', 27), ('go', 27), ('', 29), ('know', 36), ('make', 45), ('do', 46), ('have', 47)]

Verb	Agency Score	Power Score
love	Agency_pos	Power_equal
take	Agency_pos	Power_equal
come	Agency_pos	N/A
let	Agency_equal	Power_agent
go	Agency_equal	Power_agent
'		
know	Agency_neg	Power_agent
make	Agency_pos	Power_agent
do	Agency_pos	Power_agent
have	Agency_neg	Power_agent

To view the agency and power scores for the rest of the top verbs listed, see the appendix for a link to Martin Sap's connotation frames file.

Top Ten Verbs for Male Subjects: Tamer Tamed

[('bear', 15), ('come', 15), ('say', 16), ('do', 20), ('know', 21), ('think', 25), ('let', 38), ('', 43), ('make', 43), ('have', 59)]

Top Ten Verbs for Female Subjects: Tamer Tamed

[('tell', 21), ('see', 22), ('give', 22), ('say', 25), ('take', 25), ('think', 25), ('know', 27), ('make', 49), ('do', 53), ('have', 54)]

Top Ten Verbs Overall: Taming

Top Ten Verbs for Male Speakers: Taming

[('tell', 105), ('let', 110), ('hear', 122), ('see', 126), ('do', 131), ('make', 135), ('know', 140), ('say', 156), ('have', 206), ('come', 228)]

Top Ten Verbs for Female Speakers: Taming

[('do', 19), ('pray', 20), ('take', 20), ('see', 21), ('mean', 21), ('say', 21), ('go', 25), ('know', 26), ('please', 27), ('have', 39)]

Top Ten Verbs for Male Subjects: Taming

[('tell', 13), ('disguise', 14), ('know', 15), ('hath', 17), ('be', 17), ('make', 24), ('have', 24), ('say', 27), ('come', 30), ('exit', 30)]

Top Ten Verbs for Female Subjects: Taming

[('look', 9), ('tell', 10), ('pray', 11), ('hear', 11), ('see', 13), ('make', 14), ('know', 15), ('come', 17), ('say', 22), ('have', 22)]

TAMING BY CHARACTER TOP VERBS

KATHERINE

Top Verbs for Katherine Overall:

[('come', 14), ('know', 15), ('tell', 15), ('mean', 17), ('say', 18), ('pray', 19), ('see', 19), ('go', 23), ('please', 24), ('have', 25)]

Top Verbs for Katherine in Act 1:

[('doubt', 2), ('comb', 2), ('paint', 2), ('use', 2), ('appoint', 2), ('take', 2), ('leave', 2), ('trust', 3), ('go', 3), ('know', 4)]

Top Verbs for Katherine in Act 3:

[('note', 5), ('invite', 5), ('proclaim', 5), ('hath', 5), ('go', 5), ('mean', 8), ('point', 8), ('make', 8), ('please', 8), ('woo', 13)]

Top Verbs for Katherine in Act 4:

[('get', 7), ('love', 7), ('entreat', 8), ('come', 9), ('know', 9), ('pray', 10), ('go', 11), ('please', 11), ('have', 15), ('say', 15)]

Top Verbs for Katherine in Act 5:

[('place', 5), ('please', 5), ('ease', 5), ('see', 6), ('think', 6), ('turn', 6), ('tell', 6), ('pray', 7), ('mean', 7), ('seem', 8)

BIANCA

Top Verbs for Bianca Overall:

[('jest', 7), ('love', 7), ('show', 7), ('die', 7), ('read', 8), ('do', 9), ('know', 9), ('plead', 11), ('have', 11), ('take', 15)

Top Verbs for Bianca in Act 3:

[('presume', 5), ('believe', 5), ('hear', 6), ('read', 7), ('plead', 7), ('love', 7), ('have', 7), ('show', 7), ('die', 7), ('take', 15)]

Top Verbs for Bianca in Act 5:[('change', 1), ('fright', 1), ('sleep', 1), ('call', 1), ('lay', 1), ('say', 2), ('horn', 2), ('mean', 2), ('shift', 2), ('pursue', 2)]

PETRUCHIO

Top Verbs for Petruchio Overall:

[('go', 23), ('tis', 27), ('make', 30), ('do', 33), ('see', 35), ('let', 37), ('tell', 38), ('say', 45), ('know', 48), ('come', 62)]

Top Verbs for Petruchio in Act 2:

[('show', 8), <mark>('woo', 8)</mark>, ('look', 9), ('see', 11), ('hear', 12), ('come', 12), ('know', 13), ('tell', 15), ('make', 17), ('say', 17)]

Top Verbs for Petruchio in Act 3:

[('think', 5), ('dine', 5), ('prepare', 5), ('call', 5), ('mean', 5), ('take', 5), ('come', 7), ('know', 7), ('entreat', 10), ('stay', 11)]

Top Verbs for Petruchio in Act 5:

[('miss', 5), ('hit', 5), ('say', 6), ('tell', 7), ('doth', 7), ('propose', 7), ('let', 10), ('win', 11), ('send', 14), ('come', 22)]

TAMER BY CHARACTER TOP VERBS

MARIA

Maria Overall:

[('go', 66), ('', 67), ('give', 68), ('do', 69), ('bear', 79), ('love', 90), ('take', 101), ('know', 120), ('have', 151), ('make', 197)]

Maria Act 1:

[('pull', 18), ('do', 19), ('believe', 19), ('give', 23), ('stay', 27), ('pay', 28), ('take', 30), ('know', 38), ('have', 43), ('make', 117)]

Maria Act 2:

[('say', 10), ('seek', 10), ('make', 12), ('believe', 12), ('live', 12), ('take', 12), ('mean', 14), ('hear', 14), ('tis', 20), ('think', 21)]

Maria Act 4:

[('look', 37), ('find', 37), ('dare', 39), ('go', 39), ('bear', 43), ('take', 46), ('make', 53), ('know', 62), ('have', 67), ('love', 74)]

Maria Act 5:

[('bear', 14), ('preserve', 14), ('deny', 14), ('raise', 14), ('make', 15), ('live', 18), ('have', 18), ('''', 23), ('weep', 28), ('mean', 28)]

BIANCA

Bianca Overall:

[('know', 32), ('go', 35), ('''', 40), ('tell', 41), ('believe', 46), ('look', 48), ('think', 48), ('make', 49), ('do', 60), ('have', 69)]

Bianca Act 3:

[('tis', 6), ('cause', 6), ('grieve', 6), ('mistake', 8), ('defend', 8), ('wretche', 8), ('think', 8), ('die', 14), ('tell', 14), ('beget', 14)]

Bianca Act 1:

[('bind', 8), ('persuade', 8), ('yield', 8), ('think', 8), ('charge', 8), ('hear', 8), ('take', 9), ('say', 9), ('go', 11), ('please', 16), ('make', 17)]

Bianca Act 2:

[('tis', 19), ('think', 22), ('find', 24), ('send', 26), ('wear', 28), ('stay', 30), ('swear', 30), ('have', 38), ('believe', 38), ('look', 38)]

Bianca Act 4:

[('understand', 7), ('carry', 7), ('mark', 7), ('follow', 7), ('conceive', 9), ('tell', 10), ('''', 11), ('know', 18), ('have', 22), ('do', 28)]

PETRUCHIO

Petruchio Overall:

[('tell', 66), ('go', 77), ('let', 78), ('come', 81), ('know', 92), ('think', 105), ('make', 122), ('do', 129), ('take', 133), ('have', 248)]

Petruchio Act 3:

[('look', 23), ('know', 23), ('speak', 25), ('rail', 28), ('kill', 33), ('die', 35), ('make', 38), ('do', 57), ('think', 66), ('have', 99)]

Petruchio Act 4:

[('lose', 32), ('care', 32), ('know', 33), ('go', 38), ('do', 38), ('find', 45), ('make', 51), ('tell', 52), ('take', 82), ('have', 101)]

Petruchio Act 5:

[('get', 8), ('buy', 8), ('bear', 8), ('wish', 8), ('butter', 8), ('bleed', 8), ('trust', 8), ('have', 10), ('see', 12), ('let', 20)]

LIVIA

Livia Overall:

[('show', 21), ('say', 22), ('shift', 22), ('do', 25), ('leave', 25), ('have', 28), ('give', 34), ('love', 36), ('''', 42), ('know', 46)]

Livia Act 3:

[('think', 1), ('displante', 1), ('fix', 1), ('''', 1), ('go', 1), ('pay', 1), ('give', 3), ('leave', 3), ('wear', 3), ('remember', 3)]

ROWLAND

Rowland Overall:

[('tis', 25), ('swear', 26), ('see', 28), ('make', 30), ('take', 30), ('tell', 34), ('do', 38), ('have', 40), ('let', 42), ('come', 45)]

Rowland Act 3:

[('believe', 11), ('hear', 13), ('think', 14), ('come', 14), ('tell', 14), ('love', 14), ('lose', 14), ('have', 19), ('tis', 20), ('deign', 20)]

Fig 7: WORD SIMILARITY ANALYSIS

Taming of the Shrew (Fig 7A)	Tamer Tamed (Fig 7B)
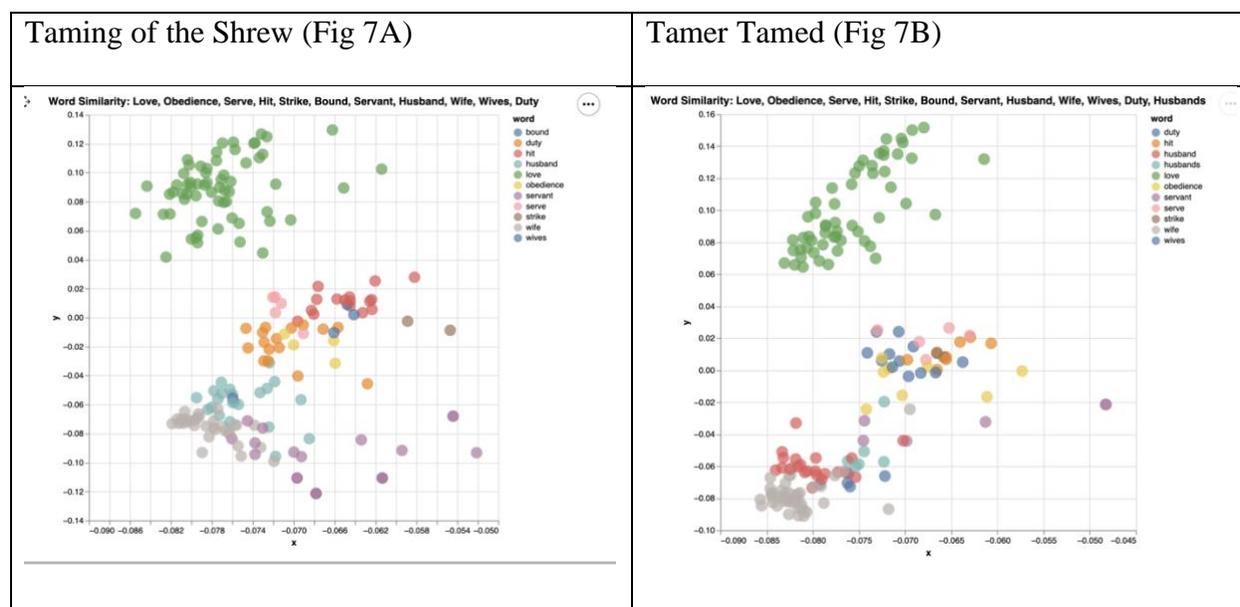
Figure 7A and 7B:

For this project, I was interested in further investigating why "love" appeared as a top verb for both high agency as well as low agency acts for various characters. Through close reading, I noticed that context for the word "love" was quite complex, and to me as a human reader, often did not seem to match up with the accompanying agency scores it was assigned through the connotation frames. For example, Sophocles suggests to Petruchio in *Tamer Tamed* that: "It may be, then/Her modesty required a little violence. /Some women love to struggle" (3.2.57). The connotation frame will always assign the verb "love" a score of positive agency.

However, as a human reader, it is clear to me that in this case since Sophocles is suggesting that Petruchio rape his wife, that he is actually conferring Maria– as well as women in general– negative agency in this sentence.

Thus, I turned to a notebook for measuring word similarity from the BERT for humanists' resources.

These figures demonstrate how similar a small window of context is for each use of the words listed in the key which I selected based on my top verb count and relevant literary analysis of the different uses of "love" in both texts. Essentially the larger distance between points tells us that those two uses of that word are more different (and thus a shorter distance between two points indicates increased similarity between uses).

In order to create these figures, the BERT for humanists notebook utilizes individual context embeddings using the BERT model called "DistilBERT" which is a distilled or smaller version of BERT. The reason for using this model is because I do not have access to the paid version of GoogleColab with higher RAM capacity, and thus the larger BERT model would cause Colab to crash since it's memory would not be large enough to complete many of the tasks I ask of it (such as to remember all the context for all instances of the word "love" and then store that information in its memory in order to graph them as vectors within the following code cells).

As it is very difficult for humans to conceptualize more than 3 dimensions, the statistical method chosen here is a PCA plot, which reduces multidimensional vectors to a 2-dimensional plot. To reduce down to 2 dimensions, the PCA selects the top two features that explain the multidimensional distances between points in a multidimensional space. By selecting these 2 most important dimensions, we create a two-dimensional plot that can help us conceptualize and visualize how the contexts for each use case of love (represented as a point that represents a

vector) differ. For example, I would expect the example of Sophocles suggesting rape to Petruchio's context to be far away in distance from the quotes that I as a human reader read as genuine love and connection between Petruchio and Maria's context.

Generally, it is quite difficult to draw conclusions based on visual proximity of these graphs alone. More robust methods include using cosine similarities, a pairwise comparison between one embedding and all the others, or clustering the embeddings. However, these methods were outside the scope of this project, due to time constraints, and the fact that this BERT similarity plot was added at the very end of my thesis, as an attempt to visualize and explain why the sum results of agency for Katherine, Maria and Petruchio through the connotation frame scores did not match my own evaluations of their agency, especially when divided by act and associated with their actions, role in the plot and close readings of their language during that act.

Note the wide range for love in both graphs, and how close they are to concepts like "obedience," "duty," "wife," or "husband." In addition, the distance between love and servant versus love and serve is particularly interesting in context of Maria's line dedicating service to her husband, which is often seen as a recession of agency for her at the end of the play; however, we see "serve" to be closer to "love" while servant is further away. This supports my reading that Maria's promise at the end of *Tamer Tamed* is not that she will be Petruchio's servant, but rather that she will serve him as a wife and hopes that he will equally serve her as a husband.

It is important to note that some of the differences between the different use cases of love may be because "love" can be used both as a noun and a verb, and thus this grammatical difference may contribute to the distance on the PCA graphs. However, based on my own close readings, it is possible that these distances are due to something I have decided to call "sexist

love" under which these negative agency conferring case uses of the word love (even as a verb), such as Sophocles suggestion that since "women love to struggle," he believes it is okay to force them to have sex and commit sexual violence against them.

Thus, these figures are simply to probe more thought and discussion of agency within the play, since they represent an approximate word similarity, rather than the true world similarity that might be achieved through a more complex and more robust statistical method such as cosine similarity or pairwise comparisons of individual context embeddings (the vector that represents the context for that particular "love" use case). In my future work, I hope to expand upon this undergraduate thesis by applying these more robust statistical methods, and thus acquiring better computational evidence to support my argument and theorization of "sexist love" which I discuss in my next chapter.

Chapter 4: Discussion and Conclusion

There is a clear limitation in the use of powerframes for Katherine: they ascribe her positive agency when she uses verbs like "love" even when in her final speech she is describing wives as "bound to love" where bound is used as a sort of obligation or tie rather than a likely occurrence. Yet in this case, "bounds" in the power frames dataset is marked with positive agency, thus likely "bound to love" was counted as two measures of positive agency despite the negative agency of wives under patriarchal obligation to love and be obedient to their husbands it describes.

When analyzing my results, it seemed very off that Katherine should have the highest agency on the graph in act 4, as this is the very act where Petruchio gaslights and starves her until she submits to his every whim as an "obedient wife." However, I think these results are easy to understand under my reading of Petruchio's manipulation and the great flexibility and

slipperiness of language allowing one verb to confer positive agency in some contexts, and negative agency in other contexts. As one of Katherine's top verbs for act 4 is "love," and act 4 is also where Petruchio convinces Katherine that he starves her and denies her sleep because no pillow or food is good enough for her, which Katherine concludes that he does out of "perfect love" (4.3.12), we can see how Katherine's use of love in this act actually often represents negative agency and power for her as she is being used and manipulated by Petruchio's "love." As the connotation frames always count love as positive agency, this will not accurately reflect when love is being used manipulatively to decrease Katherine's agency. Understanding such a manipulation and the agency for "love" in this case requires a complex understanding of the entire play, which cannot be replicated by a simple bag-of-words computational model. For example, if Petruchio hits Katherine once and then tells her he loves her, those actions would "cancel out" for her ratio of negative to positive agency, making it appear as if Petruchio's action in that line gave her positive power and agency despite him hitting her.

Additionally, Katherine is listed as having higher agency at the end of the play, when she gives her speech on how to be an obedient wife. I decided to close read some of the lines from her speech, since I was surprised that the sentences promising obedience to husbands and claiming that women's "hearts should match their external parts" suggesting an inferiority or weakness of the "fairer sex" (5.2.140-181) or calling women "simple" and "weak" would be verbs giving the wives agency in that sentence.

The connotation frames are a linguistic view of agency that cannot consider multiple connotations of a single verb, but instead are a binary of positive or negative agency. It measures agency within the context of the sentence, rather than of the entire play. Thus, it cannot be a proxy for literary agency directly without interpretation and close reading. For example, in the

line where Katherine suggests women are simple "to offer war when they should kneel for peace... when they are bound to serve, love and obey" (5.2.166), I looked up the verbs in the connotation frame dictionary I created from the power and agency frames and looked into "bound," "serve," and "love." Both bound and love were listed as positive agency, meaning that the line "they are bound to serve, love and obey" would offer women positive agency, despite the negative agency that it clearly confers them when read in context of the sentence.

It is also important to consider how the connotation frames that I am using may also have a biased/male-centric view to how agency is expressed. Such biases in data have been demonstrated in recent computational research by an automated Amazon hiring tool trained on previous hires that discriminated against women. The tool favored resumes with verbs more typically used by men such as "extracted" (Goodman) marking them as better candidates for the position. The women may still have high agency, but may display it differently, in which case the connotation frames and agency/power scores would not show this.

The women must grapple with how to express their agency in the play, as they realize n they must express their agency differently than the men, who often resort to violence. During Act 3, Maria has much lower agency and Petruchio has a much higher agency. During this act, Petruchio's top words seem characteristically violent, such as "rail" or "kill." Perhaps this demonstrates how domestic violence is stealing agency from Maria and preventing a healthy companionate marriage. Comparing men versus women, men also have the highest positive agency here in act 3. Livia suggests, "Why then let's all wear breeches" (1.2.146) suggesting that dressing like men would give them the agency of men. Yet, attempting to express agency through violence did not work for Petruchio's previous wife who he does fear, but not respect. He has nightmares about "crying out for cudgels" (1.1.44) to beat his wife and protect himself

from her power. The relationship of Katherine and Petruchio is presented one of equal struggle on the part of husband and wife for superior power. The women in *Tamer* instead express their agency with defensive tactics and sisterhood. They barricade themselves up and support each other in a sisterhood: Livia tells her fellow female soldiers, "I come full of the liberty that you stand for, sister" (2.1.77). Such a sisterhood is supported by the very bargain Maria makes as well: she includes Livia in the treaty (2.5.147) and the siege is led not by Maria, but by her sister "Colonel Bianca" (1.3.70). Women have the highest agency during Act 1, this is where their negotiation occurs, and Maria announces her plan to refuse to consummate her marriage with Petruchio until he has agreed to the written terms she presents him.

Words like "follow" or "understand" characterize Bianca's high agency during Acts 2 and 4, perhaps because of the collaborative sisterhood she fosters in her army (rather than being controlling/dominating in the masculine sense of power). On the other hand, men tend to use more controlling and dominating verbs during the acts in which they have higher positive agency scores. As mentioned earlier, this sets female agency in opposition to male agency, as we see Petruchio achieve agency through railing and striking, while the women turn to sisterhood, supporting each other, and preventing harm. Maria is protecting herself by refusing to consummate her marriage even though we know that she truly loves and desires Petruchio (O'Leary). Female agency in these works relies on self-control and sisterhood, rather than the demonstrations or threats of violence characterizing male agency. I suspect that the connotation frames are more primed to mark male displays and language of agency and power as high agency, due to the dominance of patriarchal language and forces defining our existence even in contemporary times.

As I introduced my two primary texts, I began to reveal my own close reading of the texts, primarily that *The Taming of the Shrew*, while inherently misogynistic, is important as textual evidence of women gaining agency even through feigned compliance rather than overt rebellion. Katherine is an outcast as a shrew, and is abused by Petruchio for shrew behaviors where he denies her food or water. To improve her status and gain the ear of the men, she must say want they want to hear, namely her final speech about obedience. On the other hand, Bianca has previously complied with patriarchal standards to gain the attention of many suitors (and thus power) is happily married and no longer has to perform compliance. Perhaps once Katherine convinces Petruchio that he has tamed her, she can begin to exercise agency in the way that Bianca does as some critics suggest (Dolan). However, the plays conclusion contains no evidence that this is her plan, but rather seems to suggest that Petruchio has successfully broken and tamed her, dehumanized her to where she is his pet of sorts, and does what he bids her to for fear of her own safety.

The patriarchy can also decrease male agency for those who do not adhere to its structure, and perhaps this is something that complicates an assessment of misogyny solely based on direct comparisons of male and female positive agency. I had expected the companionate marriage at the end to display the highest agency for both Petruchio and Maria, however Petruchio is characterized by quite a low agency score in Act 5, and perhaps the constraints on masculinity explain why this is the case. *In Tamer Tamed,* we see Petruchio being shamed or experiencing self-shame for Maria's ability to display agency, and his "failure" to be a strong husband who can continue to uphold patriarchal values. Perhaps, then, it is not reasonable to expect agency to be higher for men who deviate from patriarchal expectations, as they will be ridiculed for deviating from the dominant structure and language of power. For example, one of Petruchio's

servants Jaques says "Ah my old sir/ When shall we see your worship run at ring?" (1.1.58). As ring is an innuendo for vagina, Jaques is asking when Petruchio will sexually conquest his wife and share details. It is sort of like the men in the community expect a public declaration of Petruchio's power over his wife. His friend Sophocles quips, "...make him cuckold?" (1.2.79) in response to Maria's refusal to consummate her marriage right away. Cuckold references the husband of an unfaithful wife, and it is supposed to insult and emasculate the receiver of the insult. It implies that the insulted is not masculine enough to keep control over his wife's sexuality, and to keep her from cheating on him. Since Maria is not cheating on him, but is rather just denying him sex, control over female sexual agency is a defining feature of male power and status within the patriarchy. The lack of such, or adhering to more companionate structures may then appear as low agency such as Petruchio's agency score for Act 5, when Maria and him have established their companionate and equal partnership.

Clearly, in the beginning Petruchio feels as if Maria is decreasing his agency by asking to increase her own to make them equals. Petruchio says in response to Maria's attempts to tame him: "Either I break, or this stiff plant must bow" (2.5.176). The New Mermaid's text clearly articulates the innuendo towards his penis (stiff plant) and metaphorically his masculinity as well (New Mermaids). His inability to control Maria causes him to feel emasculated, and additionally his inability to consummate his marriage with Maria (and make a sexual conquest over his wife), makes him feel emasculated as well. He views his body and sex as an expression of his agency and power over his wife, to enforce the patriarchy and his power over her. When he is unable to do so, and/or if she is successfully able to tame him and make him "bow," then he must face both internal and external shame. If the connotation frames of agency and power assess male expressions of agency, and by proxy the success of the patriarchy, it makes sense that equality

and an increase of feminine expressions of agency is scored as negative agency by the connotation frames.

On the other hand, Katherine is not really displaying this sort of feminine agency that the women display in *Tamer Tamed*. Instead, she switches from attempting a masculine display of agency to a language that mirrors her husbands, and thus also his misogynistic beliefs. She aims to "please," in the very same way that Maria had denounced in Tamer Tamed: "that childish woman... that lives prisoner to her husband's pleasure... becomes a beast... created for his use not fellowship" (1.2.137). Maria is not a prisoner to her husband's pleasure, rather it is a reciprocal form of service she expects from her husband in order for her to give the same service back to him as a wife (3.2.155); she claims that her husband can only take her body prisoner, but never her mind and affection (3.2.61). Despite Katherine's agency being high on the graph after she is "tamed", it is only because at that point, her language is not her own but instead Petruchio's. Since Petruchio does have high agency, it makes sense that his language, even when used by Katherine, would result in an illusory sort of high agency that the model confers to her. Some critics argue she is exercising agency as best she can within the confines of a patriarchal society (Dolan), but it seems that the moral is still misogynistic, that women must submit to receive any sort of respect from their husbands. On the other hand, the supposedly tame and gentle Bianca refuses to come when called by her husband, she has gained agency and is married in a seemingly less abusive marriage than Katherine who lacked any sort of taming due to her original gentle temperament. When she is called by her husband, she does not listen at first, and she even verbally dismisses Katherine's speech on domestic ideals and obedience. Perhaps a performance of obedience by Bianca earlier in the play allowed her a marriage where she could express her agency. If the politics of such performances of virtue are considered, then the

connotation frames will also not be able to distinguish such performances of low agency or silence as a strategic method for gaining agency from an enforced, oppressive silence. Katherine is now on the "tame" side while the other wives are seen as disobedient, or perhaps they are exercising an agency that Katherine cannot for fear of domestic violent retaliation from her husband. This sort of abusive dynamic is not true agency or freedom. Petruchio does not respect his wife as an equal, and those who buy into Petruchio's claim that Katherine and him are gentler in private as evidence that Katherine's speech is a performance that doesn't diminish her own agency are deluding themselves with "the myth of the public and private" (Dolan). Even if

Katherine and Petruchio do treat each other differently and more equal in private (which we have no evidence for), Katherine's speech negatively decreases the agency of all women, and thus is hegemonic and should be counted as negative agency for herself as a woman as well. As Dolan states, "representations… have consequences for women and men's lived experience" (Dolan 5). Thus, even if Petruchio treats Katherine better in private the public "performance" of how they treat each other may have real life consequences for others who do not recognize that it is simply a performance and try to mimic or idolize such behavior in their own relations.

However, there is still a use in these models of linguistic agency even if they seem to model traditionally masculine expressions of agency and exclude feminine, or more accurately, non-masculine expressions of agency. (Such a distinction is important as the goal of this paper is not to reinforce the gender binary, but rather to suggest that power and agency are generally understood from the perspective of men.) We can learn greatly from where linguistic agency seems to differ from literary agency (as assessed through my own readings of agency), and such differences can provide insights on how we view agency and power structures as a whole.

To me, Katherine's seemingly contradictory results of literary versus linguistic agency make the most sense under Chin and Chan's discussion of "bigoted love" (or more specifically "racist love") (Chan) [1] though as a sort of parallel that I will call "sexist love." Of course, as a disclaimer, I am in no way equating the struggle of white women to that of minorities, or dismissing how intersective identities can result in overlapping oppressions. Instead, I am suggesting "racist love" as a framework parallel (but not equal) to "sexist love," as one that can

1. Importantly, much of Chin and Chan's work about Asian American woman writers is quite misogynistic. Yet, combined with the feminist theories of Leslie Bowe on similar concepts of racist love, I hope to mitigate any transfer of misogynistic theory into my own piece. Additionally, despite their misogyny, they do have interesting theory on hegemonic structures of power that did inspire the illusory agency and parrot-like speech I discuss while analyzing Katherine's results in my conclusion.

help us understand how power and agency functions differently in both *Tamer Tamed* and

Taming of the Shrew.

Under this theory of "sexist love", shrews are unacceptable, because they "cannot be

controlled" by the dominant oppressive power structure (in Chin and Chan's case whites, and in

our case: men). Under "racist love" Chin and Chan discuss the hegemony used by white

1. Importantly, much of Chin and Chan's work about Asian American woman writers is quite misogynistic. Yet, combined with the feminist theories of Leslie Bowe on similar concepts of racist love, I hope to mitigate any transfer of misogynistic theory into my own piece. Additionally, despite their misogyny, they do have interesting theory on hegemonic structures of power that did inspire the illusory agency and parrot-like speech I discuss while analyzing Katherine's results in my conclusion.

supremacist structures to differentiate Asian Americans from blacks as a sort of model minority, and thus results in "interracial hostility" between Asian Americans and blacks. As Chin and Chan discuss, "one measure of success is the silence of that race and the amount of white energy necessary to maintain that silence." Thus, white supremacy succeeds when minorities are hostile to each other, and thus enforce structures of minority oppression and white supremacy without the expenditure of white energy to do so.

For Katherine in *Taming*, her final speech represents a culmination of this exact sort of intergroup hostility between her and the other women in the play. As Dolan points out, Katherine is the "only Shakespearian comic heroine without a female friend" (Dolan). Bianca and the widow respond negatively to her speech on wifely duties, and "only the men celebrate" Katherine's taming (Dolan). Perhaps this is because Bianca and the widow can see into the hegemonic structure being produced. If we decide to read that Katherine's agency is being increased (as the computational model evidence would lead us to), then we must also consider how she is stepping on the backs of other women in order to gain this agency and higher status. On the other hand, Maria from *Taming* demonstrates interest in, and alliance with the other women in the play (O'Leary). Rather than hegemonically further oppressing other women as Katherine does, she tries to rise them up with her in status through her bargaining.

Responding to arguments about Katherine's speech in *Taming* conferring her agency due to her speech being the "longest utterance," I cite Chin and Chan's description of Asian Americans under the model minority status elevation, one form of racist love, as a "ventriloquist's dummy at worst and at best a parrot" (Chin and Chan, 77). Katherine is a sort of ventriloquist's dummy or parrot of Petruchio within her final speech, as her own voice is ironically silenced. She instead speaks with the language of Petruchio discussing her pleasure in

the obedience and domestic qualities of an ideal wife (Dolan). Such a pleasure is a patriarchal fantasy, and one that enforces female oppression. It is a successful display of hegemony; where Petruchio gets Katherine to speak to the other wives about how she enjoys her oppression; thus attempting to have women oppress themselves.

The idea of Katherine as a parrot is also interesting in the context of Stochastic Parrots, a concept often discussed in relation to LLMs or large-language models, a computational method of analyzing language where the model simply learns from its training data, and parrots back without understanding the language it produces. Such a concept of a parrot gives us an insight into computational methods of studying agency as well. The computational model can therefore reveal how Katherine can believe that she is increasing her own agency (just as the model reports that Katherine's agency is increasing), while simultaneously oppressing her. As Bowe describes, the fetish object" (Katherine) "is granted the illusion of subjecthood and autonomy" (Bowe 129). Thus, Katherine also teaches us how complex agency and language can be, and that literary and power theories can be necessary for understanding how seemingly positive-agency verbs can be used to manipulate and inversely decrease the agency of their subject.

Racist love or sexist love is a "bigoted love" (Chin and Chan), one that can be understood through the microaggression of "you're one of the good ones." By differentiating certain minorities or individual of a minority group as "better," the whole minority group including that individual is further oppressed. This microaggression example of bigoted love also perfectly illustrates the fetishization of bigoted love that Leslie Bowes discusses in *Racist Love*. Seemingly positive attributes such as "cute" or "elegant" become oppressive when white men describe their desire for Asian women. The white men feel domination and power over her because of her femininity and Asianess. Additionally, they reduce her to a sexual object rather than a person or

even an individual. She is indistinguishable from other Asian women whom the fetish also applies to. In a parallel manner, the words Petruchio uses to describe his love for Katherine in *Taming* carry qualities of a fetish or bigoted love: rather than loving her as an individual, he loves the demonstration of his power and dominance over her. Conversely, Petruchio in *Tamer* demonstrates that he wants more than pure domination over his wife, especially as he knows it would be easy for him to do so using physical violence, yet he desires her equal love and admiration, not her fear: when Sophocles suggests to Petruchio that, "It may be then/her modesty require a little violence?/Some women love to struggle" (3.2.57); Petruchio responds that when he tried as such, Maria told him that he can take her body prisoner, but never win over her mind with abuse (3.2.61). With a strong community of female support behind her, Maria is not dependent on Petruchio, and she also is not worried about her marriage prospects if Petruchio refuses her terms. She even suggests that there are plenty of other men she could marry ("Yes, and more men than Michael" (1.3.231)). In this way, Maria's community gives her agency Katherine did not have. She has the support of her female army, something that Katherine lacked. Unlike Katherine, who gives into Petruchio's love manipulation with few other choices for marriage, Maria has the agency to negotiate the terms of her marriage, and to call out Petruchio's instances of fetishization and bigoted love towards his wife.

Where the connotation frames fail to pick up on these instances of "sexist love" and other hegemonic decreases of female agency, they also fail to capture the complexity of language describing Maria and Petruchio's equal partnership. Literary critics have similarly been disappointed by Maria's language, viewing this particular line as a disruption of the supposedly feminist aims of the work: "In the face of this seeming celebration of female empowerment... where Maria and her fellow 'shrews' dominate the stage spatially, verbally, and sexually... then,

critics and theatre-goers alike have found the play's ending, as that of *Shrew*, hard to swallow: Maria vows to Petruchio that she will dedicate her life 'in service to your pleasure'" (Munroe). However, such an interpretation of negative agency here for Maria does not consider the wit with which she both references her earlier conversations with Petruchio regarding companionate marriage, and also how Fletcher skillfully flips Shakespeare's language on its head to highlight how Maria achieves positive agency where Katherine fell subject to the tempting fruits of hegemonic oppression ripe with illusory agency.

Maria it clear that she does not view herself as a slave to her husband, and thus is promising a more reciprocal service with this line rather than undoing the previous work of female empowerment. She calls a woman who is a servant to her husband: "that childish woman... that lives prisoner to her husband's pleasure... becomes a beast... created for his use not fellowship" (1.2.137). Maria points out the dehumanization of women to objects or servants, while she views marriage as a union of companionship. She is not a prisoner. She told us so earlier that Petruchio could make her body prisoner, but never her mind or affection (3.2.61). She also articulates how she is justified in waiting to consummate her marriage with Petruchio, that she doesn't owe him sexual gratification just because she is his wife.

Maria also only makes this promise of service after Petruchio promises that she would never have need to tame him again anyway, "You shall not need, for, as I have a faith,/ No cause shall give occasion" (5.4.53). Only following this promise of mutual servitude and companionate marriage does Maria promise her service. Petruchio's earlier statement about what he expects from Maria also contextualizes the kind of service she promises:

"I urge not service from you, nor obedience/ In way of duty, but of love and credit; All I expect is but a noble care/ Of what I have brought you, and of what I am" (3.2.155).

Petruchio defined that the obedience and service he expects should not be one of duty or obligation, but of love instead which he promises to return.

Therefore, this promise of service, though according to the connotation frames would assign this line by Maria as a moment of negative agency, a reading that considers the work as a whole could interrupt such as a moment of equal agency for both Maria and Petruchio instead.

Maria's control over language here demonstrates her positive agency, Petruchio no longer has "control over language and its capacity to create meaning and shape perspectives" (Dolan) as he exercised over Katherine in *Taming* but rather Maria uses Petruchio's own language to describe the terms of their companionate marriage. Through using his language, to express her service to him, she is simply reflecting that she will equally serve him as a wife as she expects service back from him as a husband. He had urged for her service out of love rather than duty, and here she promises her service with the companionate subtext, since he has been tamed to recognize and treat his wife as an equal partner and promises her in return that she will never have to remind him of her personhood and values again. I interpret this as Petruchio promising to treat Maria as an equal in return for her promise to end her reign of taming him.

Unlike Petruchio in *Taming* who translates Katherine's speech as "meaningless noise" (Dolan), Petruchio actually listens to Maria throughout *Tamer*. He hears her when she tells him that physical violence can never win her mind over, and he responds to her comments about marriage, agreeing that he owes her equal or more service back as a husband as to the service she owes him as a wife. Petruchio and Maria share language between each other, demonstrating the communication present in their companionate marriage and how it contrasts to Katherine fully adopting Petruchio's language and perspectives. In this way, the word "service" gains new meanings as they discuss it through the lens of companionate marriage, something which a

computational model would likely be unable to pick up on through linguistic agency. Together, they redefine their language, power and agency as an equally shared force between them and connecting them.

Thus, these two examples demonstrate how love could possibly confer its subject negative agency, and how "service" could confer positive, or at least equal, agency for the subject who is doing the "serving." As this creates a more complicated use of language, one that is difficult to understand at the level of a single word, or even of a single line, without the context of the work in its entirety, a future computational analysis of female agency in these texts should use a model that considers literary resonance and themes present throughout the text as further context for the words on the page, as such context can change their meaning from the most common use.

As Richard Jean So states in "Every Model is a Bad Model," we can learn from examining bad models, and these bad models or proxies for certain measurements can still tell us something about the property or condition we are modeling (So). In this case, the connotation frames made Petruchio's "sexist love" and abusive manipulation of love to gain control over Katherine in The Taming of the Shrew very clear when love conferred Katherine positive agency where I, as a reader, read it as clear domestic violence and abuse masqueraded as love. Such manipulation confused Katherine herself, who was confused why he denied her food and sleep out of "perfect love" as he claimed there was no food or bed good enough for her (4.3.12). In a larger context, Petruchio successfully convinced the connotation frame model, as well as many literary critics, that Katherine and him were in a loving and equal partnership while he was clearly abusing her. The use of the two different models in this paper show us how context matters as words can be used with very different meanings or in very different contexts in that

they may confer positive agency in one situation and negative agency in a slightly different context. Even the language surrounding Petruchio's manipulative love may seem like love, without the historical context and understanding of the patriarchal values underlying shrew taming, and the way in which Petruchio completely ignores Katherine's speech until she begins to mirror his own perceptions and beliefs about marriage and domestic ideals. Such contexts are necessary for understanding that Katherine is being used as a "ventriloquists dummy" or "parrot" here, and that the positive agency is not conferred to her as the speaker, since she says the words, but they are not truly her own words but instead Petruchio's.

Fletcher critiques in Tamer Tamed, where he positions Maria as having the sort of agency that Katherine could not have. Katherine gives up her sexual agency in order to please her husband and escape domestic violence, while Maria is able to refuse consummation with Petruchio in order to build a more companionate marriage. While Maria and Petruchio build a new language of companionate marriage together, Katherine simply becomes a dummy for Petruchio as a ventriloquist or a parrot.

Parrots have a tongue to speak, but no ear to truly listen. For Petruchio ignoring Katherine's speech, words are simply "meaningless noise," the computational frames of agency and power improve on this slightly by assigning words a value of positive or negative agency, however they still view all the context before or after those words as meaningless noise. For Katherine parroting back Petruchio's language, if she truly believes that her own status is increasing in doing so, she must consider the language she speaks to be meaningless noise as well. For Bianca and the widow, who understand the hegemonic implications of Katherine's speech, her words are also meaningless noise to them, for they dismiss Katherine's lecture and call her a fool.

There is however, significance in the repetition or parroting of language. Connotation frames of power and agency reveal how agency would play out in a work if specific verbs always confer the same value of agency. Yet the repetition and resonance of language especially in these seemingly contradictory cases where my literary interpretation of agency did not match the computational models of linguistic agency reveals just how differently agency can play out even simply when the same words are rearranged or said by a different speaker. The power of language comes not just from what words or said, or who says them, but also who sets the rules for communication and expression. In these two plays, the ability to define reality, to define the meaning of words as Petruchio does in *Taming,* and Petruchio and Maria do together in *Tamer*, reveals where the power of language truly lies. This study demonstrates that, at least for these two plays, our use of language is as important as the language used. In other words, this model is useful for identifying how those with actual power and agency can reshape language to create illusory power and agency with a hegemonic cost, causing them to ironically oppress themselves and their community further.

Future Directions

I hoped to explore female agency for comedy more directly by creating a rules-based computational model to identify linguistic structures of humor; however, I did not have time due to the limits of a senior honors thesis. Both plays are defined in the genre of comedy: Early Modern comedy specifically is often defined as containing "a female character's change in status from daughter to wife" (Froelich). However, work to define common features of comedy and tragedy seem to suggest that plays like Taming of the Shrew may not share all of these features (Botond). Then, should Taming of the Shrew be studied instead as more of a misogynistic tragedy? Is death required to define a tragedy or is violence sufficient? The title of the ballad "A

Merry Jest" suggests comic intent, despite the violent nature of its lyrics. Is misogyny ever funny? If so, who finds misogyny funny? Is there a linguistic difference between a jest scene written with misogynistic morals than a scene that presents as a misogynistic scene with a satiric intent?

In order to study these questions, we would create a taxonomy of jokes, either from Early Modern Jest books such as those mentioned in "Better a Shrew than a Sheep" or from literary criticism that directly quotes a line from the text and describes it using words such as "joke," "mock," "humor," or "humiliate." We would then examine commonalities of the structure of the language in these jokes in order to create a rules-based model that could accurately extract jokes from the texts based on these "rules" of linguistic and grammatical structure. If this is possible, it would be valuable to compare the above linguistic measures of agency for jokes made by male characters versus female characters, as well as to compare this measure within jokes that target male characters versus jokes that target female characters.

One complication is that humor is something difficult to define: what makes something funny? In this study, one would likely focus on the intent for humor, rather than its success in identifying jokes. One approach might be to have annotators go through the play to mark jokes in order to have a measure of inter-annotator agreement while creating a taxonomy of jokes extracted from the play in order to identify trends in the linguistic features of jokes or common Early Modern humor tropes. In *Characteristics of Language*, Jonathan Culpepper describes two main joke structures: dramatic recategorization and prototypical distortions. Dramatic recategorization involves setting up expectations and then subverting those expectations, while prototypical distortions involve exaggerating the link between a social role and personal role, such as is often done with jokes related to stereotypes of certain groups (Culpepper) (Culpepper).

In *Computational Humor: Beyond the Pun,* Hempelmann explains how dramatic recategorizations can be modelled computationally, which will be a helpful tool for trying to search for and create a dataset of jokes from the three shrew works (Hempelmann). For prototypical distortions, I would likely rely on context from Pamela Brown's *Better a Shrew than a Sheep;* as Brown describes, "anti-masculinist cuckoldry jokes and rituals, performances and shaming tactics used to combat slander and sexual assaults against women, jests and ballads against wife beaters...the undoing of the foolish, lecherous or impotent husband and his exposure to the laughter of women... [such as] "impotence" or "anti-suitor mocks" as "motifs in English comic culture" (Brown, 34,46,48). Examples given by Brown will allow the creation a list of key words, and to search for literary critics discussing concepts such as cuckoldry (and cuckold's horns), impotence, suitors, mock, or foolish within my core texts in order to identify instances of humor for my taxonomy of jokes. As Brown also cites, Early Modern jest books can also be a valuable source for studying motifs and patterns in how Early Modern humor approaches societal critique (Brown), and thus jest books will be another important primary source for creating a taxonomy of jokes. One could then perform a similar study with the connotation frames specifically studying when misogynistic humor steals agency from female characters, or when humor is used to increase female agency.

This study could also have been improved through separating he vs him and she vs her while analyzing pronouns and subjects for actions. As both of these showed up in the subjects column, this could have also altered some of the results that might have otherwise changed how agency was assigned to certain characters. Even better, rather than spaCy alone, a context-embeddings approach could have better preserved the context surrounding the word to identify the subject of the verb from that sentence.

Finally, a language-learning model might have improved this approach for assessing agency. As Ted Underwood comments in "why humanists need BERT" that a bag of words method can work for something like genre which "maybe... take shape at a level of generality where it doesn't really matter whether 'Baroness poisoned nephew' or 'Nephew poisoned Baroness'" (Underwood) but clearly the distinction between these two examples he gives would be important for assigning agency. As Underwood also states, when a move review describes something as "less interesting than The Favourite," the bag of words model picks up on "interesting!" and "favourite" assuming that the movie review is positive. However, BERT is able to catch the negations here. In the same way, I think that incorporating BERT into connotation frames could greatly increase the accuracy for cases of domestic violence and manipulation, where a bag-of-words method could easily be manipulated to believe that the abuser's "sexist love" or abusive love is the same thing as true love and compassion. Under these conditions, the connotation frames might be able to more accurately assess the true agency conferred to or taken away from these women by "sexist love" or abusive love.

Finally, such methods of connotation frames are being used in cultural analytics to study misogyny in Hollywood (Sap et al), and thus, these discoveries have culturally relevant implications to contemporary issues. Without humanists who understand the slipperiness of language and decode it through close reading, an incorrect model choice can lead to computational misrepresentations with harmful implications. If such methods are used to check how "racist" or "sexist" media is before releasing it to the public, these models won't be able to distinguish "racist love" or "sexist love" from true companionate love. Such errors will allow microaggressions to aggregate in media and culture, passing as acceptable despite the psychological harm and oppression they represent.

Supplemental Figures and Notebook Links:

GitHub Repository containing all code and a short description of each notebook

Download Sap's Connotation Frames of Power and Agency

BERT for Humanists Word Similarity Colab Notebook

	id	speaker	direction_type	position	act	scene	text	character_list	i_pronouns
0	stg-0006	None	entrance	0	1	1	Enter Moroso Sophocles and Tranio with Rosemar...	[Moroso, Sophocles, Tranio]	[NaN]
1	sp-0008	Moroso	None	1	1	1	GOd give 'em joy	[]	[NaN]
2	sp-0010	Tranio	None	2	1	1	Amen	[]	[NaN]
3	sp-0011	Sophocles	None	3	1	1	Amen say I too The Puddings now i' th' proof a...	[]	[Amen say I too The Puddings now i' th' proof ...
4	sp-0016	Tranio	None	4	1	1	'Tis too true Certain Methinks her father has ...	[]	['Tis too true Certain Methinks her father has...
5	sp-0021	Moroso	None	5	1	1	Methinks now He's not so terrible as people th...	[]	[NaN]
6	sp-0023	Sophocles	None	6	1	1	This old thief flatters out of mere devotion T...	[]	[NaN]
7	sp-0025	Tranio	None	7	1	1	But shall he have her	[]	[NaN]
8	sp-0026	Sophocles	None	8	1	1	Yes when I have Rome And yet the father's for him	[]	[Yes when I have Rome And yet the father's for...
9	sp-0028	Moroso	None	9	1	1	I'll assure ye I hold him a good man	[]	[I'll assure ye I hold him a good man]
10	sp-0030	Sophocles	None	10	1	1	Yes sure a wealthy But whether a good woman's ...	[]	[NaN]
11	sp-0032	Tranio	None	11	1	1	Would 'twere no worse	[]	[NaN]

text	character_list	i_pronouns	verb_lemmas	...	i_power_equal	i_power_theme	agency_pos	agency_neg	agency_equal	power_agent	power_equal	power_theme	speaker_gender	sd_gender
Enter Moroso Sophocles and Tranio with Rosemar...	[Moroso, Sophocles, Tranio]	[NaN]	[enter]	...	0.0	0.0	1.0	0.0	0.0	1.0	0.0	0.0	NaN	[M, M, M]
GOd give 'em joy	[]	[NaN]	[give]	...	0.0	0.0	1.0	0.0	0.0	1.0	0.0	0.0	M	[]
Amen	[]	[NaN]	[]	...	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	M	[]
Amen say I too The Puddings now i' th' proof a...	[]	[Amen say I too The Puddings now i' th' proof ...	[say, ala, thou, work]	...	0.0	0.0	2.0	0.0	0.0	0.0	1.0	0.0	M	[]

SF1: *The Main Data Frame for Tamer Tamed*

(NOTE: In general, there are plenty more figures, figure captions, and figure explanations to be added for the supplemental section and for the results section.)

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