

Metaphors Alluding to Women in John Fletcher's
The Woman's Prize and *The Taming of the Shrew*

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Abstract

The purpose of this paper is to show how the metaphors applied to women characters in John Fletcher's *The Woman's Prize* impress the audience with the women's predominance over the men effectively compared with those in William Shakespeare's *The Taming of the Shrew*. Today, although there is moderate scholarly interest in Fletcher's plays, they are infrequently produced. We consider *The Woman's Prize* not only as the sequel of Shakespeare's work but also as Fletcher's original contribution to the stage.

In both plays, during the struggle between men and women, the characters utilise several metaphors. This paper is intended as an investigation of the allusions to women who stand up to gain the same rights as the men have in *The Woman's Prize* with reference to *The Taming of the Shrew*. The point we should pay attention to is that not only the words of the characters themselves but also those of the others influence our impressions of the characters.

In section 1, we investigate the ideal metaphors. In *The Taming of the Shrew*, Petruccio makes a comparison between Kate the shrew and Dian the goddess of chastity. He succeeds in predicting the idealised image of his wife at the end. Not the women's words but the men's decide the women's images influentially. On the other hand, in *The Woman's Prize*, Maria explains her decision for the strike by the metaphor of the legendary prince, Marcus Curtius. The allusion creates the impression that Maria confirms her decision by herself. In this way, Fletcher's women establish their image by their own words.

In section 2, we consider the metaphors of possession. In *The Taming of the Shrew*, Petruccio compares Kate to the haggard that the falconer mans. It could be said that he considers her as not only his possession but also the person who has the high skill of living; the haggard is regarded as the best hunting bird. In *The Woman's Prize*, on the other hand, Petruccio uses bird-hunting as the allusion to the chasing after women. In contrast, the female characters use the metaphors of hunting or property to show their intention to behave freely and hold their possession by themselves.

In section 3, we focus on the metaphors of war. In *The Taming of the Shrew*, Petruccio explains his war experience to belittle Kate's threat; his story lacks credibility. On the other hand, in *The Woman's Prize*, both men and women liken

the female characters to soldiers with specific images of contemporary weapons or soldiers. The allusions to war referring to the strike by the women give a realistic impression to the audience in *The Woman's Prize*.

The Woman's Prize could be regarded as a fictional comedy; it has realistic elements to remind the audience of the women's autonomy. Therefore, this paper concludes that the metaphors alluding to women in *The Woman's Prize* enhance their independence and add a dimension of reality.

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Introduction

“Now thou com'st near the nature of a woman” (*WP* 1.2.148). The protagonist Maria in John Fletcher (1579-1625)'s *The Woman's Prize* regards her sister Livia, who makes up her mind to participate in the women's strike against the men, as getting closer to “the nature of a woman.” They struggle to protect their “nature” against the patriarchal society by wearing “the breeches” (*WP* 2.5.50); Fletcher's men attempt to obstruct their action under the pretext that their “freehold's touched” (*WP* 1.3.278) by the women.

The Woman's Prize could not have appeared without William Shakespeare (1564-1616)'s *The Taming of the Shrew*. Not only people today but also the Renaissance people were interested in adaptations; Fletcher wrote *The Woman's Prize* in c.1609, as a sequel to Shakespeare's *The Taming of the Shrew* (1594). In *The Taming of the Shrew*, Katherina, who is notorious as a shrew in Padua, struggles with Petruccio, who plans on getting married to a rich woman, and becomes tamed as an obedient wife. On the other hand, in *The Woman's Prize*, after Kate's death, Petruccio's second wife Maria and her followers go on a strike for their rights against the men; the setting of the play changes to London.

At the present time, Fletcher's works are performed on the stage more seldom than those of Shakespeare; nevertheless, in the early modern period, they got into public favour more than today. Fletcher has a reputation in collaborating with Francis Beaumont in writing plays. It is said that he was also Shakespeare's cowriter of the plays *Cardenio*, *Henry VIII* and *The Two Noble Kinsmen*. *The Woman's Prize* was more popular than *The Taming of the Shrew* when the plays were staged before the court of Charles I consecutively. Daileader and Taylor state

as follows:

[P]lays produced toward the end of the first decade of the 1600s manifest a kind of backlash against the misogyny of earlier plays. In 1633, when *The Shrew* and *The Tamer* were performed two nights apart, Fletcher's play was the more popular: according to court records, *Shrew* was 'liked' but *Tamer* 'very well liked.' (15-16)

It could be considered that Fletcher reflected the trend in his work; in those days, the resistance to the misogyny was a topic of interest in the theatrical world. On the other hand, there were still critics against the advancement of women in society. Anthony Fletcher suggests that "[the criticism] may have been less virulent during the 1590s, when the critics went silent, but there was more comment...between 1606 and 1615" (23). When *The Woman's Prize* was written, the talkative women were criticised harder than those at the time of *The Taming of the Shrew*. In spite of a backlash against the misogyny in the plays, the behaviour of women was still suppressed by the patriarchy that clung to old habits. Julia Briggs deals with women's uncomfortable situation since early times as follows: "Women were not expected to act on their own behalf. As daughters, wives, and mothers they held subservient positions, acting only as channels for male power" (61). Originally, the women's acts had been limited by the patriarchy since long before. Nevertheless, a number of women were going out into the world in those days; it could be said that the men attacked those women because of their active behaviour that was opposite to what was supposed to be high morals. Anthony Fletcher points out as follows: "[M]any women were out and about in London, [and] went to [the] playhouse, for example.... Women's social activities in London were expanding in a manner that seemed to carry

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a hidden threat” (28). The number of women who went to see a play was gradually increasing and it was one of the reasons the men felt the threat of women’s advancement in society. John Fletcher and the other dramatists took advantage of men’s fear and wrote the plays in which the female characters demonstrate their independence as a mouthpiece of the women in the playhouse. The gendered metaphors in *The Woman’s Prize* and *The Taming of the Shrew* reflect at once the stability and instability of the patriarchal society in those days.

The purpose of this paper is to show how the metaphors applied to women characters in *The Woman’s Prize* influence the formation of the images of women which imply that they predominate over the men effectively compared with allusions to women in *The Taming of the Shrew*. Fletcher’s women characters, needless to say, take strike action to claim the unfairness in the patriarchal society more strongly than Shakespeare’s.

Numerous attempts have been made by scholars to demonstrate how the women lead the progression of the play in *The Woman’s Prize*. Gordon McMullan suggests that the women characters succeed by matching the men at their own game (164); he insists on their initiative in the play. On the other hand, little attention has been given to the connection between women’s allusions to themselves and their predominance over the men. Basing my argument on McMullan’s idea, I will develop his idea by attending to the metaphors alluding to women which are utilised by the men and the women themselves in *The Woman’s Prize*, referring to *The Taming of the Shrew* when necessary.

We could find the metaphors’ effects in both plays by classifying the allusions utilised by men and women minutely. The metaphors alluding to women in *The Woman’s Prize* are utilised by the women themselves

many times; the women in *The Taming of the Shrew* rarely use various metaphors to allude to themselves to impress their images on the audience. In addition, the women in *The Woman's Prize* get united in contrast to those in *The Taming of the Shrew*. It could be considered that those differences between the plays bring about the distinct endings.

1. Ideal Metaphors: The Chaste Dian and the Hero Curtius

Both in *The Woman's Prize* and *The Taming of the Shrew*, Fletcher and Shakespeare compare the female characters to the mythological or traditional characters which were generally known to the early modern English people through the books of Ovid or Virgil. In *The Woman's Prize*, the women's independence from the men is displayed clearer than in *The Taming of the Shrew* through the women's own use of ideal figures applicable or inapplicable to themselves.

In *The Taming of the Shrew*, the male characters liken the female characters to the goddesses or the traditional women figures who symbolise chastity or obedience. Petruccio unnaturally makes Kate conform to the ideal image of the women in that time and leads her to become an idealised figure in the end. We shall look at important instances of this below. He persuades her to marry him by comparing her with the goddess through his lines:

PETRUCCIO. Did ever Dian so become a grove
 As Kate this chamber with her princely gait?
 O, be thou Dian, and let her be Kate,
 And then let Kate be chaste and Dian sportful. (*TS* 2.1.260-63)

In this way, Petruccio makes a comparison between Kate and Dian, who is the goddess of the hunt and chastity; those lines create a lasting impression on the audience by the repetition of "Dian." At that time,

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Kate does not show her chastity to Petruccio; he decides to praise her even if she denies him. Finally, Kate comes to behave as the woman Petruccio suggests. The image of the hunt Dian recalls fits an allusion to her that he uses in Act 4 scene 1. Then, Kate gives a speech about the wives' obedience to their husbands as the hunting haggard tamed by her master in the last scene. Petruccio likens Kate to the ideal women in front of her and the other male characters on occasion. He succeeds in predicting her idealised image at the end.

On the other hand, Dian's image is not completely different from Kate's shrewish image. One of the famous stories featuring Dian that appears in Ovid's *Metamorphoses* is "the transformation of Actaeon" in which Actaeon is changed "into a stag through the agency of [Dian] and ... killed by his hounds" (Schlam 82). Petruccio uses the metaphor for Kate after recognising her violence; there is no gap between Dian's ferocity and Kate's shrewishness as recognised by Petruccio.

In the same way, in Act 1 scene 1, Lucentio likens Bianca to another goddess idealistically. He compares her to the goddess of wisdom and arts, Minerva. At that time, Bianca impresses an intelligent image on him and the others including the audience because of her statement that she will study and practice the instruments. She plays, however, the love game at the class without studying seriously in fact. Lucentio believes her "mild behaviour and sobriety" (*TS* 1.1.71) and does not notice her laziness or stormy moods. In contrast to Petruccio, Lucentio does not put a good face on Bianca purposely; he does not say the words in front of her. Lucentio's overestimation for Bianca shows her evaluation from the male characters. It could be considered that we receive Bianca's idealised image, valued by most men, through Lucentio's representative words. She has already recognised her role as

the ideal feminine character without hearing the allusion he utilises; nevertheless, her ideal image gradually falls apart.

On the other hand, there is a frightening episode regarding Minerva which recalls Bianca's fierce image. According to Ovid, furious Minerva "turned away and hid [Medusa's] chaste face in her aegis" and "turned the hair of the Gorgon into ugly snakes" (Dexter 31). In contrast to Petruccio, Lucentio is not aware of Bianca's shrewishness yet; there is a great difference between Minerva's cruelty and Lucentio's expectation regarding Bianca as the ideal woman in those days. We can be fairly certain that Lucentio accidentally compares Bianca to the shrewish Minerva, who fits her character which escapes the men's notice. It is possible that Petruccio's allusions to Kate control her image for herself, the male characters, and the audience throughout the play; on the other hand, Lucentio misunderstands Bianca's character and reveals her non-ideal image unknowingly.

Furthermore, the male characters compare Kate to animals, natural phenomena or supernatural beings as a non-idealised woman. As Jeanne Roberts acutely points out, Kate is "identified by everyone as an animal--not only seen as a shrew but also assaulted with an extraordinary thesaurus of bestial and diabolical terms" (162). She is associated with the terms, "devil, devil's dam, fiend, curst, foul, rough, wild cat, wasp, and hawk" (Roberts 162) by the men. Also, Petruccio's allusion that Kate is "as brown in hue / As hazelnuts" (*TS* 2.1.256-57) includes an ironic meaning; he teases her skin color as if praising it in those lines. 'Brown in hue' was not usually a compliment to an Elizabethan woman; therefore Petruccio is trying to baffle Katherina with a mixture of compliments and insults (Thompson 98). This relates to the fact that Baptista, Hortensio and Gremio describe her as a devil. Julia Briggs

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says “[a]s a colour, blackness was associated with the devil, evildoing, and death” (96). Kate’s disadvantageous position is revealed by the others’ statement about not only her shrewishness but also the allusion to her skin color. It is clear that Petruccio compares Kate to not only the idealised women who have the different image from her but also the negative figures including the other men’s image for her. The female characters, on the other hand, never reveal their own identities by the metaphors of idealised goddesses, or traditional women. Not the women’s words but the men’s decide the women’s images influentially in *The Taming of the Shrew*. Especially, Petruccio predicts and creates Kate’s character in front of her and the other male characters by the allusions.

In *The Woman’s Prize*, on the other hand, the women characters establish their image by their own words. The male characters compare the female characters to the goddesses or the traditional obedient women; however, those metaphors do not fit the women. In Act 1 scene 1, before the male characters become aware of Maria’s rebellious spirit, Tranio implicitly compares Maria to Andromeda, who is sacrificed to a dragon, Petruccio. The princess Andromeda is rescued by the hero Perseus and becomes the asterism in the Greek myths. Tranio takes compassion on Maria; however, she is expected to be a woman who cannot survive without the hero before she appears on the stage. In a similar way to Lucentio and the other men in *The Taming of the Shrew* who regard Bianca as an ideal woman for them, the male characters in *The Woman’s Prize* misunderstand Maria’s character. There is a great gap between the imaginary Maria for the men and the real Maria.

Moreover, Fletcher’s Petruccio uses the epithet “Nell o’ Greece”, which is the nickname of the beautiful Helen of Troy, and “the wise

sailor's wife", signifying "Penelope, [who] remained faithful throughout [her husband Ulysses'] twenty-year travels" (Daileader and Taylor 154n172) to contrast with Maria. Those metaphors are not used to fit Maria. Also, with the exception of the allusion to the faithful woman Penelope that Petruccio utilises as well, the female characters do not use the ideal women as allusions to their own qualities. Maria tells Petruccio that she will be "your glad Penelope" (WP 4.4.173) if he sets out on a journey and grows older like Ulysses. Throughout the play, in fact, Maria behaves as a rebellious wife who is the opposite of Penelope. Maria alludes to Penelope only to show Petruccio her intention of sending him out of the country whether she thinks so indeed or not. Shakespeare's Petruccio also compares Kate with the ideal women on purpose although he is aware of her shrewishness; in Kate's case, however, she finally behaves obediently as Petruccio leads her. It follows from what has been said that the words referring to the obedient women are not used to suit the characters but to contrast with them in *The Woman's Prize*.

Interestingly, the men characters compare the women characters with animals or evil powers to denigrate them. Jaques considers the women as "beasts" (WP 1.2.211) that talk about their revolution secretly. Petruccio compares Maria with a "colt" (WP 5.4.88). These examples refer to animals; it has been established that animals, particularly horses, are utilised as misogynist rhetoric for the women tamed or dominated sexually in both *The Woman's Prize* and *The Taming of the Shrew* (Daileader and Taylor 16). At the end, Petruccio guarantees Maria's rights for their married life which he had not acknowledged before; however, he likens her to "the young of the horse, or of animals of the horse kind..." ("Colt, n.1." Def. 1.) which recalls the image of

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woman as a dominated animal. The metaphors of animals are echoes of the men's disdain for the women since early times.

Also, the male characters utilise the allusions to the devil for the female characters several times. To take a simple example, Petronius compares Maria with a devil again and again as follows: "The devil's in 'em, even the very devil, / The downright devil!" (WP 1.3.272-73). In *The Taming of the Shrew*, Kate's father Baptista mentions she has a devilish spirit; however, he says that just once. Before the men attempt to attack the women, Petronius says "I am indifferent" (WP 2.5.1); nevertheless, he adds the real intention to "see her carted" (WP 2.5.2). Petronius considers that Maria deserves to be "[carried] in a cart through the streets, by way of punishment or public exposure" ("Cart, v." Def. 2.). He completely admits his perception of his daughter as an enemy. It is clear that Fletcher makes the male characters liken the female characters to devils following Shakespeare's words and increases the men's hatred for the women.

In contrast, the female characters use the male heroes as the metaphors for themselves. Maria explains her decision for the strike as follows:

MARIA. I'll do it.

Like Curtius, to redeem my country have I
Leaped into this gulf of marriage. (WP 1.2.66-68)

Through these lines, Maria declares her mind to save the world controlled by the men like the legendary prince, Marcus Curtius. His heroic act may be paraphrased as follows: "[W]hen a gap suddenly appeared in the Forum at Rome, an oracle claimed that it could be closed only by the most precious thing Rome possessed. Curtius saved Rome by sacrificing himself, leaping—fully armed—into the gap, which then

closed” (Daileader and Taylor 53n67). Maria refers to herself as the hero who was “the most precious thing Rome possessed” and saved the country by becoming a sacrifice. The legend of Curtius became famous by Titus Livius (c. BC59-c. AD17), who wrote *The History of Rome*. Philemon Holland translated it into English in 1600 (Rivers 217) certainly before Fletcher wrote the play; it is possible that Fletcher referred to the book in translation. In Act 1 scene 2, Maria has not started the revolution yet; the allusion creates the impression that Maria confirms her decision by herself, and shares it with Bianca and the audience. Also, Bianca expresses her intention to support Maria through her lines by explaining that Bianca will save Maria from Petruccio and the fellows like the legendary prince, Aeneas in Act 2 scene 1, as we have seen. This prince appears in “Virgil’s *Aeneid* Book II: after Sinon’s betrayal, Aeneas carried his father on his back, out of burning Troy, and sailed west to found Rome” (Daileader and Taylor 84n) in the Trojan War according to the Greek myths. Bianca compares herself to the legendary figure who rescued his family and founded the nation. She produces her brave image by the allusion in front of the female characters and the audience. It is clear that both Maria and Bianca introduce themselves as heroes.

In this way, in *The Woman’s Prize*, the female characters idealise themselves and execute their image independently while men create the idealised image of women in *The Taming of the Shrew*; the male characters utilise the women’s non-idealised allusions to show their fear of them. Furthermore, the women in *The Woman’s Prize* implicitly show that they stand in the same position as the men by using the male heroes as the metaphors for themselves. The difference between Shakespeare’s Dian and Fletcher’s Curtius leads to the distinction of

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endings referring to the patriarchy in the plays.

2. Metaphors of Possession: Household-stuff and Free Haggard

This brings us to the second point; both in *The Woman's Prize* and *The Taming of the Shrew*, the metaphors of possession describe the relationships between men and women. In contrast to *The Taming of the Shrew*, however, we could see the women's aggressive efforts to hold their own property remarkably through their lines in *The Woman's Prize*.

In *The Taming of the Shrew*, it seems reasonable to suppose that Petruccio ignores Kate's rights of possessing and owns Kate himself. On the other hand, it is possible that he also recognises her value for him unconsciously. Petruccio utilises properties as metaphors for Kate. When Petruccio leaves their wedding ceremony with Kate, he equates her with his possessions as follows:

PETRUCCIO. She is my goods, my chattels; she is my house,
 My household-stuff, my field, my barn,
 My horse, my ox, my ass, my anything,
 And here she stands. (*TS* 3.2.231-34)

It is clear that Shakespeare's Petruccio shows the power relations between the two in public. He succeeds in impressing on the others that he controls Kate as a property. Kate resists Petruccio's suggestion of leaving for his house before those lines; nevertheless, after that, she does not complain about him in this scene. On the other hand, his bombastic language displays her value for him indirectly. Those properties are indispensable for day-to-day living for not only Petruccio but also the audience in those days. The rhythmical sequence of "my" shows Kate's subordination to Petruccio; at the same time, it displays her importance

for him. Petruccio regards Kate as a valuable person through their marriage.

As we have seen, in Act 3 scene 2, Petruccio compares Kate with household possessions and domestic animals; later, he compares her to the haggard that the falconer mans. After Petruccio preaches to Kate about self-control, he soliloquises on her taming, likening it to that of the falcon as follows:

PETRUCCIO. My falcon now is sharp and passing empty,
 And till she stoop she must not be full-gorged,
 For then she never looks upon her lure. (*TS* 4.1.179-81)

Through these lines, Petruccio utilises the words related to hawking that represent Kate's taming by him. In fact, the falconers deprive their falcons of food and sleep so that they would be amenable to taming. The allusions to animals are utilised for women as part of a misogynist rhetoric; he delivers the monologue representing her weak position as his falcon for the audience. Apparently, it seems that Petruccio just attempts to control Kate; on the other hand, it could be said that Petruccio considers Kate as not only his possession that is hard to deal with but also the person who has the high skill of living. As Sean Benson says "Although such hawks are typically the best hunting birds, having acquired their skills in the wild, they are more difficult to tame than a falcon gentle, a bird raised from birth by the falconer" (203). There is the slightest of margins between the best hunting birds and the intractable birds. In this connection, Bianca uses the bird escaping from the hunter as an allusion to herself; her allusion differs from Petruccio's allusion to Kate in which she is likened to the skillful haggard. In this way, the allusions to women as possessions in *The Taming of the Shrew* show not only the common patriarchal practice in those days, since only the men

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had the property rights, but also Kate's cleverness.

On the other hand, in *The Woman's Prize*, Petruccio does not allude to the female characters as partners of hunting but the birds of game. After he was shut up in the house by Maria and escapes, he delivers a monologue stating that he hunts other women if he could not have the reason to scold the female characters as follows:

PETRUCCIO. I'll seek 'em out, and—if I have not reason,
 And very sensible, why this was done—
 I'll go a-birding yet, and some shall smart for't. (WP 3.5.132-34)

Through these lines, Fletcher's Petruccio utilises bird-hunting as the metaphor for "chasing after chicks" (Daileader and Taylor 132n134) excepting Maria and her sisters. Actually, he does not meet the other women apart from Maria and her supporters. He merely emphasises that his anger at the female characters is justified. Petruccio uses bird-hunting as the allusion to the chasing after women. In *The Woman's Prize*, through his use of this ordinary metaphor for people who despised the women in those days, Petruccio completely becomes a stereotyped husband Maria and her followers attack in contrast to his namesake in *The Taming of the Shrew*. The metaphor of hunting game applied to women was a common way to express the misogyny in those days.

Meanwhile, in *The Woman's Prize*, the metaphors of possession by the women reflect the independence of female characters directly. The female characters insist on their acquisition of proprietary rights and freedom of movement. Maria orders servants to prepare a dress with "six gold laces" "purple[d]" with "pearls" (WP 3.3.51-54) without Petruccio's permission in front of him. It is clear that her behaviour remains opposed to Petruccio's harassment of Kate in *The Taming of the Shrew*;

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Maria gives the orders about hawking by herself without Petruccio's permission. In the same way, Livia says that she would let Roland supply "a nag to hunt on" (WP 1.4.62) if he grows into a man. Livia demonstrates her ability to use a horse in a hunt by herself while she asserts her right to possess the objects, "Spanish gloves, or stockings" (WP 1.4.61), which women could not have bought at will in those days. As Brown notes, "falconry was largely a male sport" (353). Actually, Queen Elizabeth was an avid hawking enthusiast, but as was the case with other aristocratic women, she employed a male falconer for all of the labor-intensive training and flying of hawks (Benson 188-89). Especially, at that time when women's behaviour was limited by the patriarchal ideology, it could be mentioned that the statements of Maria and Livia would have struck the audience in those days as intrepid. In contrast to *The Taming of the Shrew*, the women in *The Woman's Prize* show their wishes for freedom of possession.

In *The Woman's Prize*, the male characters do not consider their wives as their partners but the game or subjects over whom they rule completely by the ideology at that time. Although Petruccio in *The Taming of the Shrew* compares Kate with his property such as household-stuff, there is enough ground for argument that he perceives her necessity for him. On the other hand, the female characters in *The Woman's Prize* try to behave freely and hold their possession by themselves. They compare themselves to the free haggard or the hunter who is independent from men. While the haggards' high ability appears both in *The Woman's Prize* and *The Taming of the Shrew*, it could be considered that the allusions to the haggard uttered by Maria and Livia make use of the haggards' skill to signify their urge for their freedom in the patriarchal society.

3. Metaphors of Battle: Warlike Chestnut and Long Tongues with Firelocks

Let us leave the allusions to possession and turn to those to battle. In *The Woman's Prize* and *The Taming of the Shrew*, there are several metaphors of war. Specifically, in *The Woman's Prize*, it is clear that the allusions to war referring to the strike by the women give a more realistic image for the audiences than those in *The Taming of the Shrew*. Also, those metaphors of battle show the unity of female characters in *The Woman's Prize*; their fighting methods lead them to “the woman's prize.”

In *The Taming of the Shrew*, the metaphors of war are more unrealistic than those in *The Woman's Prize*. Shakespeare's Petruccio exaggeratedly refers to his war experience to minimise Kate's threat in the scene before he meets her. He shows the other men his bravery by the typical examples of war, for instance, “great ordnance in the field” (*TS* 1.2.202) or “trumpets' clang” (*TS* 1.2.205). On the other hand, Petruccio's military career can be a fiction although there are some practical words concerning battle. He explains that he just heard the sounds of war. It is absolutely certain that his boasting statements lack credibility. It seems laughable that Petruccio utilises the metaphors of war exaggeratedly. He explains his war experience to belittle Kate's threat. After that, Petruccio insists that the sounds of war he heard are louder than her chatter which is likened to the sound of “a chestnut in a farmer's fire” (*TS* 1.2.208). The allusions to war actually show that Kate is so frightening that Petruccio compares the sound of war to her chatter and presages their later quarrel which is comparable to a war. Furthermore, Lucentio's rivals in the “raging war” (*TS* 5.2.2) refer to Bianca's suitors, Hortensio and Gremio. Lucentio does not battle with

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Bianca but with her suitors; it is ironic that he recognises her shrewishness for the first time after that. The female characters, on the other hand, mostly do not use the allusions to war; Kate, however, compares women's struggle against men to the war in her last speech. Kate uses the metaphor of war to depict the struggle between Petruccio and herself in the same way as her husband. Actually, there is no guarantee that Kate's speech at the end symbolises her obedience to Petruccio. It has no credibility that she really disapproves of women's battle against men.

In *The Woman's Prize*, war is utilised as are the allusions to the struggle between men and women in *The Taming of the Shrew*; however, these allusions are more specific than those in *The Taming of the Shrew*. Shakespeare's Petruccio declares the specific images of his war; nevertheless, the metaphor of war is too overblown, for example, in the comparison of the sound of a storm wind with that of a chestnut. Also, Lucentio likens the struggle concerning Bianca to "raging war" after he is permitted his marriage by Baptista. The words indicate how hard the scramble for Bianca was for her suitors; nevertheless, there are no specific images of weapons or battlefield. By contrast, in *The Woman's Prize*, Sophocles compares the warlike situation to the battlefield through his line: "In every window pewter cannons [are] mounted" (WP 1.3.93). This line can be interpreted that the men liken the daily necessities to the implements of war; the female characters use toilet bowls as weapons (Daileader and Taylor 67n93). In those days, "[c]hamber pots were used by the middle class and would have been emptied onto the street or river" (Reagan); Fletcher utilises the metaphor of chamber pots which had been customarily discharged like cannons. Also, Sophocles explains the warlike situation as follows:

SOPHOCLES. And all the lower works lined sure with small
shot,

Long tongues with firelocks, that, at twelve-score blank,
Hit to the heart. (*WP* 1.3.96-98)

In this way, the chatter of female characters is compared to the sound of firelocks. In the latter half of the play, additionally, Jaques utilises the allusions to weapons to depict Maria's attack as follows: "For (on my soul) as far as Amiens / She'll carry blank" (*WP* 5.2.8-9). He is afraid that she will "fire a projectile on a level trajectory" (Daileader and Taylor 165n9) into France with "her tongue" (*WP* 5.2.6). It could be mentioned that the women's tongues were considered as danger comparable to weapons by the men. The weapons are utilised as the allusions to the familiar objects or utterances the women really voice in the play by the men in *The Woman's Prize*.

The male characters, furthermore, use terms related to soldiers as the allusions to the female characters. For example, Jaques says about Bianca: "Spinola's but a ditcher to her" (*WP* 1.3.67). Spinola "was a famous Italian general who commanded the Spanish army when it captured Ostend in the Netherlands in 1604" (Daileader and Taylor 65n67). He compares Bianca to Spinola's superior. For Jaques, Bianca is more powerful than Spinola as a leader. In those days, Catholic Spain was the enemy of Protestant England; for example, they fought against each other in the battle of the Armada in 1588 which was "a great victory for England" (Scully 665). Jaques likens Bianca to an enemy alien on the assumption that the male characters are an ally of the audience in England. The women are likened to the real men who worked as a leader of rebellion and a general in the same age as the writing of this play. In this way, the men in *The Woman's Prize* correlate

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the women's struggle in their presence and the war by using allusions to the real male leaders of fighters in those days.

The metaphors of war utilised by the women are fewer than those utilised by the men; nevertheless, the structure of their entrenching with the weapons resembles that on the battlefield. They are entrenched in the room as if they are soldiers holding the castle. Sophocles, as has been suggested, compares their chatter to the sound of firelocks. The women actually utilise their chatter as a weapon. Before they go on the strike, Maria says to Livia, "You talk too tamely" (WP 1.2.137) to reprove her for her obedience to the patriarchy. Through this line, it is obvious that Maria regards how they talk to be an important issue. In *The Taming of the Shrew*, Kate too handles words masterfully; however, her talkativeness eventually showcases her husband's success. In contrast, it is possible that the women in *The Woman's Prize* utilise their chatter as a weapon in order not to behave tamely; they seem to attack the men in the battlefield.

Moreover, the female characters sometimes compare themselves to the people who are related to wars. Bianca declares herself as "a race of noble Amazons" (WP 2.1.38). Amazons are "warriors of the legendary all-female kingdom of Amazonia" (Daileader and Taylor 84n38). As mentioned before, Bianca also likens herself to Aeneas, who was a hero in the Trojan War through her lines. Furthermore, the City Wife compares the female supporters to the knights as follows: "We have taken arms in rescue of this lady, / Most just and noble" (WP 2.5.102-03). Through these lines, the City Wife declares that they support Maria by arms. Daileader and Taylor add a note that the passage parodies the ceremony for stripping a man of his knighthood (101). The City Wife states that they are treated as cowards if they lose unconditionally. The

knighthood ceremony conveys the noble and brave impression of the female characters. In addition, William Bowden says that a drinking song in Act 2 scene 5 by the women militant is a comic development from the conventional soldiers' drinking song (148). Maria and her friends act on the soldiers' common behaviour. In this song, they insist "The woman shall wear the breeches" (*WP* 2.5.50). Needless to say, the breeches symbolise masculinity; they lust for the same rights as the men. In Act 1 scene 2, Livia proposes to wear breeches to Maria and Bianca when she decides to join their project. It is possible that her words about breeches suggest the beginning of their revolution as soldiers, and lead to their parade with the soldiers' song. In *The Woman's Prize*, the female characters compare their practical negotiation with the men to the realistic war situations.

In the first place, those images of battle in *The Woman's Prize* come from the classical source, Aristophanes' *Lysistrata*, whose subject is war. *The Woman's Prize* is "one of the first English plays based on Aristophanes" (Daileader and Taylor 14). In *Lysistrata*, the Greek women take a sex-strike in order to end a war their husbands participate in; their rebellion is "designed to benefit the men" (15), different from the women characters in *The Woman's Prize* fighting for their own claim. The protagonist Lysistrata gathers the wives and invites them for the strike; from beginning to end, she leads the other women although some of them escape to their husbands. Both in *The Woman's Prize* and *Lysistrata*, the female characters cooperate with each other to succeed in the strike; nevertheless, the protagonist Maria is not a "Colonel" as is Bianca. Jaques explains that she is "Colonel Bianca" (*WP* 1.3.66). The male characters recognise that Bianca leads the women and guards the fortress like a colonel. Gordon McMullan

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suggests “The hierarchy of rebellion in this play is rather more complex than in *Lysistrata*, where the protagonist is the sole originator and executor of the action” (159). It could be considered that Fletcher gives the unmarried woman Bianca the role of Colonel. All women in *The Woman’s Prize* have different roles; the married Maria fights for woman’s rights, and the unmarried Livia searches the way to get married to her lover regardless of her father’s plan. Finally, all of them achieve their purpose in contrast to some women in *Lysistrata*; this is also different from women in *The Taming of the Shrew* who behave separately. In this way, the women’s allusions to war in *The Woman’s Prize* display the victory of the female group in contrast to *Lysistrata* and *The Taming of the Shrew*.

It follows from what has been said that the situation of the women’s struggle with the men in *The Woman’s Prize* is compared to the war with no exaggeration and their strike gives a realistic impression to the audience, long tongues as against firelocks, for example; this is different from *The Taming of the Shrew* which utilises the real words of war but produces a bombastic impression, comparing war with chestnuts, for instance. Generally speaking, a dispute is often likened to war; the metaphor “Argument is war” works because “We can actually win or lose arguments” (Lakoff and Johnson 4). Practically, Fletcher depicts the warlike situation by the allusions to wars in his work. The female characters in *The Woman’s Prize* work together for their own purpose realistically in contrast to those in *The Taming of the Shrew* and *Lysistrata*.

Conclusion

In this paper, I considered the metaphors alluding to women in *The*

Woman's Prize compared with allusions in *The Taming of the Shrew*. The question was how these metaphors in *The Woman's Prize* influence the formation of the images of women which imply that they predominate over the men effectively compared with the metaphors alluding to women in *The Taming of the Shrew*. The following is a summary of the main argument.

The female characters in *The Woman's Prize* state their independence in their own words while they struggle against the men for the same rights as the men. The metaphors alluding to women utilised by the men also show the strength of the women's words. They concentrate their individual power of language and stand up to the men as a body. In addition, most of the allusions to women are familiar to the audience in those days; their energetic activities were reflected as reality. The metaphors alluding to women are utilised by both the female characters who plot the overthrow of the society and the male characters who stand in fear of it. Owing to the men's awareness for the patriarchy described distinctly, the women's strike action becomes as it should be; the women's power of language invites the fragility of the patriarchy. The allusions to female characters in *The Woman's Prize* clearly show their active behaviour against the patriarchy.

On the other hand, in *The Taming of the Shrew*, the women characters hardly utilise the metaphors for themselves, and the men force the images of the submissive or inferior beings on to them. The presentation of those images is a process of building the stable patriarchy that Kate sets up by her last speech to some degree. Certainly, we could consider Petruccio's allusions to Kate's taming as his authorisation for her as his partner. Their relationship is more advanced than that of the other couples. Nevertheless, Kate does not

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state her independence in her own words clearly. It remains as a matter for them individually and has no influence on the whole society. From this point of view, the metaphors alluding to female characters in *The Taming of the Shrew* indicate they are locked in the patriarchal society.

Based on the results of the analysis, it seems reasonable to conclude that the metaphors applied to the women characters, which are utilised in the process of obtaining their rights equal to the men, have independence and reality in *The Woman's Prize*. Fletcher's women advocate their rights more fiercely than Shakespeare's characters; their strong voices intensify the struggle over the patriarchy. It is clear that the metaphors alluding to women in *The Woman's Prize* affect the society more powerfully than those in *The Taming of the Shrew*. Those allusions in *The Woman's Prize* describe the female characters who collaborate with each other and shake the whole society; all the women pursue the same goal and wear "the breeches." Fletcher's metaphors alluding to women are inseparable from the patriarchy and indispensable in handing the female characters the "woman's prize."

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