MUNI ARTS

Faculty of Arts, Bachelor's Thesis

Thesis Reviewer's report

Thesis Title:	Gendered Power and Performance in Film Adaptations of The Taming of the Shrew
Field of Study:	FF B-AJ_ FBAJpJ [sem 6, cyk 1]
Department:	Department of English and American Studies
Author:	Daniela Dolníková
Supervisor:	doc. Jeffrey Alan Smith, M.A., Ph.D.
Reviewer:	Mgr. Nora Júlia Levická

Reviewer's recommendation for overall mark: passed

1. Evaluation of central idea, thesis, focus and purpose: passed with excellent results

2. Evaluation of organization, logic and arrangement: passed

3. Evaluation of topic development, support and evidence: passed with excellent results

4. Evaluation of language, style, standard usage, citation and bibliographic standards: passed

Comments and/or topics and questions for the thesis defence:
Daniela Dolníková's Bachelor's thesis aims to conduct a comparative analysis of three film adaptations of *The Taming of the Shrew,* these being *Kiss Me Kate* (1953), *The Taming of the Shrew* (1967), and *10 Things I Hate About You* (1999). The primary focus of the analysis lies on the reinterpretations of the taming process within the given cultural and historical moment of the respective decades in which these movies were produced, with a special emphasis on the unstable performance of gendered power, especially in the respective "tamers". Since the thesis analyses visual media, the use of multiple figures portraying specific scenes being referenced, or the posters which served as advertisements for the respective adaptations was both a refreshing and enlightening addition to the text of the thesis. I would also like to highlight the sheer amount of sources consulted for the thesis (41), the number of which demonstrates the candidate's passion and interest in the given topic.

The organisation of the thesis follows a specific order, with the first chapter focusing on Shakespeare's play, the second chapter on the nature of adaptations }coupled with a theoretical framework, and the third and fourth chapter focused on the shift in parental domination and the variability in the portrayal of Petruchio's portrayals, respectively. The fifth and the sixth chapter are dedicated to Katherine's voice and silence, and the sixth chapter provides a deeper look at her speech in all of the respective adaptations. This unorthodox approach allows for a more narrowed-down focus on the individual sub-topics, nonetheless, the theoretical framework presented at the beginning of the 2nd chapter which is to be applied to the analysis as a whole seems underdeveloped compared to the rest of the thesis.

For the analytical part, the fourth and the sixth chapter above all shed light on the narrative shifts present in the individual adaptations, drawing parallels between the cultural environment during which they were made and the social commentary they present to their respective audiences. The fourth chapter's focus on the tamers' propensity to violence – or the lack thereof – towards Katherine being excused or accepted by contemporary audiences, and the strategies employed by the three incarnations of the female protagonist in her final speech were especially illuminating. Overall, the thesis is engaging and reads well.

As for my questions, I would like to ask Ms Dolníková the following:
1. What reason there could be for no recent movie adaptations of *The Taming of the Shrew* since, as the thesis claims, "the tensions between romance and patriarchal authority remain unresolved" (p. 72) in the three analysed examples? What could the hypothetical contemporary angle look like, based on the claim that the individual adaptations reflect on the politics and cultural environment of their respective periods?

In Brno 06th June 2025

. . . . . .

Mgr. Nora Júlia Levická