"GALATIFICATION" OF WOMAN: AN EXAMPLE OF LITERARY NEOLOGISM AS A PATRIARCHAL ATTITUDE TO WOMAN

KADININ "GALATEALAŞTIRILMASI": KADINA YÖNELİK ATATERKİL DAVRANIŞ MODELİ OLARAK EDEBÎ BİR NEOLOJİ ÖRNEĞİ

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ABSTRACT

Throughout the centuries of patriarchal society, women have been shaped, identified and educated from a male perspective under male domination. However, in the 20th century, women began to challenge this perspective and seek their own identities. New words were introduced into literature to replace many discriminatory and degrading concepts and definitions of patriarchy against women. To introduce a new term to literature on gender, this study focuses on the derivation of a new word through neologism based on the unnamed female statue in "Pygmalion", the well-known story of Ovid. Based on the name "Galatea" given to the female statue in the following centuries, the word "Galatification" was derived as a noun denoting the education, shaping and identification of a woman by her husband or father, making her acceptable to that man. The word was produced in accordance with the linguistic structure of English with suffixes and was presented as a verb meaning "to Galatify" and as a noun meaning "Galatification". Furthermore, this concept, developed upon Ovid's story, was explained practically in William Shakespeare's famous comedy *The Taming of the Shrew*, written in the 1590s, through the taming of the female character Katherine by the male character Petruchio. Shakespeare used the verb "tame" in the title as a demeaning expression to imply that a woman is made acceptable to a man through transformation from a wild animal into a domestic animal. Here, Shakespeare's character Petruchio replaces Pygmalion in Ovid, and both men sculpt and shape the woman who will enter their lives like a kind of statue, and this action can be expressed as the "Galatification of woman".

Keywords: Galatea, Ovid, Galatification, Man, Woman

ÖZET

Kadınlar ataerkil toplumun hüküm sürdüğü yüzyıllar boyunca erkek egemenliği altında erkek bakış açısıyla şekillenmiş, kimliklenmiş ve eğitilmişlerdir. 20. yüzyılla birlikte kadınlar bu bakış açısına karşı çıkmaya ve kendi kimliklerini aramaya başlamışlardır. Bu dönemde ataerkinin kadına yönelik olarak kullandığı ayrımcı ve küçültücü birçok kavram ve tanım yerine literatüre yeni kelimeler dâhil edilmiştir. Bu çalışmada cinsiyet ve edebiyat çalışmaları literatürüne yeni bir terim kazandırmak üzere, Yunan ve Roma mitolojisinde bilindik bir öykü olan "Pygmalion"da adı o gün konmamış kadın heykelden yola çıkılarak neolojizm yoluyla yeni bir kelime türetilmesine odaklanılmıştır. Kadın heykele sonraki yüzyıllarda verilen "Galatea" adından yola çıkılarak "Galatealaştırılma" kelimesi, kadının kocası veya babası yani bir erkek tarafından eğitilmesi, şekillendirilmesi ve kimliklendirilmesi, böylece o erkek tarafından kabul edilebilir bir konuma getirilmesi anlamına sahip bir isim ve fiil olarak türetilmiştir. Kelime İngilizce yapım ekleriyle İngilizcenin dil yapısına uygun olarak üretilmiş ve hem "Galatealaştırmak" anlamında bir fiil hem de "Galatealaştırılma" anlamında bir isim olarak ortaya konmuştur. Ayrıca Ovid'in öyküsünden yola çıkılarak geliştirilen bu kavram, William Shakespeare'in 1590'larda yazdığı ünlü komedisi *Hırçın Kız*'da, oyunun kadın karakteri Katherine'in erkek karakter Petruchio tarafından evcilleştirilmesi üzerinden uygulamalı olarak açıklanmıştır. Shakespeare oyunun adında "evcilleştirme" fiilini kullanmış ve kadının sanki vahşi bir hayvandan evcil bir hayvana dönüştürülmesi yoluyla bir erkek tarafından kabul edilebilir hâle getirildiğini ima ederek kadını küçük düşürücü bir ifadeye başvurmuştur. Bu oyunda Shakespeare'in Petruchio karakterinin Ovid'deki heykeltıraş Pygmalion'ın yerini aldığı ve her iki erkeğin de hayatlarına girecek kadını bir nevi heykel gibi yonttuğu ve biçimlendirdiği, bu eylemde de "kadının Galatealaştırılması" olarak ifade edilebileceği ortaya koyulmuştur.

Anahtar Kelimeler: Galatea, Ovid, Galatealaştırma, Erkek, Kadın.

1. INTRODUCTION

Like the human population that increases in number and variety through some little or remarkable physical and/or biological changes from grandparents through parents to children, any language comes to be richer in words basically defined by Salem Town (1852: 7) as "the common medium through which all knowledge is, in some way recorded, transmitted, received and communicated" through derivations. This is because derivation is "the formation of a word from another word or base" (Web-1) or "the formation of a word by changing the form of the base or by adding affixes to it" (Web-2), thus serving as a major source of new words in any language. In fact, all languages are abundant in derivations, largely resulting from the need to express an idea, thought, feeling, action, manner, etc. – new or modified versions of the old – in a number of ways different from or similar to each other. English is not exception with it in that it makes frequent use of suffixes and prefixes in particular to derive new words from the ones already used, such as the nominalization of the verb 'manage' as 'management' with the suffix '-ment' or the derived verb 'purify' with the suffix '-ify' to the adjective 'pure'. This is the way a language is enriched with new vocabulary for related meanings of any word. "English has a rich array of derivational affixes," says Robert Dixon (2014: 13) in his book on derivations in English, also making it clear that there is no certainty about the use of one affix for a set of words but not for another. One of the earliest and eminent scholars of the subject, Town puts it clearly as well: "Primitive words are such as can be reduced to no fewer letters than what are then expressed. Man, Fame, Sense and House are primitive words. … But Manly, Defamation, Insensibility and Houseless are derivative words because they can be stripped of all their letters above Man, Fame, Sense and House, and still have a significant word" (Town, 1852: 13).

Besides derivations, however, there is another way of building new words in accordance with the fact that a language is a living and ever-changing means of communication among people, thus "constantly developing its internal and external resources, adapting to ever-changing circumstances of social, cultural, political and scientific life, generating new forms and content and abandoning old ones, improving its expressive means, and devices through their structural complication or simplification" (Levchenko, 2010: 3). This way of making new words is neologism, defined by the philologist M.I. Mostovy as "a linguistic unit that is created for the creation of a new notion" (See, Levchenko, 2010: 11) or by O.S. Akhmanova as "a word or phrase created for defining a new (unknown before) object or expressing a new notion" (See, Levchenko, 2010: 11). Linguists, however, tend to consider a 'new word' to be a cover term for any word that is coined newly. Wolfgang Dressler (1993: 5028), on the other hand, argues that neologism is reserved for "new words which are meant to enrich the lexical stock of a language (or which are already accepted as such)". It should also be noted that neologisms are more common in cultures changing at a fast pace. It is, therefore, not surprising that English language is abundant in neologisms as a result of the fast-changing appearance of social, technological, individual and political life from the early 20th century on in particular. Bogdan Szymanek (2005: 430) appears to be more accurate in distinguishing between 'derivational neologisms' – i.e. new complex words "coined according to some well-established and productive patterns" – and other new words "created ex-nihilo, with no activation of any morphological process", hence called 'root-creations'.

The purpose of this study is to offer a new English word especially within the context of literary studies, with reference to neologism and/or derivation, which points to the treatment or process that women have been exposed to in patriarchal societies for centuries. In doing so, the starting point will be a mythological female figure or indeed statue carved by a male sculptor. In a sense, this will be a metaphorical or analogous creation. As Laura Bauer (1983: 294) argues, "if instances of word-formation are not produced by rules, then there must be some other process which allows them to be coined. This process is probably analogy." Also, Kenneth Wilson (1993: 20-22) states that the words coined through analogy that frequently guides the coiner can be expected to enter the standard vocabulary. Referring to a content-based analogy between this statue-woman and the status of women in patriarchal societies in general, the new word will be presented, defined, explained and illustrated with its premise, rationale, connotation and with an example from a Shakespearean play of the late 16th century.

2. THE MYTH OF PYGMALION AND UNNAMED GALATEA

It is a common practice to lend credit to Ancient Greece and Rome as the cradle of western civilization. However, they are both similar to and different from each other. They are similar in that they both have a pagan or polytheistic religion, while they are different in that Rome adopted Christianity, converting into a monotheistic religion roughly from the late 4th century A.D. on. Within the scope of this study, however, both societies are considered as analogous in terms of the way they treated women. It is a well-known fact that women were accepted to be in a position secondary to men in both, even when ruled under different regimes and/or religious beliefs at different ages. The ground for this is reflected in the mythological figure of Pandora in Greek myths, the product of polytheistic culture, and in the biblical figure of Eve in the Old and New Testament, the product of monotheistic culture. Both of these female figures are driven by their uncurbed impulses, curiosity-driven passions and actions that infuriated the gods in the former and God in the latter. This infuriation was the reason why women came to be stigmatized as "rebellious, disobedient, over-passionate, overcurious, impulsive", a stigma which was quick to put them under the control and rule of men. The narratives about these women make it clear that it was for this very reason that men were given the duty or responsibility then of keeping women under control in both cultures. Viewed from this brief narrative, the rationale of this study is to come up with a word that defines and describes the situation of women in the hands of men in patriarchy driven by masculine authority for centuries but strongly opposed by feminists today.

Though abundant in myths concerning the male superiority over women, Greek mythology has a specifically popular male character in this sense. It is Pygmalion, a legendary figure of Cyprus. Though he first appears in Greek myths as a Cypriot king and sculptor, how it has survived into the present with a good deal of popularity is largely through the Book 10 of Metamorphoses by Ovid, in which he is a Cypriot sculptor who carves a woman statue out of ivory. The latter Pygmalion is the core of this study, especially in his relation to the statue of a woman as his own product or creation. Indeed, Ovid's work can be accepted as substantially masculinist and/or male-centred. "Although the majority of his work is written from a male perspective, Ovid devotes a substantial amount of the *Metamorphoses* to the discussion of women, especially women who are the victims of male domination and violence." says Jourdan Dealy (2015: 2) in her study on the silence of women in this work. As for the reason why a mythological story is chosen for the starting point of the study, the answer lies in Paul Kuritz's (1988: 3) interpretation of the myths, saying that myth both defends and justifies the existing order

according to tradition and provides a retrospective picture and narrative of moral values, sociological distinctions and burdens, and the magic of belief. The famous scholar of myths, Mircea Eliade (2020: 18) stresses the importance of myths for human consciousness, stating that myths, which describe the achievements of supernatural beings and the signs of their sacred powers, have thus become exemplary models of meaningful human activities, whereby many different communities carry myths from their past to their present and future by using expressions such as "This is what our ancestors did before us, this is what our ancestors did, and this is what we do." (Eliade, 2020: 19).

In the Pygmalion myth chosen for this study, Pygmalion is a talented Cypriot sculptor carving for himself an ivory maiden because of his hatred for and adversity to the Cypriot women called Propoetides following the goddess Venus's curse on them. Venus's curse is that the Propoetides turn into prostitutes, commonly accepted as the first performers of prostitution, with no shame of fulfilling their profession on their faces and with a final conversion from women into stones. Being the target of Venus's curse, the Propoetides are the daughters of Propoetus of Amathus on Cyprus. They prove arrogant in a ceremony on Venus, as narrated by Ovid in the Book 10 of his Metamorphoses, to deny Venus as a goddess. It is their denial of her as a goddess that drives Venus into divine anger with the result that she makes them allegedly the first "To prostitute their bodies and tarnish their names, / And as their shame left they could no longer blush, / For the blood in their faces grew stiff and hard, / And it was a small change to turn them to flint" (Ovid, 2010: 274). Disgusted by the unchastity and shamelessness of Propoetides, Pygmalion, who turns into kind of misogynist in today's terms, decides to create his own ideal lady out of ivory which is also a sort of hard material. Dealy (2015: 17) comments on Pygmalion's creation of this statue as follows: "As a sculptor, Pygmalion becomes immersed in his art and creates, what he believes is, the perfect woman in his statue of the ivory girl." In Ovid, however, there is no name given to Pygmalion's ivory statue, but it is called Galatea or Galathea in western cultures from the Early Modern Period on, a name which is the starting point of the present study. The reason why Ovid does not name the ivory statue in his narrative can be taken as the sign of women having no name, value, identity and/or social position in Greek and Roman cultures when compared to man of the time. This seems to be a sort of antifeminism.

Repelled by the moral failings of women cursed by Venus, Pygmalion sculpts an ivory maiden for himself, referred to as Galatea from this point on, with such incredible beauty and perfection that he falls in deep love with his own creation as time elapses. "From the moment Pygmalion completes this miraculous and lifelike sculpture, which is so skilful that art is concealed by artistry, he loses his grip on reality in general." (James, 2011: 23) In Plato's *Symposium*, Diotima considers man as one who, when young, should apply himself to the contemplation of physical beauty, while Socrates states love's ultimate desire as being in constant union with the very essence of beauty, goodness and truth itself (Plato, 2008: 42-45). Beauty can, therefore, be accepted as the most significant motive for Pygmalion's love for the statue, but the notion of goodness as stated by Socrates for the essence of love is also existing in that statue as it is quite unlike the wanton and unashamed Propoetides. As Simon May (2011: 2) states, "love redeems life's losses and sufferings: it delivers us from them; gives them meaning; overwhelms them with its own value; and reconciles us with that highest good from which they express our separation." In the case of Pygmalion, his unusual love for a woman statue may account for his loss of respect and love for women in general. Under the spell of his growing devotion to his statue, he covers her with clothes, ornaments her with jewellery and even takes her to his bed at nights though it is lifeless. At a festival held in honour of Venus, he prays to Venus that she should breathe life

into his ivory maiden. Moved by his devotion to and deep love for a statue, Venus accepts his prayer and brings the statue to life. Then the ivory maiden becomes a real woman, an elating event that Pygmalion learns only when he sees the blush on her face upon kissing her after coming home as he always does. Thus, the goddess marries Pygmalion to Galatea and they lead a happy marriage with a son born into their family named Paphos.

Although the above-summarized myth is named after Pygmalion himself, the focus of this study is neither the sculptor Pygmalion nor the sculpture Galatea on its own. As mentioned above, the study is intended to propose a new word or concept in the fashion of neologism with analogous consideration paid to the condition of the woman statue at the hands of the male sculptor Pygmalion. Being the accepted name of this woman statue, 'Galatea' is the root word of the neologism of this study. A thorough review of literature in question has revealed that there is no such word yet to define, describe and/or discuss the woman from this perspective, so it expected that this word will fill a big gap in gender literature in particular.

3. "GALATIFICATION" AS AN EXAMPLE OF LITERARY NEOLOGISM

It is obvious in the myth that Galatea is the object of a male sculptor who is the subject. Before passing to neologism, it would be worthwhile to describe and discuss the process undergone by Galatea for the sake of the new word of 'Galatification', derived from her name. To begin with, it should be mentioned that Galatea is the outcome of a man's hatred for and enmity towards women in general, which is why she may as well be taken as the embodiment of man's idealization of woman from his own perspective. In his study on the patriarchal system's creation of the ideal woman from its perspective, Yavuz Çelik (2019: 125) argues that the statue later named as Galatea in Ovid's story can be accepted as the archetype of the woman shaped to the tastes, expectations, purposes, needs and desires of the man. In doing so, what forces the man to make such a lifeless statue to love instead of loving a living woman should be considered. It is a crystal-clear fact in this sense that he cannot stand women having relationships with more than one man whatever the reason may be, and so he makes a woman statue just for himself. In other words, he is of the strongest conviction that a woman should not experience polyandry. This has much to do with the term 'chastity', a strongly favoured trait of women preferred by men in patriarchies. Patricia Salzman-Mitchell (2008: 299) draws attention to the fact, in this sense, that Ovid "calls Pygmalion's statue a *virgo*, 'maiden' and and a *puella*, 'girl'". In addition, his choice to cover that woman statue with clothes, though lifeless, brings to mind the patriarchal tendency to keep the woman as much invisible as possible to other men's looks or gazes. Though men who are fathers or husbands or friends to women usually prefer to prevent them from being seen in public, they can only agree on women's presence outside of home if they wear clothes that do not make them attractive or alluring to men. This attitude of Pygmalion seems to have been explained by Laura Mulvey (1999: 836) centuries later in her description of the pleasure in looking as "split between active/male and passive/female" and the determining male gaze as "projecting its phantasy on the female figure which is styled accordingly". Mulvey (1999: 837) goes on her theory of male gaze in feminist discourse, saying that women have a traditional role of exhibiting themselves, which allows or persuades them to be "simultaneously looked at and displayed with their appearance coded for strong visual and erotic impact so that they can be said to connote *to-be-looked-at-ness*". It must be largely with this thought in men's mind that they tend to cover the body of the women in their world like Pygmalion, who covers the lifeless statue with clothes in the story. The masculine routine is to keep the female body as much away as possible from other men's gaze, the underlying motive

for which is that he considers himself to be the only owner of that woman on one hand and knows on the other that any man can be tempted by a beautiful woman when he sees her in all her charm and glamour and, once tempted, that man seeks for a chance to approach the woman. Considering Paris's unhesitating choice of the beauty among the bribes offered to her by three goddesses in the well-known story of "Helen of Troy", physical beauty and/or lure can be usually seen as the basic driving motive for a man to approach and attempt to possess it as if it were an object to be owned. Another reason why Pygmalion clothes the statue may be that it makes her more attractive, but this is only allowed within the confines of the house which she shares with her husband. The jewels are also placed on her neck to make her more pretty to the eye of her creator. The hidden motive for this attitude of Pygmalion may be, therefore, said to be his purpose of possessing that woman and being the first and only possessor of her all through their lives.

With the above etiological interpretations of the process whereby Galatea is first made out of ivory and then given life at the behest and will of a man, it might as well be remarked that she is the representative of a woman that is made to appeal to or fit in with the expectations of a man. She is a product at first, produced by a man in pursuit of a woman acceptable to him. This is the way a woman is given a shape, an appearance and a body indeed in physical terms. On the other hand, the silence, unresponsiveness and obedience of the statue, which is naturally expected from a lifeless object, to its creator are among the traits for a woman to be accepted and appreciated by men in traditional norms. So Galatea becomes quite the idealised woman for men, both physically and spiritually. In other words, she is physically beautiful and spiritually obedient and faithful to her owner, and these two traits in a woman are often accepted to be enough to make a man fall and keep in love with her.

Finally, the blush on Galatea's face when kissed by Pygmalion after she is given life by Venus is the mark of proof, from a masculine perspective, of the fact that she has not been kissed by anyone else yet. "The girl felt the kisses, / Blushed, and lifting her shy eyes up to the light / Took in the sky and her lover together." (Ovid, 2010: 276) This blush is a direct reference to the blushlessness of Propoetides' faces as they are prostitutes who are kissed and touched by several different men as part of their profession. The absence of blush on woman's face when kissed is thus considered synonymous with the fact that she is a woman with a past and as such, she is not fit for a companionship or marriage. His belief, spurred by his witness to Propoetides on streets, is that the more a woman is kissed by different men, the less blush appears on her face that proves her virginity and/or chastity. Therefore, Pygmalion feels overjoyed at seeing that blush on the face of his statue both because it means that she is alive and because she is chaste and pure. Above all, it signifies the very fact that he is the first one to kiss and touch her, which seems to be one of the driving impulses for his love for her.

With Galatea's story in mind, this study focuses on the name of unnamed figure of this story. 'Galatea' is the root word of neologism in the study, considering the process whereby she is made an ideal woman from men's perspective. Though it is a proper noun indeed, it is taken in this study of as the root of the verb 'Galatify' and its noun form 'Galatification', which are two cases of neologism within this context. The nominalised word 'Galatification', as can be understood from the first five letters, refers to Pygmalion's woman statue. It goes without saying that it is not only what Pygmalion does to Galatea but also how and why he does it that sets the ground for this new word. Within the context of the myth, this term can be defined as "the shaping and forming of a woman at the hands of the man in such a way as to appeal to his tastes,

needs and expectations" as she is required to get the acceptance and approval of the man for survival or recognition in a male-dominated society. Given the driving force for Pygmalion to make such a statue, the myth requires a metaphorical and action-based interpretation for this neologism. Before that, however, it is true that there are a number of feminist discourses and phrases especially from the 19th century on, such as "Subjection of Women" by John Stuart Mill in 1869, "Dehumanizing Woman" by Linda LeMoncheck in 1985, and "Sexual Objectification of Women" by Barbara Fredrickson in 1997. There are also such phrases as "exploitation of women," "sexualisation of women", "subordination of women", "victimization of women", and so on, which all point to the status of women in the male-dominated societies on account of man's view and treatment of woman.

The need for the new word of 'Galatification' is, however, born out of the need to offer an insight into the underlying reason why women have been treated in this way for centuries. The myth of Pygmalion shows not man's subjection or enslavement or guidance of woman, but his creation of her in the way he likes to and without giving the woman any chance to be what and how she wants to be. Man is not of course the creator of woman in the divine sense of the word, but the creator of her in the individual and social sense of the word. He shapes her to his own understanding, perception, needs, fear, desires, expectations, and so on. He moulds her in the way he likes without giving her any chance to oppose, change, correct, refuse, or disown him in the process of being created as an individual. Therefore, the nominalised word 'Galatification' stands metaphorically for the process whereby a man turns a woman into his product or puppet or toy in line with the centuries-old patriarchal system favouring men over women. The reward of this process is, to him, a woman who is loved better and more.

With a number of commonly-used phrases or terms derived from the Greek mythology, such as Oedipus Complex, Electra Complex, Cassandra Complex, Jocasta Complex, or from a variety of literary works such as Ophelia Complex, Cinderella Complex, Don Juan Complex and so on, it might seem natural to suggest 'Galatea Complex' or 'Galatea Syndrome' which would again be new to the terminology. Instead, the word 'Galatification' is introduced to lexical, literary and feminist terminology, wondering if it will be accepted and put into usage in later years with an increased frequency, or remain as a nonce word, which is a word coined for one occasion and not likely to be encountered again (Nordquist, 2020). While the above narrative portrays the contextual motive for the nominalization of the verb 'Galatify' derived from the name Galatea as 'Galatification', that this word should sound English has also been the focus of the study. For this purpose, the proper noun of Galatea is taken as the root word. With the suffix '-ify', it is turned into a verb as 'Galatify'. In English, the verbs ending with '-ify' are almost always made into a noun with the suffix '-ification' in place of '-ify' in the verb form, i.e. from 'purify' to 'purification', and from 'clarify' to 'clarification'. Maybe the only point that seems to be improper is that the suffix '-ify' is mostly used for the common nouns ending with '-ity' such as 'purity' and 'clarity', while Galatea is a proper noun and it cannot be changed into a root noun with '-ity'.

With consideration paid to the lexical qualities of this new word, it should be stated that it is typical of patriarchal systems that man should have full possession and authority of the woman in his life, referring to the contextual meaning of this word. It is a fact that Greece, too, had a patriarchal society with women subservient to men in almost all walks of life. It is for this very reason that it is natural for Pygmalion, a male sculptor, to have patriarchal views of women in the Roman world, as well. What feminists today associate with the exploitation and/or abuse of women at the hands of men is almost entirely rooted in this centuries-old belief from the Greek

culture onwards. However, what is called 'Galatification of woman' in this study is also referable to the holy books of Judaism, Christianity and Islam as three influential and acknowledged religions of the world. It is said, for example, in the "Ephesians 5:22-33" of *New King James Bible* (Web-3): "Wives, submit to your own husbands as to the Lord. For the husband is the head of the wife, even as Christ is the head of the church: and he is the saviour of the body. Therefore, as the church is subject unto Christ, so let the wives be to their own husbands in everything." Not unlike the polytheistic western world before Christianity, the monotheistic Christian western world refers to woman as one who is to be ruled, guided, protected, shaped, taught and managed by man in every sense. Similarly, man is invited to protect and control woman in the 34th verse of the sura "Nisa" of the Quran (2023: 83) as he is created to be stronger than and superior to her.

Thus, it appears to have been a must for the western cultures as a result of the declared need for man's Galatification of woman both in polytheistic pagan Greece and in monotheistic Christian Europe that a woman should not become what, who and how she herself wants to be, but rather she should be what, who and how her master, who is either her father or husband, likes and needs her to be. In a sense, it may be said that what man hopes through the Galatification of women is that she will not destroy the family and society in which she lives and which, if she is set free to behave the way she likes to, is believed to be destroyed or to run into a chaos. This means that what prompts man to Galatify the woman is his fear of catastrophe on the whole because the disasters arising from the liberty of the woman in her speeches, decisions and behaviours are mentioned in many sources of the western culture up till the late 19th century and, though sporadically, even afterwards.

4. GALATIFICATION OF KATHERINE IN *THE TAMING OF THE SHREW* BY SHAKESPEARE

To show that male-female relationship in Ancient Greece of the 8th-to-3rd century BC was still practiced in the Elizabethan Period of the 16th century AD almost in the same way, one of Shakespeare's early comedies is chosen to analyse the theme of a man's attempt to Galatify, or "tame" in the play as the writer named it, the woman who would become his wife in the play. This play is *The Taming of the Shrew* dated about 1594. Considered in its entirety, the play seems to be a justification of the newly-coined concept of 'Galatification' in Early Modern England.

The Taming of the Shrew tells the story of a headstrong and independent woman named Katherine, who, though with no suitors due to her sharp tongue, is expected to get married so that her younger sister Bianca favoured by a number of suitors can find a husband. With this traditional stance of woman in the period, Katherine is considered unmarriageable due to her harsh language and bad temper, which scares off any potential suitor as can be seen in the short dialogue between her, her father and a potential suitor:

KATHERINE (to Baptista)
I pray you, sir, is it your will
To make a stale of me amongst these mates?
HORTENSIO
Mates, maid! How mean you that? No mates for you,
Unless you were of gentler, milder mould.
KATHERINE
I' faith, sir, you shall never need to fear.
I wis it is not halfway to her heart.
But if it were, doubt not her care should be

To comb your noddle with a three-legged stool
And paint your face and use you like a fool (Shakespeare, 1881: 43).

She exhibits the same attitude to her sister Bianca, favoured by suitors and her father for her docility and obedience in appearance. As a matter of fact, Katherine is angry with anyone or anything whose reality is different from their appearance.

BIANCA
Is it for him you do envy me so?
Nay, then, you jest, and now I well perceive
You have but jested with me all this while.
I prithee, sister Kate, untie my hands.
KATHERINE
If that be jest, then all the rest was so. (Strikes her.)
(Enter Baptista.)
BAPTISTA
Why, how now, dame, whence grows this insolence?—
Bianca, stand aside.—Poor girl, she weeps!
(He unties her hands.)
(To Bianca.) Go ply thy needle; meddle not with her.
(To Katherine.) For shame, thou hilding of a devilish spirit!
 Why dost thou wrong her that did ne'er wrong thee?
 When did she cross thee with a bitter word?

KATHERINE
Her silence flouts me, and I'll be revenged!   *(Flies after Bianca.)*
BAPTISTA
What, in my sight? — Bianca, get thee in. (Exit Bianca.) (Shakespeare, 1881: 59).

It seems that Katherine cannot stand her sister being hypocritical and insincere in attracting men. She would rather her sister did not hide her real feelings and thoughts for the sake of social acceptance. In fact, it is outspoken and honest of Katherine to appear to everybody as she really is, but it is not something valued in her society. Her shrewishness is, therefore, largely the result of her father's discrimination between her and Bianca, men's choice of Bianca for marriage just depending on appearance, not reality, and the social expectations forcing women to be subservient to men under all circumstances. It is a fact that in Elizabethan Age a woman, unlike Katherine, was expected to be obedient, silent and docile to her father, husband and elders. With all her shrewd and anger towards all such hypocritical practices within the family and the society, Katherine is not approached by men for marriage. Yet Petruchio, a fortune-seeking gentleman from Verona, arrives in Padua in pursuit of a wealthy wife, only to be convinced by one of Bianca's suitors to court her into marriage. Petruchio, driven partly by his desire for wealth and largely by his manly impulse to do the impossible, accepts this offer, and develops a strategy as can be seen in his soliloquy before his first encounter with her:

PETRUCHIO

I will attend her here,
And woo her with some spirit when she comes.
Say that she rail; why then I'll tell her plain
She sings as sweetly as a nightingale:

Say that she frown, I'll say she looks as clear
As morning roses newly wash'd with dew:
Say she be mute and will not speak a word;
Then I'll commend her volubility,
And say she uttereth piercing eloquence:
If she do bid me pack, I'll give her thanks,
As though she bid me stay by her a week:
If she deny to wed, I'll crave the day
When I shall ask the banns and when be married (Shakespeare, 1881: 63-64).

It is what he does to the letter. "As an Elizabethian patriarch who is the head of a household, his actions of taming his wife are not wrong due to the zeitgeist of the era" (Gündüz, 2018: 840). He outwits Katherine at every turn; he refuses to indulge her tantrums and pushes her to submit to his will; he denies her food, sleep, and proper clothing; he even humiliates her in front of his father and others on several occasions. All his hegemonic, self-important, imposing, dictating and reducing attitudes to her go on until she finally gives in and agrees to be the obedient wife that he desires her to be. Meanwhile, Bianca marries one of her suitors, and the play ends with a bet between the men at table to see whose wife is the most obedient. Katherine surprises everyone by delivering a well-publicized and known speech that suggests that women should submit to their husbands willingly:

KATHERINE

Fie, fie! unknit that threatening unkind brow,
And dart not scornful glances from those eyes,
To wound thy lord, thy king, thy governor:
It blots thy beauty as frosts do bite the meads,
Confounds thy fame as whirlwinds shake fair buds,
And in no sense is meet or amiable.
A woman moved is like a fountain troubled,
Muddy, ill-seeming, thick, bereft of beauty;
And while it is so, none so dry or thirsty
Will deign to sip or touch one drop of it (2004, V, ii). (Shakespeare, 1881: 118).

It is noticeable that what Pygmalion does in the myth is almost in phase with what Petruchio does in the play: Both are intent on creating a woman to live with. The only difference is that Pygmalion first makes a sculpture in a Galatifying manner and then his sculpture comes to life and becomes his wife in the way he likes, while Petruchio first marries a shrewish woman who is abhorrent to everybody in her vicinity and then turns her into a submissive and obedient wife, or in our word 'Galatified woman', as can be seen in her last speech above in the play. However, Shakespeare uses the verb 'tame' for this action in the play, which sounds rather insulting in that it is a verb used to make animals, especially horses, calm and ridable. It refers to Katherine as an animal-like woman in the beginning in that she rebels the traditional view that a young girl should agree on marriage at the behest of her father. Katherine, as the tamed or Galatified wife of Petruchio, goes on her long speech with words reminiscent of the Bible's account of God's creation and definition of woman:

KATHERINE

Thy husband is thy lord, thy life, thy keeper,
Thy head, thy sovereign; one that cares for thee,
And for thy maintenance commits his body
To painful labour both by sea and land,
To watch the night in storms, the day in cold,
Whilst thou liest warm at home, secure and safe;
And craves no other tribute at thy hands
But love, fair looks and true obedience;
Too little payment for so great a debt (Shakespeare, 1881: 118).

Considering this Shakespearean comedy from the perspective of this study, it can be easily concluded that Katherine is an example of Galatea, or 'Galatified woman'. Being a man devoted to his patriarchal and masculine authority as well as power, Petruchio believes that he cannot live happily or safely with a woman obsessed with her self-importance, self-confidence, self-liberty and self-mastery. This is quite contrary to the patriarchal man's expectation from a woman. It is for this very reason that he feels obliged to turn her into a passive and subservient woman so that she appeals to his tastes and expectations in a marriage. "*The Taming of the Shrew* has often been read and acted as a wife-humiliating farce… Yet, it is not so at all. True, it is based on the medieval conception of the obedience owed by a wife to her wedded lord, a conception generously and charmingly asserted by Katherine at the end. But it is a total misconception to suppose that she has been bludgeoned into it" (Tillyard, 1992: 80). Comparatively speaking, due to the fact that Pygmalion works on a non-living sculpture by carving an ivory or marble to make a woman sculpture, he faces no resistance from it and makes all changes, additions, extractions, ornaments or simplicities on the sculpture to his own tastes and pleasure. It is only then that he prays and begs Aphrodite to give life to his sculpture as he loves it very much. When Venus sees and likes the sculpture, she does so, and only after it becomes a living woman can he marry her and live happily. On the other hand, as Petruchio works on a living woman who is accustomed to fighting and quarrelling with everybody including men, he faces some resistance at first, but he uses his wit and experience to tame that shrewish woman into a silent one by leaving her hungry, indirectly forcing her to accept what is wrong as right and what is right as wrong, punishing the innocent staff in front of her and humiliating her in every way possible from their wedding scene to their return scene to her father's house. Metaphorically speaking, just as Pygmalion carefully and gradually sculpts the whole body of ivory to find his ideal woman inside of it, so Petruchio robs Katherine of her rebellious and unacceptably shrewish – of course to the men's world – traits one by one. Both of them believe themselves to be capable of and right in creating an ideal woman, a right that they find for themselves in accordance with the patriarchal society's unwritten moral and social codes. And then this is what they do or achieve as far as their purposes are concerned.

The final scene speech delivered by Catherine is the proof of the extent to which the shrewish girl has become a sort of Galatea, who is soft, obedient, calm, emotional, submissive, servant, loyal and silver-tongued in much the same way as Petruchio wants her to be. Most of these are also the adjectives that can be used to describe the Galatea of the Pygmalion story, so it can be concluded that Katherine is exposed to the process of Galatification by her husband for the sake of marital happiness. Though this action is highly objectionable and refutable in today's modern

societies largely established on equality between both sexes, it was clearly and almost always the norm until the late 19th century.

Galatification of Katherine at the hands of Petruchio is completed successfully by the patriarch to whom she is tied and bound after marriage. At the same time, while being under the yoke of her husband, her mind-set, thoughts and ideas completely change. Not only does she adopt the teachings of the masculine system, but she also tries to impose them on the other women around. In other words, she has internalised the viewpoint of the patriarchal system because it is what is imposed upon her repeatedly against her will and what she now accepts totally. While Petruchio completes the picture of the ideal woman in his mind, he actually destroys Katherine's whole identity and replaces it with something completely different, which is described as Petruchio's victory in the play. Richard Burt (1984: 305) claims in his article that "Petruchio plays seriously to effect a permanent transformation in Kate". In this sense, *The Taming of the Shrew* is one of the strongest examples of how men can reconstruct and reshape a woman's identity as they like, according to the established patriarchal and even misogynistic norms, at the cost of destroying her individuality entirely and turning her into a sort of Galatea.

5. CONCLUSION

The 20th century and the present one have come up with a large number of iconoclastic approaches to the traditions and traditional practices of the past centuries. Patriarchal attitude to women is just one of them, and especially women writers, also supported by the modernist male writers with liberal views of life, have appeared to be in an arduous attempt to reveal men's degrading, neglectful and dismissive treatment of women in rigid patriarchal societies in their works. They have, for this purpose, developed a number of terms to mirror this attitude such as "male gaze", "sexual objectification of women", "subjection of women", "suppression of women" and so on.

An example of patriarchy ignoring women and destroying female identity is clearly seen in the Roman poet Ovid's mythical story "Pygmalion". In it, Pygmalion is the male sculptor who sculpts an ivory to create a woman to his taste and acceptable standards both in shape and in personality. It seems that throughout history, writers and poets, mostly male ones, have continued to perform the task of the holy books sent by God to show people the right and the wrong and to mould them according to the actions, thoughts and feelings that God says are right. Especially in western societies, the writings based on the holy books and mythological stories have tried to create the "Pygmalion effect" and particularly to educate and shape women in the direction of their own truths, priorities, expectations and wishes. It is this process of a woman being made in the hands of a man that has inspired this study, aimed at neologising a new word concerning the situation of women in a male-dominated society. The root of this word has been taken from the unnamed female statue of the Ovidian story, "Galatea". She represents the woman who is made obedient, attractive, chaste, loyal and exclusive to the man to whom she is married, because it is that man that moulds and shapes her in all ways. She is dressed in the way the man likes; she is locked within the confines of home in the way the man imposes; she is silent and obedient in the way the man requires of her; she is loyal and thankful in the way the man expects of her; she is, in short, what, who and how the man wants her to be. This process is neologised as "Galatification" in this study, which will hopefully contribute to the gender studies as well as literary canon for the definition of this process applied to women throughout ages instead of using a number of different words for the same process. It can, however, be used to stand for anyone, not only women, who is under the control, guidance, protection and authority

of another one that feels entitled to shape, educate, train, identify and/or rule that one to his own understanding, needs and taste. A churchgoer, for example, could be an example of Galatified person at the hands of the clergy, or a child under his/her parents, or a student under his/her teachers. The list could be extended. It should finally be stated that the whole history of mankind is full of the struggle between the rulers like Pygmalion and the ruled like Galatea, so the term 'Galatification' is believed to be of use and help in describing the rulers' management of the ruled, which has a centuries-long practice throughout history.

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