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Analyzing the two main characters galatea and the sculptor in Madeline miller's short story galatea: A psychoanalysis approach

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Abstract

The study focuses on Madeline Miller's short story *Galatea*. The study analyzes the two main characters in the short story, Galatea and the sculptor. The researcher uses the method of reading and analyzing the literary text Galatea's short story and applying Sigmund Freud's theory of psychoanalysis. The study aims to investigate the impact of the sculptor as a husband on his wife, Galatea. In addition, the impact of working as a sculptor on the sculptor's behaviours and preferences. The study found that the sculptor has an obsession, mother complex, jealousy, sadism, and criminal character, which affected Galatea's behaviour for having a phobia, narcissism, masochism, and suicidal character. The study also showed the suffering of Galatea and the violence practised against her by the sculptor, who has the power within the marital relationship. Moreover, the sculptor exerts his power over Galatea to restrict her freedom and to isolate her from society which leads her to flee in search of a new life. In addition, the power of instincts and its impact has an influence on human relationships and decisions.

Keywords: The sculptor; Galatea; Sigmund Freud; Psychoanalysis; Short story.

1. Introduction

Myths are an integral part of the culture of ancient people. Myths tell stories of magical transformations of the gods and goddesses and their role in human life. It is also considered powerfully influential and rooted in Western consciousness. In ancient cultures, Foley & Coates (2022) asserted that the word "goddess" evokes images of Divine feminine energy. It refers to a feminine deity or a firm, alluring, charming woman. Additionally, it indicates that a woman has supreme attributes. Goddesses have existed for as long as there have been humans. It appears in mythologies and various religions, including Hinduism, Shinto, Graeco-Roman, and Celtic. Goddesses show us how to overcome obstacles, face our fears, embrace our bodies, and assert our independence. For example, Athena is a Greek mythology goddess of wisdom, innovation, and tact. She is responsible for politics, philosophy, owls, wisdom, and battle. The Romans cherished assimilating Greek religious practices into their own. Minerva, Athena's Roman counterpart, was less combative and more cerebral than her Greek counterpart. She was referred to as "the goddess of a thousand works" by the great Latin poet Ovid, who recognized her ability as a multitasker. In Mesopotamian and Jewish traditions, the goddess Lilith is known for infanticide, seduction, and standing up for herself. She is responsible for Demon's production and sexual satisfaction. Mighty Aphrodite is one of the most famous goddesses in the world. Artists and sculptors throughout time have never been tired of extolling her famous beauty and sexuality. She is the embodiment of the power of love. The ancient Greek philosopher Plato distinguishes between two aspects of Aphrodite, one which is responsible for the intellectual love of Urania and the other which is accountable for the physical passion of Pandemos. In his Hippolytus, the Greek playwright, Euripides talked about Aphrodite:

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“The power of Aphrodite is irresistible...

She moves through the air, she dwells in the

Sea-wave, she plants the seed and brings that

Love from which all of us on this earth are born.”(Matyszak, 2022, p. 54)

According to Lakra (2017), Freud asserted that a personal God is, psychologically speaking, nothing else than an elevated father. Psychoanalysis has made us aware of the close relationship between the father complex and religious belief. So, we understand that the demand for religion has its roots in the parental complex. According to Freud, God is an elevated being whose omnipotent and kind essence is nothing more than the magnified sublimations of father and mother.

In our current era, women must be worshipped and appreciated because they represent a source of love and passion in life and respecting women and their bodies is the duty of the men who protect them. Therefore, women are the basis for building an integrated, healthy society. Myths have inspired countless painters, sculptors, authors, and writers in their works. The Roman poet Ovid refers to the myth of the Sculptor Pygmalion and his marble Galatea. The central theme of Pygmalion’s myth is the creativity of the artist and his love for the art he creates. Many literary works have dealt with the myth of Pygmalion. Over different eras, civilizations, and cultures.

Among the literary works that dealt with the myth of Pygmalion is the short story *Galatea* by the American writer Madeline Miller. The short story *Galatea* was published as an e-book in 2013 and was printed in 2022. The main character, Galatea, narrates the short story in which she expresses the societal situation of a woman under a man’s authority that imposes its dominance over her in a society where a woman is born, brought up and treated under exceptional conditions as a statue to satisfy his needs. The writer takes her readers through an attractive narrative and an intense style. However, Galatea suffers because of the idealism of her husband, the sculptor, who represents perfection. Therefore, the study uses Sigmund Freud’s theory of psychoanalysis to analyze the two main characters, namely Galatea and the sculptor in Miller’s short story.

1.1. Psychoanalysis Theory

Sigmund Freud (1856-1939) was an Austrian neurologist who created a clinical method to evaluate and treat his patients. Freud described the structure of the mind as composed of the conscious, the unconscious, and the preconscious. The conscious is our awareness, the unconscious is the store of our thoughts and events, and the preconscious can retrieve our ideas into our attention. In addition, the unconscious holds the motivating drives that govern our behaviour, directing us towards choices that promise to satisfy our basic needs.

Nevertheless, simultaneously, the unconscious contains a contrasting drives, life and death drives. Freud asserted that “these contrasting forces is the psychological conflict that underlies human suffering” (Collin et al., 2012, p. 97). The unconscious can communicate with the conscious through our preferences and symbols that we tend to create. Freud proposes a new controlling structure in his later works—the id, ego, and superego. The id obeys our pleasure principle. The id wants to fulfil our wishes now. The ego governs the id and tries to find a reasonable way to achieve the id’s wishes. Furthermore, the superego governs the ego. The superego holds the morals of our parents and society. The superego is a judging force that negotiates with the ego. Therefore, the ego is the mediator between the id demand and the superego demand to reach a state of balance. According to Freud’s theory, a defence mechanism is a set of unconscious processes which the mind employs to settle two opposing forces. Anna Freud talked extensively about it and concentrated on these mechanisms.

For example, when a person sees another person who plays football, the id will demand to snatch the ball from the player, but the superego will order to leave the ball. Therefore, the ego will order to buy a new ball as a reasonable solution. Hence, the interactions between these three elements explain the mental activity of the human mind. Freud categorized dreams into three categories when interpreting them. Dreams that make sense and are understandable, but have nothing startling about them. They fall under the first group. The second category has a connection to themselves and has clarity of comprehension and amazement, yet they are confusing. The third category, which may seem senseless, deals with dreams devoid of logic or sense. Only when we link the second and the third categories; these dreams become meaningful, and the riddles vanish once the original ideas that gave rise to them are replaced (Freud, 2018). In his analysis, he enters into the dark psychological depth. He is also known as the father of psychoanalysis. Freud analyzed

many literary texts and considered that literary texts are like dreams, which result from the unconscious activity. Moreover, his criticism is also very harsh and sharp, whereby the reader by remains nervous, terrified and amazed.

Objectives of the Study

The study aims to investigate the following objectives:

- The husband's impact, namely, the sculptor, on his wife, namely, Galatea.
- The impact of working in sculpting on the sculptor's behaviours and preferences.

Questions of the Study

To achieve the objectives of the study, the researcher attempts to answer the following questions:

- What is the impact of the sculptor, as a husband, on his wife, Galatea?
- How does the sculpting work impact the sculptor's behaviours and preferences?

Significance of the Study

Through analyzing the two main characters in Madeline Miller's short story *Galatea* and applying Sigmund Freud's theory of psychoanalysis, the study sheds light on the importance of the sculptor's impact on his wife, Galatea, and the impact of sculpting work on the husband's preferences and behaviours.

1.2. Analysis of the Sculptor's Character

The talented sculptor chooses his wife. Her name is Galatea, whom he sculpted to satisfy his sexual desires. It is to complete his human nature as a man who needs a woman. His hatred for the women of society makes him choose the characteristics of his wife. Galatea is virgin and innocent. The sculptor needs love, care, and the desire to be a father. It is a natural desire for the human generation to complete the presence on earth. He puts his wife under surveillance at home because she is his private property. As a result, no one should approach or look at her beauty. Her seductive qualities also cause him to idolize her. He isolates her from the outside world so she cannot communicate with anyone. It leads her to remain innocent and pure. Her communication with people will spoil her purity, which he adores. Therefore, he takes total control and substantial restriction over her. Moreover, his obsession with beauty and perfection, which stems from his love for art, makes her a perfect woman which is the obsessional rituals for worshipping the mother "the goddess". It is how he deals with his wife and art. Also, his work as a sculptor indicates the strength of his sense of touch.

The characteristics of his sensations make him sensitive. His desire and obsession with beauty and perfection stem from the inferiority he suffers from in his character, which he tries to find in his art. He cannot create the qualities of perfection in himself, so he imposes them on his daughter Paphos and his wife, Galatea. He suffers from pain because of this obsession, and he transforms his despair into creativity in his art. The sculptor creates his ideal woman through repressed desires that drive him to wish her to enjoy her body. It is to satisfy his sexual instincts, which makes him comfortable. The repressed lust in the unconscious is transformed into action.

Also, his work in sculpting requires strength and patience—a solid psyche to bear the hardships of work. The sculptor meditates and contemplates but is unsatisfied because he wants the maximum. This maximalism is an expression of a sadistic desire. It is the addiction of torment and pain to obtain the perfection that he seeks. He takes pleasure and asks for more.

The sculptor's ego controls this action to fill the deficiency. Suddenly, everyone in the town wants the sculptor to make statues for them. It fills his egotistical desires as a sculptor as well as his talent, pride in himself, and arrogance in his profession makes him exalts himself above people, "those people are not worthy of the goddess' gift" (Miller, 2022, p. 11). According to Lakra (2017), Freud asserted that religion serves as a vehicle for the sublimation of obsessive-compulsive disorder. As a result, religion is a universal obsessional neurosis. Therefore, it is the mother complex in the form of religion and worshipping.

A person gets his value from people. Furthermore, those people represent society. As a result, society constructs one's ideas. In addition, the unconscious will store his value about himself as a talented person. He transforms the feelings of attention and cares he needs into a massive energy of love. This energy represented itself by showering his wife with gifts and jewellery as he told her after she woke up. Moreover, he venerates and worships her and dresses her in silks.

Also, her striking beauty satisfies his sense of sight. A man's sense of sight is the engine of his sexual instincts, which resides in the unconscious. The more he looks at her beauty, the more impulses are aroused. Therefore, beauty brings comfort. "People began to talk about the sculptor's wife, and how strange she was, and how such beauty comes only from the gods" (Miller, 2022, p. 11). Her qualities fully match his desires. He is the one who made her as he wanted. Therefore, she is the most beautiful and perfect woman; it is divine beauty. He shows his transcendence by describing women as "sluts, I would not have them" who, in his view, does not suit the superego desires. His inferior view of women stems from his experiences in life. These experiences and memories are rooted in his unconscious mind. Moreover, he reverses his notion into a higher one so that no woman can satisfy him except the one who represents perfection, which is Galatea.

The sense of masculinity, control and power makes him not accept that he became rich because of his wife. Galatea mentions that "he is rich because of me" (Miller, 2022, p. 10). Acknowledging this increases his sense of inferiority as a man and reinforces the idea of a woman's ability above a man's ability. Where his sense of transcendence and exaltation continues, his wealth is a gift from the goddess and because of him. Therefore, he uses denial as a defence mechanism. His masculinity also prompts him to recall that he creates every wealth he enjoys. The sculptor's work is filled with pain and suffering that please him.

Nevertheless, he knows it is only one life. Through his infatuation with his wife, the sculptor enters a supposed state of delusion. Fear is one of the causes of delusion. Also, divine beauty creates a state of opposition with earthly beauty, which completes his work to the fullest. To satisfy his sadistic desires, the pleasure that comes from pain most meets his art. Mental and physical suffering arouses his pleasure. However, on the other hand, it ends this pleasure. As a result, the pain and agony he suffers need action, and he creates his masterpiece of art. His torment ranges from the psychological conflict he experiences. There is a struggle between two forces: the first is conscious and the second is repressed. In a state of awareness, his attention is distracted. Moreover, he remains attached to feelings and cannot rationalize. The resistance is lessened when the repressed emotions he was trying to eliminate come to consciousness. The wishes and hopes he possesses appear in the dream in the way of liberation. Therefore, it presents its natural opposites. A man who dives into the depths can reach the highest peak of morality. Moreover, no temptation can get him. His loss of love and emotional appreciation for the sexual relationship drives him to commit violence. It is to satisfy his conflicting desires. He wondered at the marks in which he left on her body. The "red" colour around her neck and the "purple" colour on her arms and chest, where he gripped her (Miller, 2022, p. 33). The red is passion, love, infatuation, and eagerness. Also, the red is anger, violence, and jealousy. The purple represents this contradiction in the sculptor's experience towards his beloved, Galatea. In addition, the unconscious remembers the mother through arms and chest. The mother is also the superego, representing the goddess, the supreme authority. Therefore, it is related to the mother complex. His art shows the ability to find and create love life, beauty, and immortality. Therefore, it matches his human nature, the fear of death.

In the childhood stage, the child needs his mother. The mother is the supporter of her child with all love and tenderness. After that, the child grows up and becomes a man. As a result, a man needs a woman who loves him and, at the same time, is an obedient wife. In his *Discrimination Between Genders & Male Impotence*, Freud asserted that if a man were his mother's indisputable beloved, he would carry this triumphant emotion and self-assurance throughout his life, which infrequently results in genuine achievement. As a result, he was familiar with the unparalleled power of the early affective bonds between human beings. In the dedication of his poem about Faust, he praised them. By apostrophizing his beloved, he described the strongest urge of love he had ever felt as a mature man.

The sculptor loves his wife, and his keenness to provide her with comfort confirms his deep love. He is the one who gave everything and wanted Galatea's feelings of love. Nevertheless, Galatea respects him. His eagerness when he sees her expresses the depth of his love as indicated by Freud (2018, p.34) "Love which costs nothing". He also praised her beauty and femininity to the highest level. Moreover, he is so jealous that he wants Galatea as his own without a rival. Freud in his *Discrimination Between Genders & Male Impotence* asserted that a tendency towards virginity is "the condition of a woman being sexually untouched,". He continues "The demand that the girl shall bring with her into marriage with one man no memory of sexual relations with another is after all nothing but a logical consequence of the exclusive right of possession over a woman," (2022, p.69). Dreams usually contain events and details taken from mythical stories. Nevertheless, the sculptor hopes to fulfil his ideal. "if this is a dream, let me still sleep" (Miller, 2022, p. 15). In his *Obstacles to Psychoanalytic Progress & Specific Neural Pathways for Some Situations & Lectures on Psychology*, Freud asserted that "The individual takes refuge in his satisfying world of fancy" (2022, p. 133). Sometimes, a woman may be neglected or rejected by a man, but she becomes vital to a man when another man competes with him. What is more, it relates to his experience of jealousy and anger that he felt in the situation of the tutor. The sculptor sent the tutor away because of a gaze towards his beloved. In this condition of jealousy, Galatea acquires her full value. The sculptor's duty towards his wife as a husband and a caretaker does not satisfy him. Therefore, the sculptor goes beyond it to the level

of a representative of a whole family. Sorrow, pain, weariness, and constant torment him. The sculptor knows that Galatea flatters him because she wants to see her daughter, Paphos. His endless pain comes from love which is a sexual love. Galatea says she is a stone, but she also mentions that she comes out of her stony nature during the sexual relationship with her husband. And since she represents perfection, it justifies the sculptor's eagerness. Moreover, the evidence is that the sculptor remains at home; he always stays with his wife, guarding and watching her satisfy his sexual instincts. He's crazy about her.

1.3. Analysis of Galatea's Character

Galatea recounts the events and states that everyone's worry about her satisfies her ego by describing it as a "sweet" feeling. When people worry about another person, they feel love and harmony towards him. Galatea lives in a room and she has a nurse who takes care of her. Also, her doctor visits her regularly. The nurse asks Galatea to rest because of her paleness; rest helps her to restore her colour. Galatea tells the nurse, "I'm always this colour, because I used to be made of stone" (Miller, 2022, p. 1). The stone indicates hardness, as it is an inanimate thing. So, it means that Galatea rejects her human nature as a woman. Moreover, this shows that she has a phobia of human skin generally and women's skin precisely. Just as the stone does not have feelings, then it is cold. Moreover, it leads us to the fact that she lacks the love and passion that fuels her feelings because the stone possesses the characteristic of stillness and constancy—the reversal into the opposite. The nature of her husband's work as a sculpture indicates its influence on her unconscious, leading her to believe she is a stone. Galatea emphasizes her stony nature and, therefore, her inner core needs an external stimulus to change and move it. "That's the stone, it can't get warm without sun. Haven't you ever touched a statue?" (Miller, 2022, p. 2). The sun is joy, happiness, and life. It is also a symbol of man.

What is more, this indicates Galatea's need for the sun. Nevertheless, this leads to the fact that persistence is equivalent to the difficulties that Galatea faces. Then the window does not help her because it is too high from the bed and too small to allow her to breathe air through. The window indicates the outside world, as she is locked in her room. Then the bed represents the marital bed; it is a private place as she always lies in it. Moreover, this leads us to the fact that marriage is a place of confinement for her. Furthermore, the air represents freshness and freedom. Galatea is deprived of liberty. Moreover, she is under constant supervision by the nurse and the doctor. Then her husband will lavish the doctor with golden coins, and everyone will be happy except her. It means that the people around her find their happiness with money, but she has no pleasure because money does not make her happy. As a result, it leads us to the fact that she needs more freedom, love, and affection. What is more, it reminds us of the sun that she needs to make her warm. Then the room represents the female organ because it "smelled sweet and sour at once" (Miller, 2022, p.4). It is conclusive evidence that she is tired, psychologically stressed, and needs her husband. Galatea mentions, "Love the scent of the narcissus" (Miller, 2022, p.6). Galatea loves her reflection. Erikson (2022) asserted that Narcissus, a figure from Greek mythology, gives rise to the personality condition known as narcissism. This young man, renowned for his beauty, was the son of Cephissus, a river god. Narcissus was so stunningly attractive that he would make anyone fall in love at first sight. Unfortunately, he was destined to fall in love with his reflection after rejecting everyone, including the young girl Echo. He is eventually transformed into a white and yellow flower. The Narcissus genus of flowers includes the daffodil. A grandiose sense of self is one of a narcissist's primary traits. Talk exclusively about oneself. Quick to evaluate and criticize others, yet extremely sensitive to criticism. Self-promotion that never stops and a sense of entitlement to the best of everything. The worshipping makes her a goddess.

Galatea mentions that her husband visited her, "Ah, my beauty is asleep", and then "he pressed his lips into mine. 'Live,' 'Oh live, my life, my love life, live.'" (Miller, 2022, p. 14-15). It indicates his love for her and his joy that she is as warm as the sun that passed over her and gave her life. Then she had to wake up from her sleep. Galatea told her husband, "My love, I miss you" (Miller, 2022, p. 16). All the love, eagerness, sympathy, compassion, and care towards his beloved; stems from his love for satisfaction. It is related to the unconscious, the sculptor's passion for the body and the need for the mother's breast and to possess the mother by taking the father's place. He treats her in a way by giving her the highest value, but when it comes to satisfying his sexual desires, his unconscious impulses drive him to act violently towards her. His harsh treatment prompted her to flee from him and put her in a state of stress of mental and physical fatigue. Galatea is isolated and forced to lie in her bed due to her debilitating powers and drink tea in the presence of her doctor. This tea is like a medicine given to her to numb and relieve her powers. Tea is a drink that denotes meeting and companionship, but she drinks it unwillingly and under supervision. Nonetheless, her husband's treatment and isolation from the world made her hate meetings and events. Also, her doctor's fear that she might cause herself harm indicates that she is diverting the motives of destruction into the unconscious by escaping and harming herself. It is to free herself from the sexual violence committed against her. This violence, stored from consciousness to the unconscious through repression, manifests itself in actions that appear to the surface in the event of pressure so that she finds the only way is to escape, although she loves him. Also, the carving of a statue of a ten-year-old girl like their daughter, Paphos, indicates that he will treat their daughter as he treats her. Moreover, the fact that he blames Galatea for her

escape suggests his lack of guilt. Therefore, he must ask himself why Galatea fled. She escaped because of his treatment, the demand for beauty and perfection that wears her down. The sculptor's needs come from his lack of this beauty and perfection. Moreover, the sculptor's cruel treatment means he does not respect Galatea's body, which is his pleasure to satisfy his repressed desires. As an obedient wife, Galatea could not say no to him in response to his requests because of the way she was sculpted and raised to perfection.

Galatea feels a sense of guilt and gives him a promise that "I will never run again, I swear on my life." (Miller, 2022, p. 21). Freud asserted in his *Sexual Abuse & Innately Perverse Disposition*, that masochism results from sadism which has been applied to oneself by regressing from an object to the ego. It must be assumed that instinct with a passive objective exists, especially in women. Nevertheless, masochism is more than just being passive. It also possesses the traits of discomfort, a perplexing companion to the fulfilment of an instinct. The influence of the sense of guilt that participates in the act of repression seems to be responsible for the change of sadism into masochism (2022). Moreover, Galatea cannot complain about her husband because Galatea is trained in a way to listen and obey his instructions. The unconscious is taught in a certain way to follow a method that results in satisfaction with actions and reactions.

The sculptor emphasizes his perfectionism by asking his wife, Galatea, about the marks on her belly due to her pregnancy with Paphos ten years ago. He tells her that he would chisel it if she were a statue. Galatea is taught to be perfect. She apologizes and tells him that it is a natural result of pregnancy. He greatly pressures her. Nevertheless, his art is the most beautiful, complete, the maximum, the only, the unique, and then what? This art tortures her. Galatea's pride is presented by boasting about her beauty and self-confidence. It satisfies her ego: "Everyone looked at me, because I was the most beautiful woman in the town." (Miller, 2022, p. 28). According to Freud, it is the projected jealousy maintained in the face of continual temptation. Because of this, Galatea, and her daughter, Paphos, are banned from walking in the city. Moreover, "Paphos was given a governess instead of a tutor, and her tablets were taken away." (Miller, 2022, p. 28). The sculptor is angry because feelings of jealousy stimulate his anger, initially fear towards his wife and daughter. What is more, fear originates in fear of competition with other men.

He is afraid of losing her and being alone. Also, this fear was caused by his working hard, nurturing, and sculpting. To keep his wife safe and exclusive for him, he must keep her away from people's eyes because everyone notices them "A woman and a girl, pale as milk" (Miller, 2022, p.34). The confinement of Galatia and Paphos is a persecution of women's and children's rights. Also, the sculptor's lack of trust in society impacts his relationship with his family, which makes it difficult for him to build a balanced and healthy relationship. As a result of the sculptor's cruelty and torture, it makes Galatea feel detached from herself and think that she is a stone. To build a healthy relationship with oneself and a partner, King (2023) asserted that a person deserves to be seen, heard, understood, and accepted for who he truly is in a relationship. Furthermore, he added, "Emotional intelligence can serve as a reliable toolkit, not only in making wise decisions with a relationship but in life too" (p. 122).

Galatea's maternal instinct appears in her talk about Paphos's education, "She needs a tutor." (Miller, 2022, p. 31). However, the husband gets angry and refuses to reconsider the educational matter because jealousy kills him. The impulses clash in the husband's id with the superego, between his jealousy over his wife and his daughter's education. The unconscious wins the battle and reflects the sculptor's decision and action. The instinct produces impulse and originates the behaviour.

Galatea's talk about her husband and her fear of him stems from her knowledge of his personality as a man because of the violence he commits against her. It also confirms that he has criminal impulses that could lead to the act of murder. The criminal impulses of the sculptor's id are equivalent to motives in pursuing perfection, which the superego demands. Freud analyzed Dostoevsky as a criminal in his *Essays on Literature & Contemporary Peevishness & Supernatural & Tables of the Law*. Freud also asserted that two characteristics are necessary for a criminal: unbridled egoism and a powerful desire to cause harm. The absence of love and a lack of an emotional appreciation for (human) objects are characteristics shared by both and a prerequisite for their expression (2022). Therefore, the sculptor uses sublimation in his art. The sublimation mechanism, as a defence, converts the higher instinct power into energy. Furthermore, one must not forget the sculptor's need for love and compassion and his demands from his wife.

Galatea's loss of her second child at the beginning of her pregnancy reinforced her unconscious motives although, for a whole year, she lay in bed. Furthermore, under the supervision of a doctor and a nurse, she fled again to free herself once and for all. Moreover, Galatea has little money. This fact reminds us of the jewellery and gifts the husband supposedly brought to Galatea while she was asleep. Therefore, it means that he lied to her. Hence, it is the case of men who promise women many things before marriage. A man can make a woman live in a dream. After marriage, the woman wakes up to the reality of the man with nothing but his sexual instincts and the love of possession and control. Therefore, Galatea's feelings are suppressed and hardened like a stone. A stone is unbreakable and cannot give life, like the birth

of a child. So, she has nothing to lose. Therefore, Galatea decides to flee in a heated battle with her husband. Galatea uses rationalization as a defence mechanism to justify the reason behind her escaping.

He follows her to the sea. He practices violence against her, drowns her, and ends her life to save himself. In case of danger, the power of instinct appears, and every human instinctively will try to save himself. Therefore, the action that results from the unconscious is instinctive. Moreover, we must remember that he pulled her to him to avoid losing her. Therefore, the origins of his emotions are that she stays with him or dies. Therefore, the possessive instinct drives him to commit a crime. The drowning of Galatea in the sea is only an example of the suffering of a woman subjected to violence. In addition, woman's torture is under the authority of a domineering man.

2. Conclusion

The American author Madeline Miller presents the myth of Pygmalion in her short story *Galatea*. The main character, Galatea, narrates the short story. Galatea represents a woman's life under the authority of her domineering husband. The sculptor is obsessed with perfection and beauty. The sculptor also has sadistic actions because of his work. His love and worship for his wife stems from the need to care for and to glorify the mother. It is the mother complex. Therefore, it impacted Galatea to behave as a narcissist. Galatea loved her husband and put up with him. She was patient with him for many years. Therefore, Galatea became a masochistic character. In addition, the sculptor's extreme jealousy towards his wife leads him to isolate his wife and daughter from society. Therefore, it affects his daughter's education and his wife's freedom. Moreover, how the sculptor treated Galatea led her to have a skin phobia and to refuse her femininity by claiming her stony nature. The sculptor performs sexual violence against his wife to satisfy his sexual desires. As a result, it prompts Galatea to run away from home. Galatea is placed under the care of a doctor and a nurse for one year. However, with frequent visits from her husband, she becomes pregnant with her second child. As a result of Galatea's ill condition, she lost her child at the beginning of her pregnancy. Therefore, Galatea was forced to flee again to free herself. However, the sculptor pursues her. Finally, in a battle at sea, the sculptor commits his crime, drowns Galatea, and ends her life to save himself.

Compliance with ethical standards

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