

A PSYCHOANALYTICAL AND NARRATOLOGICAL ANALYSIS OF MARY FITCHETT
JOHNSON'S SONNET "THE WIDOW'S REMARRIAGE"

*Mary Fitchett Johnson'ın "Dulun Yeniden Evlenmesi" Başlıklı Sonesinin Psikoanalitik ve Anlatıbilimsel
Analizi*



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Abstract

This paper aims to examine the sonnet of the English Romantic writer, Mary Fitchett Johnson's "The Widow's Remarriage" within the framework of psychoanalysis and narratology. Published in 1810, the sonnet narrates the poignant story of a widow who must remarry. Remaining entirely faithful to her deceased husband, the grieving woman accepts the marriage proposal solely for the sake of her child and reveals her agony during the wedding to the eyes of the invited guests. This study analyses the emotional suffering and psychology of this character from the viewpoint of the narrator that is presented as one of the guests at the wedding. It employs narratology to examine the function of the narrator within the textual realm and makes use of the theory of neurosis suggested by Karen Horney to provide a detailed analysis of the protagonist. The study suggests that the female character experiences intricate situation neuroses and adopts unique attitudes towards each one to overcome her pain and manage her emotional state.

Keywords: feminine psychology, narratology, Romantic era, Mary Fitchett Johnson

Öz

Bu makale, İngiliz Romantik yazarı Mary Fitchett Johnson'ın "Dulun Yeniden Evlenmesi" başlıklı sonesini psikanaliz ve anlatıbilim çerçevesinde incelemeyi amaçlamaktadır. 1810'da yayınlanan sone, yeniden evlenmek zorunda kalan dul bir kadının acıklı hikâyesini anlatmaktadır. Vefat eden kocasına hâlâ sadık olan matemli kadın, sadece çocuğu için evlenme teklifini kabul eder ve acısını düğün sırasında davetlilere açığa vurur. Bu çalışma, düğünün konuklarından biri olarak sunulan anlatıcının bakış açısından bu karakterin duygusal acısını ve psikolojisini analiz etmektedir. Çalışma, anlatıcının metinsel düzlemdeki işlevini incelemek için anlatıbilimi kullanmakta ve baş karakterin ayrıntılı bir analizini sunmak için Karen Horney tarafından ileri sürülen nevroz psikoloji teorisinden yararlanmaktadır. Çalışma, kadın karakterin iç içe geçmiş birden çok durum nevrozu yaşadığını, acısının üstesinden gelebilmek ve duygusal durumunu yönetebilmek için her birine karşı benzersiz tutumlar benimsediğini öne sürmektedir.

Anahtar Kelimeler: anlatıbilim, kadın psikolojisi, Mary Fitchett Johnson, romantik dönem

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1. Neuroses and Anxiety

Even though neurosis is for the most part culturally constructed, the experience and form of neurosis and the underlying reasons for the formation of these neuroses change in accordance with each subject, even with the sex, gender and social class of the subject. Karen Horney principally elucidates neurosis as an individual experience generated by cultural conditions, and determines the crucial difference between the neurotic and healthy subject as the great disparity in reactions. Manifesting itself as an abnormal pattern of behaviour in individuals, neurosis displays two essential characteristics for every subject: "a certain rigidity in reaction and a discrepancy between potentialities and accomplishments" (Horney, 2007, p. 22). This strict inflexibility in attitude and the recurring failure despite the presence of fair conditions and possibilities for success serve as the indicators of neuroses while the subject is impelled to have anxieties and form defenses against these neuroses. Foregrounding the concept of neurosis in these two essentially common characteristics, Horney explains "if the factors of fear and defense are essential in neuroses, why not call the institutionalized defenses against fear the evidence of "cultural" neuroses?" (Horney, 2007, p. 24). She hence underlines the significance of cultural factors in the formation of individual neurosis, unlike Freud, who associates it with repressed sexual desires, and Adler, who links it to the presence of feelings of superiority and the inferiority complex, tackling it rather as a social issue. To be more exact, Horney clarifies neurosis "a psychic disturbance brought about by fears and defenses against these fears, and by attempts to find compromise solutions for conflicting tendencies" (Horney, 2007, p. 28-29).

Horney divides neurosis neatly into two fundamental categories as situation neurosis and character neurosis. The former refers to an external situation that induces an internal dilemma and an external conflict particularly due to "a momentary lack of adaptation to a given difficult situation" (Horney, 2007, p. 30) whereas the latter signifies the presence of distorted personality and character traits that turn out to be "the result of an insidious, chronic process, starting as a rule in childhood and involving greater and lesser parts of the personality in a greater or lesser intensity" (Horney, 2007, p. 30-31). In this respect, character neurosis primarily prevails interpersonal relationships as situation neurosis is related to the presence of a conflicting situation in the external world. At times, a situation neurosis might trigger the latent character neurosis which has remained concealed thus far. At the core of all neuroses is inhibitions, anxiety which proves to be subjective in comparison to fear that remains objective and transparent, and hostility. This anxiety manifests itself as the simple anxiety in situation neuroses while it disguises itself as the basic anxiety in character neuroses. The basic anxiety interwoven with the basic hostility accordingly has its origin in the Oedipus complex and sibling rivalry for each neurotic subject. Horney identifies four main ways to cope with this basic anxiety as "affection, submissiveness, power, withdrawal" (Horney, 2007, p. 96) whereas she determines four strategies through which the simple anxiety might be managed as "rationalize it; deny it; narcotize it; avoid thoughts, feelings, impulses and situations which arouse it" (Horney, 2007, p. 48). The first strategy enables the subject to provide a reasonable excuse for the anxiety to prove it true. Therefore, "it consists of turning anxiety into a rational fear" (Horney, 2007, p. 48) while the second way is to escape anxiety through the act of denial and "excluding it from consciousness" (Horney, 2007, p. 49). In a way, the subject deliberately tries to overcome these feelings of anxiety through a conscious attempt of denial and repression. The third way is to numb the consciousness so that the subject might not be able to think of that thing and experience fits of anxiety and inhibitions, and this may be done through taking alcohol, and drugs, and via overworking and overeating. The fourth one is to avoid all sorts of things and situations that might arouse anxiety and inhibition in the subject so that s/he wholly rejects all these things and situations as well as occasions.

Horney explains the attitudes the neurotic subject adopts to manage interpersonal relationships as affection, submissiveness, withdrawal and power, and particularly stresses the significance of these principal ways in mitigating the basic anxiety. For the first attitude, Horney (2007) identifies "various possible means of getting affection as: bribery, an appeal to pity; an appeal to justice; and finally threats" (p. 139). The prime motive lying behind this neurotic need for affection is to receive full reassurance often due to the presence of an emotional dependence along with neurotic hypersensitivity. The neurotic subject is capable of doing anything just to satisfy the urge for affection deep within, such as presenting herself/himself as both helpless and suffering, extorting favours all the

time, expecting to be treated in the way s/he has treated the other, and, finally, uttering constant threats regarding possible suicide and an act of violence to the extent of murder. Accompanying this basic anxiety, the fear of disapproval and rejection bring about feelings of guilt that demonstrate themselves as self-recriminations, accusations, illness, ignorance, intellectualization, helplessness, trying to be perfect, and lastly, the feeling of being victimized. To be more concise, it might be said that neurotic character is of an extremely intricate nature and structure, being simultaneously constituted of many conflicting tendencies and that neurotic subject is the one who has an endless fight against his/herself.

Of the heaviest subjective experience, loss and the ensuing mourning might be regarded a type of situation neuroses correspondingly. Freud (1917) defines the act of mourning as "mourning is regularly the reaction to the loss of a loved person or to the loss of some abstraction which has taken the place of one, such as one's country, liberty and ideal, and so on" (p. 243), and particularly emphasizes that mourning is induced by the physical or discernible loss of an object of desire. This loss manifests itself as a conscious one and might accordingly be perceived at a conscious level. The emotional responses to the loss might turn out to be similar to the ways to cope with and manage the situation neurosis as denial, rationalization, avoidance and narcotizing. Against this background, the present study aims to analyse the female protagonist of Mary Fitchett Johnson's "The Widow's Remarriage" in terms of psychoanalytic literary criticism whereas it applies narratology to examine the function of the narrator. The study is thus chiefly based upon the teachings of Horney regarding neuroses and the ways to cope with the neurotic feelings of guilt and provides an analysis of the narrative agents within the textual realm.

2. Neurosis and Anxiety in "The Widow's Remarriage"

The English poet Mary Fitchett Johnson (1779-1863) might be regarded as one of the relatively obscure female writers of the Romantic era. She is known to have published only one volume of poetry entitled *Original Sonnets and Other Poems*¹ by Longman in 1810 with the suggestion and aid of her male friend. In her preface to the book, she reveals her hesitation and insecurity as a woman writer, stating that "they are the first attempt of a secluded, unknown and inexperienced female" (Johnson, 1810). Included in this collection, "The Widow's Remarriage" is the first of the three sonnets that revolve around a widowed protagonist while the other two sonnets narrate the tragic relationship between the widow and her only son that unfortunately passes away shortly afterward.

The Widow's Remarriage

"While her fond heart against the deed rebels,
 While to her buried lord her hopes ascend,
 Maternal love the widow's vows impels,
 To gain her only child one fostering friend.
 True to the memory of her former love,
 Rather a victim than a bride she seems;
 Her feigned and cheerless smiles deep sighs reprove;
 From her dim eye the tear unbidden streams;
 Sorrow conflicts with duty in her breast.
 The mournful privilege of grief destroyed,
 Too feelingly her glowing looks attest
 Esteem can never fill affection's void;
 And prove, that, in the heart which loved indeed,
 No second choice can to the first succeed"

(Feldman & Robinson, 1999, p. 140)

The narrative provides a poignant portrayal of a wedding ceremony of a widow in an elegiac tone, and the narrator of the story is accordingly posited as one of the guests that attend the event. The whole story is related from the viewpoint of this heterodiegetic focalizer-narrator, who observes the bride and her narrative situation from without, and gives the implied readers an account of what is happening in the diegetic universe through external focalization. In this respect, the readers identify with the focalized character via the focalizer-narrator, feeling pity and affection for her and for the sacrifices she is impelled to make for her only child despite her vows of loyalty to her late husband. As "the character is defined by everything that has to do with his function in the action, his identity, his personality, his history, his relationships with other characters" (Bal & Lewin, 1983, p. 243), it is of vital significance to provide relevant information about her. The identity of this focalized character² is revealed through three social gender roles in the textual realm: a grieving widow, a sacrificing mother, and a sorrowful bride. The focalized character is thus observed to be stricken with grief for her dead husband at the onset of the wedding. Still mourning for the deceased man and cherishing hopes to reunite with him, she remains to be at the initial stage of grief, the stage of denial, not wholly accepting the demise of her lord while never manifesting the urge to release the image or replace the lost object with another substitute. In this regard, she is represented to be already dead in terms of psyche, and through the wedding, she turns out to be bodily dead in a way, offering her body to a man she never has the chance to fall in love with. As she is enforced to instrumentalize this marriage, she accordingly instrumentalizes her body, being entangled within conflicting situations and conflicting tendencies: mourning for the lost husband, sacrificing for the sake of the child, and marrying the new husband.

The focalized character is represented to be victimized by the patriarchal society of the era she lives in. From the viewpoint of the heterodiegetic focalizer-narrator who is never involved in the incidents in the diegesis³, she marries another man just because she seems to be in financial distress and needs a "fostering friend" (line 4) for her child. In a way, as a woman devoid of financial sources and possibly a regular income, she sacrifices her body and life for the new man so that she will be able to take care of her only son.⁴ Hence, she is enforced into this marriage to a man she is unable to form an attachment to only because of her son at a conscious level and due to her self-sacrificing tendencies at an unconscious level. Each man thus takes a share of his own from the woman. The dead one castrates the psyche of the woman, the son steals her life and the new husband monopolizes her body. This proves to be the chief reason for the focalizer-narrator to identify with the widow and reveal affection and mercy for her to evoke a sense of pity in the readers. It might be suggested that the heterodiegetic focalizer-narrator is accordingly female although there is no textual evidence for the sex of the narrator; she turns out to be the spokeswoman for all those women abused by social norms and unfavourable life conditions.

The focalized protagonist simultaneously experiences simple anxiety and intricate situation neuroses while she makes use of various defense mechanisms against these. The first situation neurosis she suffers from is the physical loss of her spouse. Even though it is not clearly stated within the narrative how long it has been since the demise of "her buried lord" (line 2), she is portrayed to be still mourning, and this passive grief is aggravated into a pathological form of melancholia as she seems to attack herself and develops masochism, since she fails to withdraw her libido from the lost object. She never lets the dead husband, his image and the memories fade away even though she partially perceives the loss in her consciousness and resists it. She correspondingly uses the mechanism of denial to exclude the loss from her consciousness while cherishing hopes to reunite with him, at least in the afterlife, and comforting herself in the meantime. Therefore, it might be suggested that till the wedding ceremony, she pretends not to fall apart from her beloved as she keeps the image of the lost object of desire embedded within and tries to prolong the physical existence of the deceased man through wishful psychosis. This state additionally manifests itself in the form of an inner conflict characterized by the presence of simple anxiety, and with this remarriage, she is supposed to end the work of mourning and intrinsically deal with her grief since "the mournful privilege of grief destroyed" (line 10). As a newlywed woman, she has to confine her sorrow solely to her heart and experience it simply as grief in the form of an emotional state rather than the traditional expression of mourning within a cultural context. That is why "too feelingly her glowing looks attest" (line 11), as deep down she still feels grief, but she does not have the chance to mourn publicly due to the second

marriage. When the Romantic conventions of poetry and the perception of love and grief prevalent in that era are taken into consideration, the inflexible attitude the character adopts toward the introjected loss might be understood more clearly as "that nineteenth-century thought concerning grief was governed by the Romanticist belief that love should hold sway over all other human endeavours" (Edwins, 2001, p. 9). So, the focalized character does not display any signs that might be interpreted as that she finally detaches her libidinal energy and memory from the loss and is conventionally expected to "rarely make efforts to break bonds with the deceased" (Edwins, 2001, p. 9). Otherwise, she comes to show that her love proves to be respectively shallow and the relationship is not genuine as the experience of love is intimately related to the personality of the subject. This traditional notion of abiding love is prevalent in the Romantic era as the poem demonstrates.

The second situation neurosis and the associated anxiety the focalized protagonist confronts in the symbolic is her remarriage purely out of financial problems. Even though she is represented to be still clinging to the memory of her lost husband, she is compelled to surrender and tie the knot with the second man to be able to financially support her son since "maternal love the widow's vows impels" (line 3). She considers the marriage as a necessity, rather than pleasure or intense feelings of euphoria, and thus rationalizes this type of marriage through instrumentalizing it; explicating her inner motive as simply "to gain her only child one fostering friend" (line 4). Therefore, she becomes able to prevent the escalating conflict within herself (internal conflict) and survive the event (external conflict) no matter what, trying not to develop the delusion that she betrays her deceased husband and his living memory. She thus protects herself from possible attempts of suicide and sudden attacks of psychosis as well.

The focalized character correspondingly copes with the neurotic feelings of guilt invoked by these intricate situation neuroses and simple anxiety. Horney explicates these feelings as "not the cause but the result of the fear of disapproval" (2007, p. 236), and states that the neurotic feelings of guilt manifest themselves in various ways, such as "self-recriminations, accusations, illness, ignorance, intellectualization, helplessness, the feeling of being victimized and being perfect all the time" (Horney, 2007, p. 242-245). Within this context, the focalized protagonist fights against these multiple neuroses of situation and the feelings of guilt through the medium of helplessness and at times self-recriminations which indicate the presence of masochism. She perceives her condition as "rather a victim than a bride she seems" (line 6) and weeps silently since "her feigned and cheerless smiles deep sighs reprove" (line 7) while she meekly submits to her fate. The bodily gestures, facial mimics, dim eye and cheerless smiles with sighs reveal her agony and emotional suffering to the guests and to the eyes of the heterodiegetic focalizer-narrator in a way that it calls forth pity not only in the narrator but also in the implied and historical readers. In this regard, the focalized woman seems to believe that what she has to do is wrong even though she has all the justifiable reasons or excuses, and "by suffering the neurotic may present himself as a living reproach" (Horney, 2007, p. 255).

Due to the external conflicts and the ensuing neurotic dilemmas, the focalized character redirects the urges of aggression into herself and reveals these as masochistic attitudes. This moral masochism demonstrates itself in the form of remaining faithful to the image of the lost object (addiction), devoting her whole life to her only child (sacrifice), and deliberately refraining from taking earthly pleasure in any trifles (inhibition), even her wedding ceremony. Associating masochism with the cultural aspect of womanhood, Horney explains these masochistic tendencies as self-destructive urges that manifest themselves as "addiction, inhibition, self-sacrifice and submissiveness" (2017, p. 261). Hence, the widow desires death for an eventual reunion with the deceased lover and pretends to be dead in a way. This extreme form of addiction to the lost and the loss indicates the presence of inhibition in the woman that feels anxious about being involved in anything that is not directly related to the memory of the dead man. The adherence to the image of the husband is fuelled by the presence of extreme self-sacrifice for the only child and the recurring inhibitions. If only she had not had a child, she would have never thought of remarrying, particularly when the Romantic conventions of the literary era this poem was penned in are considered. The masochistic tendency evinces itself in the form of blind passive acceptance of everything, the marriage, and even the suffering itself even though the woman of that era is defined as a passive being.

The focalized character might be said to manage her interpersonal relationships by obtaining affection from the other and the explicit or implied readers in the form of pity. She exhibits and promotes herself as a poor victim and a helpless creature during the ceremony rather than the bride and attracts the attention of the others, particularly of the focalizer-narrator, who evokes sympathy for her through narrating her tragic story and providing a possible means of identification with her. So, it might be suggested that the focalized character accordingly displays the symptoms of basic anxiety intermingled with basic hostility associated with character neurosis. In this regard, the character turns herself into a victimized woman and an utterly miserable person so that she might protect herself from the harsh criticism and the gaze of the others due to remarrying and seeming to bury the dead man in the past. This naturally reveals the impact of cultural factors upon the individual experiences, since remarriage, besides the personal reasons and intrinsic motivators, might be conventionally viewed as the indicator of an unfaithful woman during the Romantic era, particularly by those who do not come to be familiar with her past and helplessness.

The heterodiegetic focalizer-narrator is accordingly portrayed to have a situation neurosis and simple anxiety due to witnessing the emotional agony of the focalized character, and manages this situation through rationalizing her urge to marry and her melancholy mood. This narrator as the narrating agent is not technically involved in the event taking place in the diegesis and recounted via the narrated, so she only acts as an external observer of the ceremony and the narrated object as the verbal indicators in the narrative, such as "seem, attest and feign" signify. She is thus considered a heterodiegetic focalizer-narrator regarding the status of the narrator, and who sees and who narrates turn out to be the same person within this context. The distinction between the homodiegetic and heterodiegetic narrator must be drawn to further clarify the point. Depending entirely on the presence and absence of the narrator as agent, "the narrator who is present in the story he tells is "homodiegetic"; the narrator who is absent (invisible) or who tells at a higher level a narrative from which he himself is absent is "heterodiegetic" (Bal & Lewin, 1983, p. 237). Apropos of focalization, it might be said that the heterodiegetic narrator adopts an external focalization strategy in the narrated, since "in the narrative with external focalization, characters also are focalized, but they are focalized from without. That means that the narrative's center of interest is a character (as it is with internal focalization), but his development is seen only from the outside" (Bal & Lewin, 1983, p. 241). In this regard, the principal female character in the narrative does not see, but is seen from without. As for the type of narrator, it might be classified as the third-person narrator owing to "the "third-person" narrator- absent, invisible as narrator- and the narrator who is visible ("first person") but who tells a story from which he is absent" (Bal & Lewin, 1983, p. 243). The grammatical pronouns in the narrative, such as she and her, reveal that there is a third-person narrator, which proves absent and invisible as the narrator. However, it should be highlighted that "no difference of level exists between the narrator who narrates in the third person (the absent narrator) and the narrator who tells in the first person a story from which he is absent" (Bal & Lewin, 1983, p. 243).

The story is told from the perspective of the heterodiegetic focalizer-narrator (the narrating subject) in a sonnet form, but her distance from the focalized character (the narrated object) marks a seeming separation between the experiencing agents involved in the story. The heterodiegetic narrator implies a hidden functional homodiegesis regarding the whole picture presented in the narrated. Therefore, it might be suggested that the implied author represents the readers with the subjective experience of the focalizer-narrator disguised as the focalized character who is exposed to a situation neurosis. The narrator, furthermore, suffers from a split of personality and thus perceives the events (and herself) from without through depersonalization and the state of dissociation. The defense against this neurosis and the simple anxiety demonstrates itself in the form of rationalization as the author accordingly writes about the internal reasons for the remarriage and the melancholy mood of the character so that the implied and historical readers might be able to perceive her inner world and turmoil and comply with the narrator as well as the female protagonist who simultaneously experience both internal and external conflicts. In a way, the author (historical and implied) produces a discourse on the semiotic realm about what the narrator narrates and about what the character is forced to repress in the symbolic so that the character and her everlasting grief are commemorated through this verse. The historical and implied author(s) mourn(s) for the lost character (subject) as she mourns for her lost self

as well as for her lost spouse (object) while the focalizer-narrator (subject) accordingly mourns for this focalized character (object).

Regarding the formal structure of the narrated, it might be suggested that the narrative is elegiac in terms of the tone the author adopts and the narrator speaks in. As a flourishing genre of the Romantic period, the elegy might be "conventionally understood as a poetry of mourning" but, "elegy undergoes a profound reevaluation by Romantic writers, many of whose greatest works address a profound sense of loss that is only occasionally associated with the death of another person" (Rovee, 2012 p. 1). So, considering the mood, the sonnet might be interpreted as elegiac as the narrator mourns for the character while the character mourns for the lost husband and the lost self. The historical author conveys this grief in an elegiac tone and with an elegiac expression in the semiotic and "the elegiac sonnet represents one of the most striking formal developments of early Romanticism" (Rovee, 2012, p. 2). Hence, the elegiac sonnet dealt with in this study verbalizes the sorrow and dejection of the focalized female character.

The present metatextual analysis and critical perusal of the sonnet might be explained as the verbal manifestation of the critical reader's response to and interaction with the narrative situation of the focalized character since "that is because, in one way or another, the character is readable, or shall we say "visible": the reader "sees" him. The reader sees him through the medium of an agent other than the character, an agent that sees and, seeing, causes to be seen" (Bal & Lewin, 1983, p. 244). As the reader of the narrated, the author of the present article analyses the neurosis and anxiety of the central character and the narrative functions of the narrator and the actual author through intellectualization. The author provides a theoretical and terminological analysis of what the focalized character suffers from, the focalizer-narrator sees and narrates, and the historical author writes, through psychoanalytic literary criticism and narratology. As the character suffers from multiple neuroses and the narration of the entire story requires multiple narrative agents, including the narrator and the author, this criticism entails multiple techniques of reading and interpretation, not only the textual but also the metatextual ones.

Concerning the Romantic conventions of the era the sonnet under consideration is produced in, it might be suggested that the focalized character functions as the second self or the fictional alter ego of the focalizer-narrator while the focalizer-narrator functions as the second self or the fictional alter ego of the author. In Romantic poetry, "the thoughts and experiences of the speaker or 'voice' in Romantic lyrics frequently correspond to those of the poets themselves" (Brodey & Malgaretti, 2002, p. 135). Therefore, it might be deduced that the focalized character observes herself from without, feeling disconnected from her body, and experiences dissociation and depersonalization. This might also be analysed as the symptom or indicator of the split of personality (dissociative identity disorder) the character is afflicted with. It might accordingly be interpreted as that the narrator assumes the voice of the female character with mute depression to give her thoughts an utterance, and thus, the person who speaks (voice) and the person who sees (focalization) turn out to be the same agent while the person who writes (author) and the person who experiences (character) might also refer to the same person.

Conclusion

In the sonnet "The Widow's Remarriage", the English Romantic poet Mary Fitchett Johnson deals with a character that suffers from neuroses along with the neurotic feelings of guilt; hence, the narrative becomes the linguistic evidence of the neurosis and anxiety she goes through. The author adopts an elegiac tone to verbalize the desperation and grief of the female character who copes with both external and internal conflicts. In this respect, the narrator of the event becomes the heterodiegetic focalizer-narrator in terms of not being introduced as one of the characters yet having the ability to hover above everything and the mind of the focalized character. She thus becomes aware of the agony the bride endures and comes to regard the whole event as a funeral rather than a wedding, having the function of both narrating (speaking) and focalizing (seeing) the diegesis. Implied and historical readers become able to gain an access to the (sub)consciousness of the victimized widow through the articulations and depictions of the narrator that provides a possible identification with the focalized character and a way of external focalization. The focalizer-narrator speaks up for the

focalized female protagonist and enables the implied and historical readers to understand and sympathize with her. As for the defense mechanism the heterodiegetic focalizer-narrator adopts against this neurosis, it might be suggested that she rationalizes the cause of this matrimony and of her deep sorrow. She accordingly makes the focalized character and her inner motives comprehensible to all the other guests in a way, and to the readers of the narrative in the first place. To conclude, the heterodiegetic focalizer-narrator is perceived to experience a neurosis while witnessing the neurosis of the focalized character whereas the author and the readers become exposed to another neurosis while writing and reading her tragic story, and each of them simultaneously adopts unique defense mechanisms against these neuroses.

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¹ The complete collection constitutes odes, sonnets and elegies as well as the miscellaneous pieces of poetry. At the beginning of the preface, she reveals her anxiety of authorship as a female writer as such: "At a period when almost every village produces its Poet, and almost every cottage its Sonneteer, I must too sensibly feel my inferiority in the scale of comparative merit not to dread, from an enlightened and unbiased public, a prohibition from the already full-stocked precincts of Parnassus" (Johnson, 1810).

² Character analysis is particularly significant for psychoanalytic criticism, as "character is the central element in a text, whose point of view orients the text. Either as a narrator or as a narrative construct, an attentive reader should not overlook the primacy of character. If a reader is more of an interest in the character than the narrative fiction or plot, psychoanalysis can provide them with useful terminologies so that they can explore the characters" (Çıraklı, 2017, p. vii).

³ The term diegesis is explained as "diegesis is limited to the series of events that form the story" (Bal & Lewin, 1983, p. 239).

⁴ Regarding the other two sonnets that focus upon a widowed woman that come subsequent to this sonnet, the sex of the child is interpreted as male.

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Çatışma Beyanı / Conflict Statement: Yazar bu çalışma ile ilgili taraf olabilecek herhangi bir kişi ya da finansal ilişkisinin bulunmadığını, herhangi bir çıkar çatışmasının olmadığını beyan etmiştir.

Etik Beyanı / Ethical Statement: Yazar bu makalede "Etik Kurul İzni"ne gerek olmadığını beyan etmiştir.

Destek ve Teşekkür / Support and Thanks: Yazar bu çalışmada herhangi bir kurum ya da kuruluştan destek alınmadığını beyan etmiştir.

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