


## The Representation of the Neurotic Mind in Mary Julia Young's Sonnet "Anxiety"

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### Abstract

18th-century poet and novelist Mary Julia Young was a prolific writer supporting herself by writing. She remained a biographically obscure literary figure, yet her remarkable life with the experience of anxiety drew attention through her poetic discourse and narrative. Hence, having earned her living from literature, Young had to stick to the demands of the era's literary fashions. Therefore, this paper investigates the clues and signs of the author's real experience and analyses Young's sonnet "Anxiety" in terms of the representation of the neurotic mind and anxiety. The paper categorizes the type of anxiety and the subjective experience of the poetic persona as mood and disorder. The study suggests that the implied author experiences neurosis as character neurosis whereas the historical author suffers from situational neurosis. The authorial persona is afflicted with basic anxiety as the implied author and with simple anxiety as the historical author and anxiety of authorship as a female writer. The conflict between the historical author's external dilemma and the implied author's internal dilemma leads to a profound inhibition against the very act of creating, and thus, the persona ends the poem at its peak of anxiety. Considering Young as a female writer who struggled against hardships in a literary world getting more commercial each day, the paper, using the terminology of Karen Horney and Julia Kristeva, argues that the anxious mood of the poet is represented through the discourse of the poetic persona, who not only reveals her anxiety and neurosis but also the problems of the poet herself.

**Keywords:** Karen Horney, Julia Kristeva, Mary Julia Young, neurosis, anxiety.

### Mary Julia Young'ın "Kaygı" Sonesinde Nevrotik Zihnin Temsili

#### Öz

18. yüzyıl şair ve roman yazarı Mary Julia Young yazarak geçimini sağlayan üretken yazarlarından biriydi. Yaşamı hakkında çok az şey bilinse de öznel nevroz deneyimini konu edinen şiirsel söylemi ve anlatısıyla dikkat çekmiştir. Edebiyattan geçimini kazanan Young dönemin edebi modasının taleplerine bağlı olmak zorunda kalmıştır. Bu nedenle bu çalışma, yazarın gerçek deneyiminin izlerini ve işaretlerini araştırmayı ve Young'ın sonesi "Kaygı" yı nevroitik zihnin ve kaygının temsili açısından analiz etmeyi amaçlamaktadır. Çalışma, öznel bir deneyim olarak kaygıyı duygudurum bozukluğu ve ruh hali olarak sınıflandırmaktadır.

Bu çalışma, tarihsel yazarın durum nevrozundan mustaripken örtük yazarın nevrozunu daha ziyade karakter nevrozu biçiminde deneyimlediğini ileri sürmektedir. Bu sebepten şair örtük yazar olarak temel kaygıdan ve tarihsel yazar olarak, kadın bir yazar olmanın yol açtığı yazarlık kaygısı da dâhil olmak üzere, basit kaygıdan mustarıptir. Tarihsel yazarın dış ikilemi ve örtük yazarın iç ikilemi arasındaki çatışma yaratma eylemi üzerinde derin bir ketlenmeye yol açar ve böylece karakter şiirini kaygının en üst seviyesinde sona erdirir. Edebi bir dünyada her geçen gün daha ticari hale gelen zorluklara karşı mücadele eden bir kadın yazar olarak Young göz önüne alındığında bu çalışma, Karen Horney ve Julia Kristeva'nın terminolojisini kullanarak, şairin endişeli ruh halinin şiirdeki karakterin sadece kendi kaygısını ve nevrozunu değil, aynı zamanda bir kadın yazar olarak şairin de yaşadığı problemleri gözler önüne seren söylemi aracılığıyla temsil edildiğini göstermektedir.

**Anahtar Kelimeler:** Karen Horney, Julia Kristeva, Mary Julia Young, nevroz, kaygı.

## INTRODUCTION

The 18th-century British literature witnessed the novel's hallmark as a genre and paved the way for literary professionalism. During this era, professional women writers strove for maintenance in an increasingly capitalist and patriarchal literary market that demanded a mass novel production. With the rise of trade publishing, women writers who wrote for a living were forced to produce works that the commercial publishers required and were wholly dependent upon their literary commodities to earn their living. Therefore, authors were struck between the fiction market's demands and the desire to self-actualize as an individual writer. This perennial dilemma at times manifested itself in the literary works of the authors. The present study analyses the sonnet of Mary Julia Young in terms of the representation of the neurotic mind of the authorial persona. It aims to indicate the symptoms of the neurosis using the terminology of Karen Horney and Julia Kristeva and to demonstrate the two representational levels governed by the experienced self and the agency of authorship. The former is referred to as the historical author, namely, the real author. Within this context, the significant difference between the real author and the implied author requires critical consideration as the "real author" refers to the historical author while the implied author refers to a "textual and fictional construct" (Rimmon-Kenan, 2002, pp. 90-91). It might be suggested that "the very history and the author as part of history were transformed into a fragmented and constructed entity" (Çıraklı, 2018, p. iv), yet the boundaries between the real and the fictional might remain opaque for women writers, especially when their neurotic characters' blurry visions are considered.

To provide a literary background of the era, it might be said that the long 18th century was the age that the middle class rose in number and in terms of power and, in line with it, the novel as a genre prevailed over the other types of fiction since "the new century threw aside the strange plots and ideas of heroic tragedy and turned to reasonable things" (Thornley & Roberts, 1986, p. 81). Therefore, the literature of the period represented the morality, perspective and the lives of the middle-class people or, in other words, the bourgeois as a whole "in an increasingly enlightened, commercial, and expansive Britain swayed by an emboldened parliament" (Schmidgen, 2014, p. 87). Referred to as the golden age of prose, this century is also regarded as the prominent phase of female literary professionalism that in fact dates back to the Restoration era in which women writers mostly produced non-fictional prosaic works, such as "almanacs and domestic manuals" (Turner, 1994, p. 26). Related to female authorship it might be stated that "most historians have linked its appearance with women's drama, largely due to the work of the Restoration playwright Aphra Behn" (Turner, 1994, p. 26). Even though female writers kept on penning plays in this era despite the fact that "as for drama, this is a particularly barren period" (Brodey & Malgaretti, 2002, p.102), they were forced to cling to the demands of the literary market of the period and produced novels since "no doubt because the novel form was in an embryonic state, and there were few if any rules for it, the range and variety in the 18th century is remarkable" (Cuddon, 1999, p. 565). For "the reading public was changing quite rapidly and the taste for reading was spreading" (Brodey & Malgaretti, 2002, p. 101), the number of female writers and the novels that depicted the concept of femininity, centring around a female protagonist, increased. The novels of the era provided a unique portrayal of the woman as a "special being" (Brunello & Borşan, 2015, p. 328), suggesting that "women were not inferior, just different" (Brunello & Borşan, 2015, p. 328). Hence, during the 18th century, unlike poetry, prose dominated the literature of the era and novel, with other

prosaic forms, such as essays and journalism, was considered as the most significant literary production for the reading public, the professional writers and the booksellers.

Apart from the emergence of novel as a new genre during this era, the industrial revolution correspondingly created a reformative impact upon the trade publishing and transformed the available system. With the arrival of the printing technology, many major advances were brought forward, which might be in general outlined as:

*The passage of modern copyright law; taxation of printed material; advances in domestic papermaking; the emergence of wholesale marketing, copy owning congers, and trade sales; the establishment of the modern library system; the appearance of large-scale printing firms; dramatically increased production by provincial presses; the institution of serialized publication and advertising lists in books and periodicals; and the accelerated growth of newspapers, journals, and magazines.* (Backscheider & Ingrassia, 2005, p. 356)

These and other innovations drastically changed the publishing industry in addition to the literary and publication modes and the position of authors. With the publishers dominating the whole industry, authors were simply regarded as the elements of the trade publishing so that they were seen as “merely products of market forces” (Backscheider & Ingrassia, 2005, p. 359). Thus, books were considered as solely objects of trade within this framework even though they were still extremely expensive for the lower-class people. The authors who were compelled to write for an income and for “a rising middle class hungry for knowledge and for literary representations of a changing social reality which was very much of their own making” (Brodey & Malgaretti, 2002, p. 101) had no other way but to follow the daily routine of the publishing market. Being one of many women “in a literary marketplace often hostile to female writers” (Lloyd, 2008, p. 18), Mary Julia Young was regarded as a representative of the literary professionalism that was under the yoke of a capitalist publishing system ruled by the ruthless publishers. Within this framework, the present study analyses the sonnet of Young in terms of the clash between the internal and external conflicts of the authorial persona using the related terminology of Horney and Kristeva. The study aims to reveal that Young was also one of many dependent professional female writers who were victimized and abused by the capitalist literary market of the period. She felt oppressed between her social and inner selves, between her need to live by pen and her neurotic ambition to self-actualize as a female writer, her desire to achieve superiority as a female individual and her expectation to reveal her inner potential as a woman writer, her submissive attitude towards the literary mode and conventions of the period and her withdrawal from the outward conflict, her choice of novel to earn an income and her use of sonnet form to express herself. The study suggests that all these dilemmas contribute to the neurosis of both implied and historical authors, giving a rise to a neurotic tendency in the historical author and aggravating the already neurotic character of the implied author.

### **1. Neurotic Character and Neurotic Tendencies**

The neurotic character or tendencies are explained by Freud in relation to the subject's repressed sexual drives and the theory of instincts in terms of resting on biological foundations whereas Adler provides the theoretical background of the concept within the framework of feelings of inferiority and the desire to be superior to the other. Horney (2017a) explicates neurosis as a kind of attitude or a style of life that equals to adverse life

conditions the subject is confronted against. In this respect, "the quintessence of neurosis is the problems arising from the conflict between the subject's own self and the other, and the ensuing crises" (Horney, 2017a, p. 10). Thus, Horney considers the neurotic character or tendency as a kind of natural outcome of the interpersonal relationships and the hardships this brings about within inner world of the subject, unlike Freud, who simply regards it as a biological problem (2016, p. 81). As for the distinction between the neurotic tendency and neurotic character, Horney underlines the fact that a neurotic tendency is completely different from a neurotic character; thus, the presence of a neurotic tendency does not suggest that the subject has a neurotic character as "the quintessence of the character is the total sum of the tendencies" (Horney, 2017a, p. 77). Therefore, neurotic tendencies are not sufficient to render one entirely neurotic. Furthermore, Horney (2017a) emphasizes that the neurotic anxiety as a whole is the consequence of the conflicting tendencies within a personality (p. 53).

Horney establishes a strong correlation between neurosis and culture, emphasizing that what is of vital significance is the relation of these cultural tendencies to the individual conflicts which constitute neurosis in the subject. Neurosis in fact develops from the feelings of estrangement, fear and the loss of self-confidence, which do not in themselves create a kind of neurosis in the subject but build the firm foundations of neurotic character. The feelings of helplessness toward the other and the outside world that is perceived as a potential danger and risk are bought forth by the compound of all these emotions. The second important aspect of the neurotic character is based on the presence of a group of factors that are described as the essential structure of neurotic conflicts which are inhibitions, needs and urges. The most profound impact of the cultural factors on the development of neurosis manifests itself in the image the subject attempts to maintain for herself/himself and the other. This image is basically determined by the fear of rejection and the desire for and the feelings of superiority. There are a number of ways to attain this image, such as in the form of affectation, submissiveness, integrity, rationalization, humility and self-control or willpower. Therefore, when all these things hitherto explained are taken into consideration, it is possible to state that Horney reinterprets the theories of Adler and Freud and provides a thorough analysis of the concept of neurosis demonstrating both cultural and biological aspects even though she stresses the fact that the definition of normal changes in accordance with the culture of each nation, even within the same culture and within different classes of the society over the course of time and in terms of the sex of the subject.

Horney (2007) underlines the fundamental difference between the neurotic and normal subject as the exaggerated reaction to the circumstances although she suggests that there is no clear-cut distinction between the neurotic and healthy subject (Horney (2017b, p. 136). Unlike the healthy subject, the neurotic one repeatedly fails to react in a normal way to the things. Thus, she explicates neurosis as "deviations from the normal pattern of behaviour" (Horney, 2007, p. 19) emphasizing that not every person who manifests deviations from this normal pattern should develop a kind of neurosis. Therefore, she provides two essential characteristics that are present in all neuroses without exception: "a certain rigidity in reaction and a discrepancy between potentialities and accomplishments" (Horney, 2007, p. 22). The rigidity in reaction reveals inflexibility that causes the neurotic subject to react abnormally in different situations so that the subject does not distinguish between what it is actually said or done and what s/he senses. As for the gap between the real potential and achievements of the neurotic, it might be said that the subject does not

lack in the ability or the necessary circumstances to accomplish something, yet what he achieves is out of proportion with his/her natural gifts. One of the reasons lying behind this self-imposed unwillingness to succeed more in life is the self-delusions the neurotic subject suffers from as “in all kinds of neuroses, the neurotic has grown weaker in terms of self-confidence which is replaced by the desire for superiority in imagination” (Horney, 2017b, p. 115). This state is called as the inhibition against self-actualization and Horney (2007) interprets it as “in other words, the neurotic has the impression that he stands in his own way” (p. 23). The dynamics of all neuroses that also lead to these two common characteristics are as a matter of fact “anxieties and the defenses built up against them” (Horney, 2007, p. 23). Therefore, Horney (2007) explains neuroses in the most general sense of the word as “why not call the institutionalized defenses against fear the evidence of “cultural” neuroses” (p. 24) and provides the definition of the concept as “a neurosis is a psychic disturbance brought about by fears and defenses against these fears, and by attempts to find compromise solutions for conflicting tendencies” (Horney, 2007, pp. 28-29).

Horney (2007) classifies two basic types of neurosis as situational neurosis and character neurosis, the latter of which is “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” (pp. 30-31). Situational neurosis in fact occurs as a result of an external situation that causes a kind of conflict, unlike the character neurosis which has always been present even before that conflicting situation. Referring to character neurosis, Horney (2007) explicates the common qualities of the state as “the inner insecurity, feelings of inferiority and adequacy, excessive dependence on the approval or affection of others, the incapacity to plan, definite inhibitions, either a compulsive need for sexual activities or inhibitions toward such activities” (pp. 35-39). Horney (2007) associates neurosis with the concept of anxiety, which she explains as “the dynamic center of neuroses” (p. 41). Comparing and contrasting anxiety with fear, “thereby indicating a kinship between the two” (2007, p. 41), Horney regards both as an emotional response to danger and states that both are accompanied by some common symptoms. However, there is a difference between the two as “fear is a reaction that is proportionate to the danger one has to face, whereas anxiety is a disproportionate reaction to danger, or even a reaction to imaginary danger” (Horney, 2007, p. 42). Fear is triggered by an actual threat whereas anxiety is caused by a perceived or, in other words, symbolic threat. Therefore, Horney (2007) suggests that “fear and anxiety are both proportionate reactions to danger, but in the case of fear the danger is transparent, objective one and in the case of anxiety it is hidden and subjective” (p. 44). In accordance with this, she identifies four principal ways to manage the simple anxiety as “rationalize it; deny it; narcotize it; avoid it” (Horney, 2007, p. 48). Anxiety creates a kind of inhibition in the neurotic subject who feels overwhelmed to do, feel or think of something and, through one of these ways, s/he attempts to soothe the mounting anxiety. Thus, anxiety is also closely related with the presence of inhibition which can be managed through hostility.

Horney (2007) identifies simple anxiety as situational neurosis whereas she associates character neurosis with basic anxiety which goes back to childhood or childhood experiences of the subject. Basic anxiety is determined by the presence of jealousy between siblings and parent(s) in the form of sibling rivalry and Oedipus complex. These experiences play a vital role in character formation of the child and lead to development of neurotic personality in adulthood. The hostility brought about by the recurrence of these events in childhood produces the basic anxiety which turns out to be “inseparably interwoven with a basic

hostility" (Horney, 2007, p. 89). In situation neuroses or simple anxiety, this kind of basic anxiety is absent, which refers to the fact that the subject is accepted as comparatively healthy or normal. Unlike the situation neurosis which "simply springs from the hardships worsened by the unfavourable circumstances and remains present until the conflict is perceived at the level of consciousness and is resolved" (Horney, 2017b, p. 136), basic anxiety has an adverse effect upon the neurotic subject in terms of perception of the self and the other. Horney (2007) categorizes the ways to deal with and struggle against the basic anxiety into four main groups; affection, withdrawal, power and submissiveness. The neurotic subject might make use of one or several of these ways at the same time in order to manage the present anxiety so that there might be a kind of conflict between these skills and the urges of the neurotic who, for example, simultaneously craves for affection and feels the need to withdraw into the inner world. In fact, all of us reveal the aforementioned tendencies without having an indicator of neurosis, yet what causes us to develop neurosis is the dominance of one or another of these tendencies to such an extent that we form a neurotic character even though a character neurosis might be intermingled with a situational neurosis, too, at times.

The neurotic subject might manage the anxiety and repressed hostility through clinging to a sublime form, in other words to art, and literature within this context. Therefore, the neurotic artist attempts to handle the present hypersensitivity through artistic production. Literary creation, in this respect, enables the neurotic author to "transpose affect into rhythms, signs, forms" (Kristeva, 1989, p. 22) and neurotic anxiety with the repressed hostility into a poetic form. Through this, the neurotic reader, both implied and historical one, also perceives the available neurosis via "the communicable imprints of an affective reality" (Kristeva, 1989, p. 22), thus managing the state of neurosis with the help of reading which functions as a therapeutic device. With the literary output, the neurotic artist satisfies the urge to receive affection, impress the other and obtain approval from the society from which the subject initially feels excluded. Horney explains this state of achieving self-actualization as the neurotic quest for power, prestige and possession, which supports the neurotic artists "in their struggle of self-actualization or resistance against oppressive ideology to obtain power, prestige and possession" that might mostly remain "not material but spiritual" (Altundiş, 2017, p. 27). As a matter of fact, to crave after affectation, to win respect and to have wealth are not neurotic in themselves, yet it should be kept in mind that this striving grows into a neurotic form or tendency if it springs from anxiety, feelings of superiority prompted by feelings of inferiority and weakness, instead of strength. This striving not only enables the neurotic subject to manage and fight against anxiety but also to transpose the repressed hostility into a socially acceptable form. Therefore, the subject becomes able to control both the present mood state and the perception of the other. Horney emphasizes that the neurotic quest for power is a striving against helplessness the subject feels and takes the form of the tendency to domineer the other while the struggle for prestige is in fact a striving against humiliation and the hostility it brings with takes the form of a tendency to humiliate the other. Furthermore, the tendency to deprive the other is accompanied by the neurotic quest for possession in which the intertwined hostility appears in the form of destitution for the other. Due to this vicious circle, the subject experiences a neurotic dilemma that brings about an internal conflict within so that the neurotic, for instance, is caught between the need for affection and the desire to domineer. As a whole, literature functions as a way through which the neurotic subject attempts to recreate a new

self for himself/herself and a soothing relation with the subject's own self and the other, and enables the neurotic to cope with the feelings of guilt peculiar to neurosis.

### 1. Analysis of the Narrative "Anxiety" by Mary Julia Young

Awakened by the radiant beams of morn,  
My drowsy soul shakes off oblivious sleep;  
Hope's gay delusive smiles the day adorn,  
And, charmed awhile, my eyes forget to weep:  
But, ah! how transient her enliv'ning power!  
Soon disappointment glooms the wished for hour,  
That sad and silent glides in tears away;  
Then trembling, chilled with agonizing woe,  
I long, yet dread the fatal cause to know, --  
The cause that makes my Damon thus delay!  
Flutt'ring Anxiety! terrific fears!  
Far from my bosom, halcyon peace, affright,  
Till he whose every word and look endears,  
That ruffled bosom soothes to calm delight.

(Feldman & Robinson, 1999, pp. 68-69)

The poetic persona commences the first line of the sonnet with a reference to the crack of the dawn which appears to be the starting point that gradually triggers the chronic neurotic attack. This awakening might refer to the symptomatic attack of the available neurotic tendency or character in addition to the usual physical rousing from the sleep. Therefore, it is considered as not only a physical awakening but also a kind of psychological awakening that causes the initial phase of a routine attack of neurosis. What is of significance in this line is that the poetic persona feels almost forced into an abrupt awakening instead of a deliberate and active act of arousal as the selection of the passive verb "awakened" (line 1) reveals. In other words, the persona seemingly arises not due to the intrinsic motivators but to external motivators, which might signify that she seeks refuge in the sleep to achieve at least a temporary recuperation.

With the early morning, the persona still sustains the therapeutic effect of sleep that enables the persona to remain relieved from the neurosis simply for a while and narcotizes her ever-present anxiety. Despite being under the calming influence of the "oblivious sleep" (line 2), the authorial persona is painfully aware of the fact that this "charmed awhile" (line 3) mood is to change over the course of the day and serenity is simply a delusion she experiences as usual. The psyche of the implied author is, therefore, still in the grips of calm repose, struggling in a way against the neurotic attack even though the seeming presence of hope for or euphoria about a better day or time solely remains a delusion just before the outburst of a depressive phase. As a neurotic character, the persona obviously suffers from delusions about both her inner reality including her selfhood and the external reality involving the day and times ahead. It is possible to suggest then that the neurosis of the authorial persona transfigures the perception of the self and the other. Moreover, the expectation of a mood reversal signifies the presence of anxiety and inhibition in addition to fear and suggests that the poetic persona as the implied author might suffer from character neurosis instead of a situation neurosis which is induced by a condition or for an apparent reason, at least on the textual realm. Hence, it might be considered as a form of basic anxiety



that goes back to childhood or past events instead of simple anxiety that is generated by a present state or conflict.

The persona resides within a numb comfort, managing the available chronic symptoms temporarily with the help of external factors, such as through the sun that shines on her, which in fact symbolizes the elated mood that is soon to be replaced by a depressive one and intense fits of crying. This might accordingly be taken as a sign of the present hypersensitivity of the implied author who is aggravated or soothed by any other elements or things both from within and without her inner self. Therefore, the authorial persona is keenly aware of the fact that this elevated mood is unlikely to last longer, which is consequently followed by a depressive fit, or in her words, "disappointment" (line 6). The use of the phrase "the wished for hour" (line 6) within this framework refers to the inability of the implied author to keep herself in a merry mood, as she is entrapped within a vicious circle of neurosis. What is of major significance in this line is that the persona suffers from anxiety just before the chronic attack of anxiety, and this state causes an inhibition in the persona who is coerced into giving up even the pleasure of a mere trifle, such as the sunlight that filters through the curtains of the chamber. Furthermore, the persona becomes unable to repress the hostility invoked by the presence of anxiety through crying out in anguish and fear. These symptoms are closely related to the presence of anxiety as even if there is nothing dismaying concerning the persona now and then, at least with no textual reference, she already feels timid, helpless, and aghast before the anxiety itself.

The neurosis of the authorial persona manifests itself with psychosomatic symptoms, such as "trembling" (line 8) and "agonizing woe" (line 8) that surround the psyche and body of the persona. It results in increases in the anxiety of the persona so that she feels unduly anxious while expecting the regular attack of neurosis, which as a matter of fact produces a neurotic dilemma within as she undeniably desires to be released from the agony while simultaneously, she is also used to suffering from the state and impatiently awaits the fit to start and be over. This might be read as an indicator of the masochistic tendency of the authorial persona as she unconsciously reveals an inclination for suffering. Moreover, it displays the intrinsic weakness of the persona so that in a way she exaggerates her misery, aiming to evoke pathos on the part of the implied and historical readers, which as a matter of fact might be regarded as one of the basic ways of winning the affection of the other. Considering the aforesaid theoretical points, it might be interpreted as that the poetic persona aspires to obtain affection by an appeal to the pity of both the readers and the anxiety itself as a personified form. The neurosis in this respect exacerbates the consciousness of the poetic persona so that it manages the perception of the self and the other in addition to the neurosis itself. This line correspondingly provides an important clue about the ways the persona deals with the neurosis as the persona seems to cope with the anxiety through rationalizing it (at least the causes that delay the neurosis) which in the final analysis equals to avoiding it as an individual/authoress. It is possible then to suggest that the historical author might be afflicted with the situation neurosis and a neurotic tendency unlike the implied author who reveals the symptoms of character neurosis.

The poetic persona contemplates the causes of the belatedness of Damon (line 10), which alludes to the mythological legend about Damon and his friend, Pythias. According to the story, Pythias is sentenced to death once he is claimed to have plotted against the king, Dionysius, who, upon the request of Pythias to return to his home to settle his affairs and bid

a last farewell to the loved ones, holds Damon as a hostage instead of him and announces his decision to execute Damon unless Pythia comes back, who indeed does, in the end, to save the life of Damon and receives the pardon of the king who is amazed at the friendship. In a similar way, the poetic persona earnestly asks for a selfless friend, like Damon, who is capable of offering his life to save her from the bottomless pit of anxiety and fear and consequently, her soul is to be redeemed, experiencing a kind of salvation and relief from the pain. This friend might perhaps be compared to literature, the act of writing or reading, or any other thing that provides a therapeutic effect for the historical and implied author as well as for the historical and implied reader. In this respect, the speaker makes an analogy between the neurosis and Damon, revealing the excruciating side of the disorder in addition to disclosing the supremacy of the neurotic attack over her psyche as well as a sincere need for a redeemer and saviour. In fact, neurosis causes the persona to lose her subjectivity as an author and a female individual. Therefore, it installs a barrier to and causes an inhibition against the act of self-actualization as a woman writer and female subject. Neurosis becomes a subject in the life of the implied author and an object in the life of the historical author who are both thereupon victimized by the disorder that is compared to the tyrannical king, Dionysius.

Amid this inquisitive insight, impatient expectation, and desperate beseeching, the poetic speaker is all of a sudden attacked by the "fluttering Anxiety" (line 11) which gradually blunts her creative skills and causes an immediate inhibition, interrupting the act of writing in the middle of production or during the process of creating/creation. This severe bout of anxiety is followed by a sudden surge of "terrific fears" (line 11) which constitute the essential structure of neurosis. Hence, the poetic speaker totally loses her composure and inner peace which she associates with her heart, referring to space as "my bosom" (line 12), once more revealing the psychosomatic nature of the state. The textual persona refers to Anxiety with the pronoun "he" (line 13) in the following lines through personifying the concept as a man and ascribing to it the manly qualities, which signifies in a way the patriarchal dominance over the women, the power of the symbolic over the semiotic and the impact of the male-dominated literary world over the women writers and feminine writing. The gender of the object addressed within the narrative is therefore significant in terms of providing evidence about the mindset of the persona and the nature of the addressed object as for the gender of the addressed thing, Maclean emphasizes that "if the subject addressed is a welcome one, it is generally female in gender, Greek in origin, and at present residing in some distant cell; if the subject addressed is unwelcome, as tyranny or war, it is a monster, generally male in gender, Roman in origin and the resident of a cave rather than a cell" (Maclean, 1956, p. 165). Hence, the attitude of the authorial persona towards the personified Anxiety manifests itself best in the form or the way and the personal pronoun she prefers to use when she addresses to the object/thing that encircles her whole psyche and identity in the course of the narrative. Furthermore, she refers to Hope as 'her' (line 5) which signifies, as Maclean suggests, that the addressed thing is a welcome one on the part of the implied and historical author. At the end of the self-narrative, the authorial persona outspokenly expresses that she is solely at the mercy of Anxiety whose word or glimpse turns out to play a significant part in alleviating the heavy heart sinking in despair.

With a thorough analysis of the narrative, it is possible to discern that the diction of the author reveals that the neurosis leaves her totally numb with weariness in terms of body and psyche. The poet's purposeful choice of adjectives to depict her psyche, such as

"drowsy, oblivious and delusive" (lines 2-3), signifies that the textual persona feels emotionally exhausted, mentally disturbed and deranged due to the neurosis. The use of possessive pronouns within the narrative accordingly refers to the associations of the disease since the persona develops a consciousness about the bodily parts she particularly signifies as "my bosom" (line 12), "my eyes" (line 4) and "my soul" (line 12). The phrase "my bosom" (line 12) might indicate the psychosomatic symptoms of the neurosis while "my soul" (line 2) might be read as the psychological aspects of the disease. "My eyes" (line 4) might reveal the distortion of the perception of the self and the other, the inward and the outward, and the body and the psyche. This might correspondingly be interpreted as that neurosis as a disease exacerbates the consciousness of both implied and historical author to an extent that it creates the same impact upon the implied and historical reader. That is why the poetic persona is all of a sudden forced to end the act of writing at the peak of creation with the attack of neurosis. Yet, it is significant to emphasize that neurosis might provide the basic subject matter for the narrative of the author while it similarly bars her creative skills as a poet and prevents her from self-actualizing as a female poet and an individual being. It can also be suggested that "her disease becomes a metaphor for her individuation and an expression of her artistic personality while the self-narrative provides a symptom and a curative effect for it" (Yemez, 2018, p. 73).

In the light of all these theoretical points, it might be suggested that the narrative for itself and in itself functions as the textual representation of the neurosis that enfolds the authorial persona. The authorial identity is represented at two levels and realms: that of the historical author which also signifies the autobiographical or social self of the poetic persona and that of the implied author which accordingly symbolizes her textual or private/inner self. As the historical author, Young experiences neurosis in the form of situational neurosis that turns out to be a direct response to the social and literary conditions of the era. She cherishes a neurotic ambition to submit to the demands of the literary market and to a middle-class reading public that is known to prefer novel as a genre in order to make a living out of writing. This state constitutes a kind of dilemma within the inner world of the historical author as she simultaneously appeals to both the public and the publishers while at the same time she feels weary of the societal assumptions and the capitalist literary market even though she is fully aware of the fact that she has no any other option as a dependent woman writer. In this respect, the text might be accepted as the linguistic evidence of the neurotic tendency that might be relieved if the available conditions from without the narrative are to have changed over the course of time. Thus, the historical author becomes able to create and keep her own subjectivity as a woman and a writer on the symbolic. For the neurotic tendency of the historical author, it is possible to suggest that the narrative correspondingly functions as a way to deal with this tendency in the form of avoiding or even at times to the extent of denial. The historical author solely pretends to be content with the ongoing state and aims to suppress the urge and hostility to confront against the other and the symbolic as the literary output of Young herself reveals. She is mostly known for her novels and plays rather than poetic works as a literary figure. Even though she is considered to have written poems at times, "her verse exhibits the same acute awareness of literary fashion that can be identified in her fiction" (Lloyd, 2008, p. 64) due to the presence of a commercial anxiety. Lloyd (2008) explains this anxiety as "a representative of the need for female professional writers to produce a varied output in order to maximise commercial gain" (p. 64).

There similarly appears a conflict between the historical and implied authors. As the implied author, there is no textual evidence for the cause for the anxiety of the implied author from both within and without the narrative, which in itself reveals the presence of anxiety long before the composition of the text. Young, as the implied author, is afflicted with character neurosis and applies literature as a way of achieving a therapeutic effect for the inner conflict, which is to persist even though the outward conditions from without the narrative are to have changed. The implied author deals with her basic anxiety through obtaining the affection of the historical and implied readers and chooses the sonnet form to express herself and to reveal that she has the innate talent to write like her male contemporaries or the female ones who are able to support themselves without having to write to publish and sell. Young reveals her masochistic tendency as an implied author within the narrative and manages her sadistic tendency as a historical author through the sublimation and negation from without the narrative. She experiences her neurosis as a mood as the historical author and a disorder as the implied author. So the neurotic dilemma occurs between her social and inner selves, her struggle against the other and her own self, the desire to self-actualize and the need to earn an income. As a whole, her disorder becomes a metaphor for self-expression as “disease is the will speaking through the body, a language for dramatizing the mental: a form of self-expression” (Sontag, 1978, p. 44).

### CONCLUSION

The subjective experience of neurosis and anxiety recounted by the authorial persona in the self-narrative proves to be twofold: the neurotic tendency of the historical author and the neurotic character of the implied author. The historical author experiences neurosis as a kind of situational neurosis that is aggravated by the available socioeconomic conditions and the capitalist literary market of the era which abused the professional writers. As a woman writer, the historical author correspondingly suffers from the anxiety of the authorship in a male-dominated literary world; therefore, her neurosis in itself turns out to be multi-layered. The historical writer mightily strives against the symbolic realm that signifies the male authority and achieves in existing on the semiotic through the textual representation of the anxiety and producing other prosaic forms. In this respect, what she is afflicted with is solely simple anxiety that is triggered by external factors and fuelled by the anxiety of authorship. The self-narrative functions as the textual evidence of the anxiety and neurotic tendency that are transposed, translated and transformed through the semiotic. The historical author confronts against a kind of external dilemma that is directly brought about by the hardships of the literary market and the abusive attitudes of the manipulative publishers. Thus, what the historical poet valiantly struggles against is the neurotic dilemma that occurs as a direct response to the outward circumstances. She is enforced to produce novels for the fiction market in the era of mass novel production while, as the implied author, she cherishes artistic ambitions to self-actualize as a female writer and create literary works in other genres as well and possesses the necessary potential within. Young, as the historical author, regulates her anxiety and manages her neurotic tendency through submissiveness to the demands of the publishing market from without the narrative. Hence, the textual representation of anxiety provides an antidote for the historical poet who tries to narcotize her neurotic tendency. She accordingly aims to rationalize the causes and content of her neurosis through the self-narrative and pretends to deny the fact that she feels burdened by the oppression of the literary professionalism determined by the rise of trade publishing and

desires to produce prosaic forms on her own will from without the narrative. The narrative thus enables her to avoid the anxious temperament and the external dilemma on the symbolic realm at least for a while.

As the implied author, the poetic persona suffers from basic anxiety and, thus, has character neurosis. This implied author is caught in an internal dilemma that causes her to make a withdrawal and give in to the demands of the literary era she lives in and even to the anxiety itself. She chooses the sonnet form to express her feelings in an eloquent way despite the fact that the sonnet is a relatively outmoded genre. In this respect, Young had to write novels as a dependent professional woman writer, sticking to the demands of the capitalist fiction market of the eighteenth-century Britain, and deliberately preferred to write sonnet at times to establish herself as a successful female writer and to pursue a distinctive career in addition to the desire to reveal that she already has the potential to write sonnets as well. Unlike the idealized and worshipped female image depicted in the sonnets of the male poets as an object of desire, she became able to promote herself as intellectual, cultivated and capable individual being that was no longer regarded as inferior to their male contemporaries and was able to produce works in the same genres as they did. Furthermore, as the implied author, Young aspires to actualize herself as a woman, an individual and a writer. All these internal factors wholly contribute to the neurotic character of the textual persona in addition to the anxiety of authorship.

To conclude, the internal conflict of the implied author yields the neurotic character and the external conflict of the historical author results in the neurotic tendency, rendering the poetic persona wholly neurotic in the self-narrative. The narrative, as a whole, functions as the antidote for the neurosis as well as the textual evidence of it. The textual persona holds onto the third form, art, instead of her anxiety and the neurosis turns out to be the symbol of her authentic individuality and creative talents. Thus, the self-representation serves to be both the symptom and cure for the neurotic personality and tendency of a woman writer while the narrative bears a psychobiographic characteristic for the author. Both historical and implied authors aim to relieve from the neurotic feelings of guilt through the representation and textualization of neurosis in the self-narrative and in the literary form of sonnet even though the implied author chooses the sonnet to soothe the internal dilemma within herself and the historical author prefers novel as a genre to manage the relationship with the other.

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#### Article Information

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| <b><i>Ethics Committee Approval:</i></b> | Exempt from the Ethics Committee Decision.            |
| <b><i>Informed Consent:</i></b>          | No participant  |
| <b><i>Financial Support:</i></b>         | No financial support from any institution or project. |
| <b><i>Conflict of Interest:</i></b>      | No conflict of interest.                              |
| <b><i>Copyrights:</i></b>                | No material subject to copyright is included.         |

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