

The Dialectic of Pleasure and Pain In Selected Poems of Emily Dickinson

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Abstract:

This paper is concerned with exploring Emily Dickinson's views on pleasure and pain and the conflict between them that results in a synthesis in which the two opposites are reconciled. The paper begins with a historical perspective on the concepts of pleasure and pain as they were tackled in different ancient schools of thought till the recent time. This is followed by an explanation of the philosophic term of "dialectic" in reference to George Wilhelm Friedrich Hegel (1770-1831), the German idealist philosopher, who is considered one of the most prominent thinkers of the 19th century. The paper then moves to discuss the major factors that led to the appearance of the dialectic phenomenon in Dickinson's works. The second section of the paper is devoted to investigating a group of Dickinson's poems that tackle her musings on the sensation of pleasure which represent the thesis in her dialectics. Section three tackles the opposing concept of pain, which represents the antithesis, and the speculations and outcries heard in a number of the poet's poems. The last section of the paper shows how the oscillation between the extremes of joy and agony are resolved in a double-faceted synthesis in which joy and anguish are considered complementary and necessary for the existence of each other. The discussion is enhanced with quotations from Emily Dickinson's poems. The paper ends with a conclusion that outlines the final findings of the study. This is followed by endnotes and a bibliography in which the sources consulted in the paper are listed.

ملخص البحث:

المفهوم الجدلي للذة والألم في قصائد مختارة لـ (إيميلي دكنسون)

يعنى هذا البحث بدراسة المفهوم الجدلي للذة و الألم في أشعار الشاعرة الأمريكية إيميلي دكنسون والصراع بين هذين المفهومين الذي ينتج عنه ما يصطلح عليه (هيجل) بالمركب حيث يتصالح الضدين. يستهل البحث بمقدمة يستعرض الباحث فيها مفهومي اللذة والألم من منظور تأريخي بالإشارة إلى المدارس الفكرية و الفلسفية القديمة والمعاصرة. يتبع هذا توضيحاً للمفهوم الجدلي (الديالكتيك) بالإشارة إلى الفيلسوف الألماني (هيجل) الذي يعد أحد أبرز مفكري القرن التاسع عشر. ومن ثم ينتقل البحث لمناقشة العوامل الرئيسية التي أدت إلى ظهور الظاهرة الجدلية في أعمال دكنسون. القسم الثاني من البحث مخصص لمعينة مجموعة من قصائد دكنسون المعنية بتأملاتها في شعور اللذة وهو ما يمثل (الطريحة) في مفهومها الجدلي. أما القسم الثالث فيعنى بمنظور دكنسون للألم وهو ما يمثل (النقيض) في جدلها كما ينعكس في عدد من قصائدها التي تنقل فيها الشاعرة ألامها. ويظهر القسم الأخير من البحث كيف أن التذبذب ما بين المشاعر المتناقضة للبهجة والمعاناة ينتهي بتسوية أو مصالحة تمثل مركباً "متعدد الأوجه يعد فيه (الطريحة) و (النقيض) مكملان و ضروريان لوجود أحدهما الآخر. والنقاش مدعوم باستشهادات من قصائد الشاعرة و ينتهي البحث بخاتمة تلخص ما خلص إليه البحث من نتائج، يتبعها الملاحظات والهوامش وقائمة بالمصادر والمراجع التي تم الاستعانة بها في كتابة البحث.

Introduction:**Pleasure and Pain: A Historical Perspective**

The illusory concept of pleasure and its counterpart of pain intrigued thinkers and philosophers as early as the time of the Greek philosopher Artistippus (C. 435 – C. 360 B.C.). Artistippus, Socrates contemporary, established the school of thought known as “hedonism”. He taught that pleasure represents the highest good, while pain is at the bottom of the ladder. Virtue, then, is the aptitude to enjoy pleasure and to abstain from pain, man’s goal in life should be the pursuit of pleasure, however, unsafe inclinations and desires should be kept in check under judgment and self-discipline.¹ Similarly, the Greek philosopher Epicurus (341-270 BC) saw that intellectual pleasure and happiness represent the supreme good. He viewed pleasure as On the other hand, pain was the absence of pain and fear from the Greek gods.² considered by Cynics and Stoicists as the criterion to measuring moral conduct; accepting pain without complain was the greatest virtue in Antisthenes's philosophy. Asceticism, the practice of austerity, self-denial, and the rejection of earthly pleasures aims at accomplishing a higher degree of spirituality and intellectuality. Asceticism was practiced not only by stoicists and cynics but it also can be found in most religions; in such forms as celibacy, fasting, anti-alcoholism, physical pain and discomfort such as the Shamanic practices of walking on burning coal and piercing the body with swords, and the self-inflicted whippings of members of the Christian The border line religious sect of Flagellants of the thirteenth century to attain piety.⁴ between pain and pleasure could be in some cases blurred as in the case of Sufism in the Orient. This philosophy emerged in the seventh century due to the desire to escape the suffering that originated from the worldliness and political-social practices of the ruling class. Sufists in the "sukr" phase (sukr is Arabic for intoxication) become almost in a state of confusion and unclear thinking as the overwhelming feeling of the spiritual oneness with God disintegrates their perception of the material world around annihilating the individual's ability to discriminate between physical pain and pleasure. Man's preoccupation with the sensations of pain and pleasure continued in the modern age gaining momentum by the advancements made in psychology and neurology. Sigmund Freud (1856-1939), the father of psychoanalysis, described the "pleasure principle" and its role in stimulating human conducts. Freud sees that man tends to seek pleasure and avoid pain; he holds that the libido or the energy of the id is a basic instinct that has been rechanneled to be vented through artistic expression (in Dickinson's case poetry). This tendency dominates in childhood, causing conflict in human mind with social norms, the law, and religion. Thus, life, for a normal individual, is a balance between instinctual desires and restraint, while in the losing this equilibrium sadomasochism occurs in which sexual pleasure is gained by Recently, researches in neurology inflicting or receiving physical or emotional pain.⁵ revealed the secret behind the close association of the sensations of pleasure and pain. A study made in the University of Michigan reveals that "dopamine", a brain chemical, is responsible for sending signals between brain cells in a way that rewards a person or animal (comfort or delight) or punishes him (pain, guilt or discomfort). Jon-Kar Zubieta, professor Dr. of psychiatry and radiology states that dopamine “Acts as an interface between stress, pain and emotions or between physical and emotional events and is activated by both positive and negative stimuli.”⁶

Experiments showed that reactions to dopamine release in brain vary among individuals, this accounts for why there are people who find joy in things that give pain to others. It is this intrinsic relationship between pain and pleasure that creates the pulse of dialectical pattern in Dickinson's output.

The Phenomenon of Dialectic in Dickinson's poetry:

The term "dialectic" refers in philosophy to the method of exploring the nature of truth by critical analysis of ideas and hypotheses. The renowned German thinker, Hegel, believed that ideas evolve through a "dialectical" process; a concept, called the thesis because of its incompleteness, gives rise to its opposite, the antithesis, these two would join to form a third view or idea; the synthesis.⁷ Such a process can be detected in Emily Dickinson's poetry. Her stances are pessimistic and negative at times, and ecstatic and joyful at others. The same is true about the poet's attitude to concepts like love, God, home, pleasure, and pain. A Hegelian dialectic runs throughout her poetry.⁸ The opposites for her run parallel to each other, they interact and are taken as necessary for each other's existence, they define each other and new perceptions emerge from them:⁹ "Success is counted sweetest by those who never succeed. / To comprehend a nectar / Requires sorest need.", "Water is taught by thirst. / Land by the oceans passed." Antonyms here define each other, "We lose— because we win—the pain of failure is recognized only when the delight of winning has been experienced. Different theories try to explain the existence of such extreme poles, the researcher sees that they are likely the result of the mood disturbance called "bipolar disorder" from which Dickinson probably suffered.¹⁰ Several authors and biographers, including John Cody in his psychobiography of Emily Dickinson, Clark Griffith, and Paul J. Ferlazzo hold up the idea that Dickinson suffered a psychological disorder, this theory is supported by Dickinson's eccentricity shown in her mood swings, her practice of continually dressing in white, and her extreme seclusion.¹¹

The poet's works mirror the symptoms of what psychologists term "bipolar disorder" or "manic depressive disorder"¹² in which the patient is torn between extreme phases of unexplained ecstasy and other periods of excessive depression. Delight, euphoria, and positive thinking characterize her attitudes at certain times; while at other occasions acute pain, boredom, depression and a sense of uselessness dominate her poetic expressions. These two opposites may alternate cyclically, or may coexist. However, a group of authors, like Daniela Gioseffi, see that the ecstatic and frustrated tones reveal a frustrated love affair Dickinson could had with her so called "Master".¹³

Such duality of mood influenced Dickinson's writings and attitudes. Her poetry contains what critic Robert Weisbuch calls "a compound vision" in which concepts and attitudes are regarded as having a dual nature; positive and negative; a deliberate and conscious dialectic of presenting a thesis or proposition that contains certain incompleteness or shortcoming, from which an antithesis or opposite idea arises, this is followed by a syntheses in which the opposite views are reconciled according to Hegelian dialectic.

Pleasure in Dickinson's Poetry:

In conveying the sense of exultation and delight the poet uses in a number of her poems alcoholic metaphors.¹⁴ Drunkenness metaphors provide the poet with vocabulary and concrete images that help her express her overjoy and euphoria. Thus words like "debauchee", "tippler", "wine", "liquor", "inn", "intoxication", and "drunk"

appear frequently in her poems. The beauty of nature and the sense of uplift it brings, as described in "I Taste a Liquor Never Brewed", is a source of her intense pleasure:

I taste a liquor never brewed,
From tankards scooped in Pearl;
Not all the Vats upon Rhine –
Yield such an alcohol!

The poet uses the vocabulary and metaphor of alcohol; the words: liquor, tankards, scooped, vats, and alcohol present the speaker as a drinker enjoying the taste of a unique alcoholic drink. It is not till the second stanza that the reader realizes the "liquor" the speaker talks about is metaphoric and the symbolic drunkenness is revealed:

Inebriate of air am I,
And debauchee of dew,
Reeling, through endless summer days,
From inns of molten blue.

The expressions air, dew, summer days, and blue (sky) are elements from the natural world that bring the poet into a state of elevation and uncontrollable pleasure that create the impression of unlimited freedom. The speaker declares that her attachment to nature is stronger than that of bees and butterflies; pleasure transcends the speaker to supersede nature's creatures:

When landlords turn the drunken bee
Out of the foxglove's door,
When butterflies renounce their drams,
I shall but drink the more!

The human in these lines supersedes the natural, the dignity and worth of the individual is emphasized, a basic premise of humanism is that people are rational beings who possess within themselves the capacity for truth and goodness.¹⁵

Nature here is neither Wordsworth's nature, which inspires tranquility and peace of mind, nor the Emersonian setting of self-reliance and individuality, the persona's sensitivity here causes her ego to disintegrate and a sense of freedom is experienced where everything disappears within an engulfing sense of delight and joy.¹⁶

Just as physical nature elevates the poet's mood, intellectual experiences offered by "old books" and the sense of familiarity with ancient people and events supply her with another source of pleasure:

A precious, moldering pleasure 't is
To meet an antique book,
In just the dress his century wore;
A privilege, I think,

The phrase "antique book" probably refers to the Bible; as Dickinson in another poem says of the Holy Book "The Bible is an antique volume/ Written by faded men."

Pleasure here is not the sensuous delight of perceiving the physical, but that of the intellectual; though reading the Bible did not offer spiritual guidance to Emily Dickinson; she borrowed terminology from it, quoted from it extensively; however, she did not rely on readymade answers and did not accept it without question. The Bible provided her with images, and stories that she reconstructed to come up with unconventional stand points towards spiritual issues, she expressed her attitude to

these issues in terms of pleasure or pain sensations.¹⁷ The light tone of the poem is enhanced by the personification in the subsequent lines:

His presence is enchantment,
You beg him not to go;
Old volumes shake their vellum heads
And tantalize, just so.

Stories of people of the past fascinate the speaker, the words "enchantment" and "tantalize" juxtaposed in the second stanza present a mixed sensation of torment by not letting somebody have something desirable.

Emily Dickinson was a recluse who rarely left her father's house.¹⁸ Yet, in her poems the idea of freedom, often conveyed in an open setting, carries with it an uplifting joy that is so intense to the degree of suffocation:

Exultation is the going
Of an inland soul to sea,
Past the houses, past the headlands,
Into deep eternity!
Bred as we, among the mountains,
Can the sailor understand
The divine intoxication
Of the first league out from land?

The land and the urban setting (houses) are viewed as restrictions to man. Pleasure in these lines is defined in terms of a sea journey. The sea in the poet's poetry often symbolizes the liberating force that frees man from the chains of the earthly world.¹⁹ It is a liberator that is sharply contrasted with "the mountains" in the second stanza. The expressions "Exultation" and "divine intoxication" describe the speaker's glee at breaking away from her limiting earthen environment signaled by the expressions "inland", "houses", "headlands" and "mountains". Dickinson frequently speaks of enjoyment using expressions related to drunkenness such as the word "intoxication" in line seven. Furthermore, the word "divine" associates the speaker's experience with the celestial and majestic. Pleasure sensation elevates the speaker into the level of divinity. Similarly, sea imagery is employed in other poems in which it is associated with happiness and delight:

.....
Just as the dawn was red,
One little boat o'erspent with gales
Retrimmed its masts, redecked its sails
Exultant, onward sped!

The line "One little boat o'erspent with gales" introduces the ideas of exhaustion and collapse and, consequently, of death. Then, the concept of resurrection is brought in through the words "retrimmed" and "redocked". The promise of another life after death gives the speaker a purely spiritual delight.²⁰

The joy the poet experiences, as declared in a number of her poems, reaches a degree of extreme intensity that resembles the euphoria of the sufi with the difference that Dickinson's rapturous experience is worldly based rather than invoked by a mystic feeling of the overpowering presence of divinity:²¹

Did life's penurious length
Italicize its sweetness,

The men that daily live
Would stand so deep in joy
That it would clog the cogs
Of that revolving reason
Whose esoteric belt
Protects our sanity.

In one compound, enjambed and conditional sentence the poet reveals the idea that life's sweetness could make man lose his mind out of joy. Blocked machinery imagery is used here to signify the idea of insanity. The word "cog" refers to a tooth in a wheel that causes it to revolve when attached to another cogged wheel. The faculty of reasoning is depicted as such a revolving cog wheel, life's sweetness would cog i.e. block the movement of that wheel stopping man's proper thinking. Pleasure here is an experience that leaves the speaker mentally imbalanced; an annihilating incident that cuts the speaker off the world of sensibleness. All these poems show that pleasure is frequently represented in Dickinson's poetry as a lavish and exaggerated indulgence that breaks the restraints of human civilization, the boundaries of the physical world, and loosens the self in infinity.²²

Pain in Dickinson's Poetry:

Out cries of twinge, agony, suffering and discomfort can be heard in a number of Dickinson's poems. Pain is a familiar sensation that she experienced. Most of those pain poems describe various kinds of discomfort in emotional, psychological and physical forms. Pain could have an annihilating influence on the individual's soul and psyche; it creates a chasm in her recollections and a gap between her present and future:

Pain has an element of blank;
It cannot recollect
When it began, or if there were
A day when it was not.

The sense of time disappears when pain subsists creating a vacuum in the speaker's soul "an element of blank"; it overwhelms human consciousness. Pain is a force that abolishes every other sensation; nothing can escape its vicinity:

It has no future but itself,
Its infinite realms contain
Its past, enlightened to perceive
New periods of pain.

It is interesting to find a similarity between such perception of the sensation of pain and the modern hypothetical concept of the black hole "it perceive[s] new periods of pain".²³ The words "blank" and "periods" denote that pain is defined here by a space-time continuum, thus, gaining an astrophysical quality. Dickinson's poetry contains numerous scientific metaphors and images.²⁴

Similarly, in "I Measure Every Grief I Meet" the speaker explores pain using vocabulary of the physical world; this tendency of attributing physical qualities to agony reveals the poet's desire to penetrate its identity, it is also an attempt to make it controllable or containable:

I measure every grief I meet
With analytic eyes;
I wonder if it weighs like mine,

Or has an easier size.

The speaker is observing the feeling of grief as one form of emotional pain. Her attitude to the people afflicted by it is "analytic[al]"; she experiences no empathy nor is concerned with showing sympathy;²⁵ she is merely a detached observer trying to compare the intensity and size of her own grief with that of others:

I wonder it they bore it long,
Or did it just begin?
I could not tell the date of mine,
It feels so old a pain.

.....

In the second stanza the emphasis is shifted to the interval this experience took. The feeling of timelessness is also associated with sadness "I could not tell the date of mine, / It feels so old a pain", but she concludes by alluding to the psychological illusion that time seems extended during stressful occurrences.²⁶ The poet does not state the sources of the pain felt, she even does not complain of it. It is a procedure of dissociation in which the speaker, in order to protect her emotional integrity, views her pain objectively as if she were an outside observer. Dickinson's aptitude to channel the hard experience of pain into creative art is astounding. Pain becomes her muse that inspires her with much of which she talks about. She is unique among nineteenth century American poets as her interests are focused on the internal psychological and mental processes of the human mind.²⁷ The breakdown of mental activity and the sufferer's ability to convey the experience through words is the subject of Dickinson's poem "I Felt a Cleavage in my Mind":

I felt a cleavage in my mind
As if my brain had split;
I tried to match it, seam by seam,
But could not make them fit.

Pain here is linked to failure to express oneself. The word "cleavage" signifies a break or a crack in the speaker's process of thinking.²⁸ The poem probably describes one of Dickinson's psychotic episodes she occasionally experienced. It is so much like a case of "aphasia".²⁹ She goes on describing her painful psychotic state using abstract metaphors to explain a psychological crisis:

The thought behind I strove to join
Unto the thought before,
But sequence raveled out of reach
Like balls upon a floor.

Just like a child trying to collect balls falling on the floor, failure to "join" thoughts leaves the speaker suffering surprise, disappointment, and helplessness. Revealing internal pain occurs in a number of Dickinson's poetry in terms of death imagery:

I felt a Funeral in my Brain,
And Mourners to and fro
Kept treading-treading- till it seemed
That Sense was breaking through-

The death ceremony described, indicates the critic Sharon Cameron, is metaphoric; it is a psycho breakdown; this is revealed through the use of the words "felt" and "my Brain". The reason behind such a shattering sensation is not specified; the result is that

the focus is on the process itself. The tension felt by the speaker increases till she feels that "sense was breaking through" i.e. falling out of her brain which signifies losing the ability to think. What remains is only the speaker's sharpened sense of hearing revealed through the words "treading", "beating", "creaking", and "tolling".³⁰ Then, a sense of paralysis is experienced by the persona:

And when they all were seated,
A service like a Drum –
Kept beating – beating – till I thought
My mind was going numb –

.....
The feeling of numbness in the mind signals helplessness and weakness that alienate the speaker from the living world of the mourners who are conducting the burial ceremony. In contrast to the poem discussed above, the poet undermines suffering associated with death in her poem "The Grieved Are Many"; it is superseded by deprivation, coldness, weakness and estrangement:

The grieved are many, I am told;
The reason deeper lies, -
Death is but one and comes but once,
And only nails the eyes.

Death tragedy is depreciated as it is never repeated; moreover, it is described as a form of sleep as it "only nails the eyes". The speaker elaborates on grief:

There's grief of want, and grief of cold, -
A sort they call "despair",
There is banishment from native eyes,
In sight of native air.

She lists the pain of deprivation "want" which is related to material, "cold" which suggests sensation, and "despair" and "banishment from native eyes" i.e. estrangement or exile which are psychological forms of agony. The poem ends up with the comfort the speaker feels at being extricated from great suffering "calvary":

And though I may not guess the kind
Correctly, yet to me
A piercing comfort it affords
In passing Calvary

.....
Painful experiences are overwhelming that the speaker is unable to figure out their nature. Pain annihilates everything leaving a paradoxical serenity behind.

Synthesis: The Reconciliation of Opposites:

Emily Dickinson is fond of projecting opposing situations, concepts and attitudes; "We lose because we win", "Who never lost are unprepared a coronet to find", "Water, is taught by thirst./ Land – by the Oceans passed." Apparently, this quality lends her poetry a contradictory turn leaving critics with the challenging task of deciding her real attitudes and stand points. She wrote once in a letter to a friend "I do not respect doctrines." (L. 200).

However, in a considerable number of her poems the poet presents the clue for the resolution of her conflicting attitudes; the opposites for Dickinson do not necessarily contradict each other, they rather complete and clarify each other.³¹ Accordingly; pleasure and pain are reconciled in a "synthesis" in which the border line between

these opposing poles is blurred; and an ambivalent view point arises.

In one of her poems, the poet asserts that pain is the price that is inevitably paid in return for every pleasurable moment:

For each ecstatic instant
We must an anguish pay
In keen and quivering ratio
To the ecstasy.

For each beloved hour
Sharp pittances of years,
Bitter contested farthings
And coffers heaped with tears.

This relationship between pleasure and pain gets even a masochistic turn in another poem through giving an illustrative positive quality to pain :

Delight becomes pictorial
When viewed through pain,
More fair, because impossible
That any gain.

.....
Joy is better evaluated after painful experiences. Dickinson's sensory images here have a contrasting function; by juxtaposing opposing sensations the poet presents a self explanatory sensory experience.

The poet views pain as part of the cycle of life; she is neither overwhelmed by it nor is crushed by it; pain sensation signals the expectation of relief:

If pain for peace prepares
Look what "Augustan" years
Our feet a wait!

This interrelationship between the two extremes is also manifested in the natural seasonal cycle:

If springs from Winter rise,
Can the anemones
Be reckoned up?

The succession of delight and suffering is seen as an inevitable process that is part of the cosmic plan. This change can be witnessed on seasonal and also daily basis:

If Night stands first, then noon,
To gird us for the sun,
What gaze –
When, from a thousand skies,
On our developed eyes
Noons blaze!

Throughout her poetry, Dickinson often states the notion that to grasp a specific concept the opposite should be perceived:

Who never wanted, - maddest joy
Remains to him unknown;
The banquet of abstemiousness
Surpasses that of wine.

.....
Loss and restraint promise greater gain, by deferring possession, or even by

adopting self-denial. Again the poet uses alcohol and drunkenness metaphor "abstemiousness" to convey the uplifting sense of joy.

Conclusion

A major area that exhibits the complexity, and sometimes illusiveness, of sense impressions is the experience of pleasure and its counterpart of pain, in their two forms the physical and the psychological. Pleasure and pain can estrange the speaker in Dickinson's poetry from the body causing the persona sometimes to lose control over it rendering it an outside entity from which the self is dissociated and the result is close to that of a shamanic or sufi experience, with the difference that the cut from the real world has worldly rather than religious basis, this is reflected through drunkenness metaphors, and open settings that help her express over joy and euphoria. The humanistic premise of the dignity and worth of the individual is prevalent in the poet's poetry, a characteristic that sets Dickinson apart from the Puritan New England community she lived in which views man as basically a sinner. Yet, this bearing is sometimes rundown when she conveys weakness and helplessness at the turn of the cycle of her disturbed mood. All the same, disintegration of the ego sometimes brings a sense of freedom when everything disappears within an engulfing sense of delight and joy. Pleasure here is an experience that leaves the speaker emotionally imbalanced; an annihilating incident that cuts the speaker off the world of reality and social integrity, loosening the self in infinity. Pain in the greater part of Dickinson's output is mental or emotional in nature. However, in those poems in which she tackles the theme of death and the speaker goes through sense shattering and control is lost over the body it has a physical nature. The sense of time disappears when pain subsists leaving emptiness in the speaker's soul "an element of blank" that overwhelms consciousness. The speaker explores pain using vocabulary of the physical world; this tendency of attributing physical qualities to agony reveals the poet's desire to penetrate its characteristics, it is also an attempt to make pain controllable or containable. She does not complain of it. It is a procedure of dissociation in which the speaker, in order to protect her emotional integrity, scrutinizes her pain dispassionately as if she were an outside bystander. She is unique among nineteenth century American poets as her interests are focused on the internal psychological and mental processes of the human mind.

Notes

¹ "Aristippus", Microsoft Student 2009 DVD. Microsoft Corporation.

² "Epicureanism", Ibid.

³ "Flagellants", Ibid.

⁴ "Hal", Encyclopedia Britannica 2009 Ultimate Reference Suite. Chicago: Encyclopedia Britannica, 2009.

⁵ "Sigmund Freud", Microsoft Student 2009 DVD. Microsoft Corporation. 2009.

⁶ Jon-Kar Zubieta, "Pleasure and Pain: Study Shows Brain's Pleasure Chemical is Involved in Response to Pain too", http://www.sciencedaily.com/news/health_medicine/htm. Retrieved on (1st April, 2011).

⁷ "Dialectics", Microsoft Student 2009 DVD. Microsoft Corporation. 2009.

⁸ Dickinson knew German, and she integrated into her poem writing the German practice of capitalizing nouns, the researcher has detected in one poem "I taste a Liquor never brewed" six words of Germanic origin: "brew, scoop, vat, Rhine, yield, and dew". Did Dickinson read in her father's library about Hegel's dialectics and this originated in her obsession with this concept?

⁹ Paul J. Ferlazzo, Emily Dickinson. (Boston: Twayne Publishers, 1976). p. 78.

¹⁰ James R. Guthrie, Emily Dickinson's Vision: Illness and Identity in Her Poetry. (Florida: University Press of Florida. 1998). p. 36.

¹¹ Shankar Vedantam, "Did a Bipolar Trait Bring a Turn for the Verse?", http://www.washingtonpost.com/?nav=global_top. Retrieved on (6th May, 2004).

¹² John Cody, The Inner Life of Emily Dickinson. (Massachusetts: The Belcnap Press. 1971). P. 29.

¹³ Daniela Gioseffi, "Emily Dickinson: Lover of Science and Scientist in Dark Days of the Republic", Chelsia Literary Review, Spring issue, (New York: Chelsia House Publishers. 2007).

¹⁴ Robert Weisbuch, Emily Dickinson's Poetry. (Chicago: The University of Chicago Press. 1975). P. 73.

¹⁵ "Humanism, Microsoft Student 2009 DVD. Microsoft Corporation.

¹⁶ Richard B. Sewall, ed. Emily Dickinson: A Collection of Critical Essays. (Englewood Cliffs, N.J.: Prentice Hall, Inc. 1963). P. 47.

¹⁷ Jennifer Gage Edison, "Religious Influences on Emily Dickinson: Puritanism and Transcendentalism in Her Poetry". <http://itech.fgcu.edu/faculty/wohlpart/alra/edidwell.htm>. Retrieved on (1st May, 2005).

¹⁸ Richard Chase, Emily Dickinson. (London: Greenwood Press.1971.) p. 133.

¹⁹ Helen Vendler, "The Unsociable Soul". <http://www.cswnet.com/~erin/ed11.htm> . Retrieved on (1st May, 2004). P. 98.

²⁰ Douglas Duncan, Emily Dickinson. (Edinburgh and London: Oliver and Boyd. 1965) p. 231.

²¹ Snider, Clifton. "A Druidic Difference": Emily Dickinson and Shamanism". <http://www.csulb.edu/~csnider/edward.lear.html>. Retrieved on (2nd May, 2004).

²² Ibid.

²³ Joan Kirkby, Emily Dickinson. (Houndmills: Macmillan Education LTD 1991). P. 54.

²⁴ A black hole is an area in space with such a strong gravitational pull that no matter or energy can escape from it.

Black holes are believed to form when massive stars die.

²⁵ Daniela Gioseffi, "Emily Dickinson: Lover of Science and Scientist in Dark Days of the Republic", Chelsia Literary Review, spring issue, (New York: Chelsia House Publishers. 2007).

²⁶ Sharon Cameron, Lyric Time: Dickinson and the Limits of Genre. (Baltimore: The Johns Hopkins University Press.1979) p. 123.

²⁷ Paul J. Ferlazzo, Emily Dickinson. (Boston: Twayne Publishers, 1976). p. 108 .

²⁸ Robert Weisbuch, Emily Dickinson's Poetry. (Chicago: The University

of Chicago Press. 1975). P. 97.

²⁹ Richard B. Sewall, ed. Emily Dickinson: A Collection of Critical Essays. (Englewood Cliffs, N.J.: Prentice Hall, Inc. 1963). P. 54.

³⁰ The term "aphasia" was introduced by the French physician Armand Trousseau to signify failure to express thought by means of speech, as a result of certain brain disorders. The meaning has since been extended to cover up loss of the faculty of communicating thought, so that it may even denote a temporary but complete loss of memory.

"Aphasia." Microsoft Student 2009 DVD. Microsoft Corporation.

³¹ Sharon Cameron, Lyric Time: Dickinson and the Limits of Genre. (Baltimore: The Johns Hopkins University Press.1979) p. 164.

³² Joan Kirkby, Emily Dickinson. (Houndmills: Macmillan Education LTD . 1991). P. 77.

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