Exploring the Enigmatic World of Emily Dickinson's Poetry: Nature, Religion, and Aesthetic view of life and death

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Abstract

Emily Dickinson, the most important American poet of the 19th century, is renowned for her enigmatic and introspective body of work. To delve into the multifaceted world of Dickinson's poetry, This paper provides a detailed discussion of three key themes: Nature, religion, and an aesthetic view of life and death. The paper, through a careful discussion of the chosen poems, reveals how Dickinson's profound attachment to nature is combined with her spirituality and her original vision of immortality and mortality. Her reflection on the connection between the natural world, divinity, and the human experience depicts a deep and mysterious interpretation of existence. Furthermore, the aesthetic side of the work by Dickinson is also addressed in the present paper, throwing some light onto the innovative ways in which she uses the language and the form, which will lead to the eternal appeal and mystery of her poetry. In the end, this excursion will help to uncover the complexity of Dickinson's ideas and imagination, highlighting the eternal value and eternal interest of her poetic heritage.

Key words: Aesthetic views, allure, Emily Dickinson, enigmatic world, poetic legacy

الملخص

إميلي ديكنسون، الشاعرة الأمريكية البارزة في القرن التاسع عشر، عرفت بتجسيم عملها الغامض والتأملي. تتناول هذا البحث العالم المتعدد الأوجه لشعر ديكنسون، حيث تقدم استكشافًا شاملاً لثلاثة موضوعات رئيسية: الطبيعة، الدين، والنظرة الجمالية للحياة والموت. من خلال تحليل دقيق لمجموعة مختارة من القصائد، يعرض البحث كيف أن اتصال ديكنسون العميق بالطبيعة متشابك مع روحانيتها ونظرتها الفريدة إلى الفناء والخلود وتأملها في العلاقة بين العالم الطبيعي والإلهية والتجربة الإنسانية يكشف عن فهم عميق وغالبًا ما يكون غامضًا للوجود. علاوة على ذلك، يقدم البحث الجوانب الجمالية في أعمال ديكنسون،

مسلطا الضوء على استخدامها المبتكر للغة والشكل، مما يساهم في جاذبية وغموض شعرها في النهاية، يهدف هذا الاستكشاف إلى كشف تعقيدات أفكار ديكنسون وإبداعها، مسلطًا الضوء على الأهمية الخالدة والجاذبية المستمرة لإرثها الشعري.

الكلمات المفتاحية: النظرات الجمالية، الجاذبية، إميلي ديكنسون، العالم الغامض، الإرث الشعري .

Introduction

The time period of Emily Dickinson is greatly influenced in her poetry. Although her poetry unveils an undeniable grandeur, George and Barbara Perkins praised the greatness of Dickinson and declared her incomparable, and that she is not like anybody (1999). Her poetry on death is considered among the most impressive in American history. Hence, the social beliefs and attitudes to death at that time influenced the poetry of Emily Dickinson. Dickinson creates an image of death as a powerful monster that cannot be mercifully attacking people. To examine her poetry during that time, it is important to relate the historical and cultural background of her time. (Piyakun Khaangku 2011) The paper has offered a critical perspective on the text, emphasizing the language, structure, and symbolism used in Dickinson's chosen poems. Moreover, the paper discusses the poems that focus on the theme of death and how the poet uses metaphors, imagination, and other poetic devices to convey her complex ideas relating to death and mortality, and the afterlife. Being lonely and filled with fascination with the concept of mortality, Dickinson made her existence have a profound impact on her poetry. Dickinson's

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Various disciplines, including science, religion, and literature, have long acknowledged the importance of the natural environment. Nature not only serves sustenance and protection for humanity, but it also acts as a source of inspiration. The theory of symbolic interactionism is used to analyze Emily Dickinson’s selected poems. The social theoretical framework known as symbolic interactionism was developed by philosophers Max Weber (1864–1920) and George Herbert Mead (1863–1931). George Herbert Mead

was the inaugural author to address the concepts of symbolic interactionism in a 1934 publication. American philosopher Margaret Mead asserted that social interactions influence an individual's self-concept. Mead concentrated on the language and various aspects of interpersonal communication. The social experience constitutes the foundation of the "self," an element of an individual's personality encompassing self-awareness and self-image (Mead, G. H. 1934). Starting in the 1960s, sociologists evaluated and embraced Mead's concepts. The three primary schools of Symbolic Interactionism are the Chicago School, the Iowa School, and the Indiana School. These educational institutions originate from the contributions of Herbert Blumer, Manford Kuhn, and Sheldon Stryker, respectively (Stryker, S. 1980). Blumer formulated a theory and testing methodology to assess Mead's theories and established the term "Symbolic Interactionism." Carter and Fuller (2015) assert that sociologists predominantly adhere to Blumer's work. Denzin (2008) and Carter and Fuller (2015) assert that Blumer emphasizes the interactive process of collective activity as a catalyst for the formation of the self. Individuals continuously construct and negotiate the significance of situations through "mindful action."

Societies, according to this view, emerge from shared symbols like language, so the social reality is created by people's interactions and interpretations of events, and language is a means by which these symbols are passed down from one generation to another. An important idea for symbolic interactionists is the emotional self, which allows us to measure the consequences of our actions. Sociologists use symbolic interactionism as a framework to explain how societies are formed and sustained by the interplay of individuals' activities (Carter and Fuller, 2015). Symbolic interactionism postulates that people react to external stimuli. Just as social contact and symbolic communication with people form and alter meanings, they subjectively attach to environmental aspects as well. People not only share and receive information about the social settings in which they live, but they also use language and symbols to convey the significance of their lives to one another. Symbolic interactionism emphasizes individuals' subjective perceptions and their interpretation of the world from personal viewpoints, rather than focusing on how institutions objectively define and influence them. Carter and Fuller (2015). Consequently, it is evident that the objective structure of a society holds lesser significance in the symbolic interactionist perspective than the manner in which

subjective, recurrent, and meaningful interactions among individuals construct society. Consequently, society is perceived as a social construct shaped by human interpretation.

Blumer (1964) contends that studies of human behavior should begin with an analysis of interpersonal associations and interactions, rather than seeing individuals and society as entirely separate entities (Meltzer and Petras, 1970; Carter and Fuller, 2015). Blumer (1969) identified four primary elements of social interaction as follows: Individuals act in accordance with the subjective significance that objects possess for them. For example, individuals who regard the "object" of family as unimportant will make decisions that minimize the significance of family in their lives. Interactions occur within a social and cultural context, where the subjective meanings of the individuals involved must be used to define and characterize people, things, and circumstances. Meanings are established through interactions with society and other individuals. These meanings are created and recreated through an interpretive process that occurs whenever the individual interacts with others.

Dickinson's Poems and Symbolic Interactionism:

According to Vendler, Dickinson's focus on the self and identity is evident in her frequent exploration of personal identity and self-perception, which contrasts with symbolic interactionism's emphasis on how social interactions shape the self. Hence, her use of metaphors and symbols to convey complex ideas about existence, death, and life aligns with symbolic interactionism’s focus on how individuals understand and interpret symbols. Symbolic interactionism's interest in how social interactions influence personal identity is reflected in Dickinson’s poetry, which often delves into the complexities of relationships and their impact on the self. Since Dickinson extensively explores the issue of identity, insight, and social interaction in her poetry, her poems can be used to learn more about and thoughtfully consider the representation of symbolic interactionism (H. Vendler, 2010). As one may observe, the poetry of Emily Dickinson, with its deep focus on the issues of identity, perception, and social interactions, can be taken as a good source of information about the principles of symbolic interactionism. Additionally, her work relates the inner world of self-reflection and the outer social construction of identity, illuminating how people make sense of symbols and negotiate relationships that shape

their sense of self and the world. The poetic exploration of Dickinson, therefore, is a complement of the study of symbolic interactionism as it gives more insight into the ideas behind it.

The poem “I am Nobody!” explores the issue of identity and selfhood, social recognition, and anonymity. Dickinson investigates the nature of social identity and how people distinguish themselves from others within the social context. This poem can be explained with the help of symbolic interactionism in order to demonstrate how social relations and social expectations influence identity. Symbolic interactionism states that the self is constructed in relation to interactions, meanings that are ascribed to symbols, and thus the poem, when introducing the identity of the speaker as nobody, is reinforced by.

I'm nobody! Who are you?
Are you nobody, too?
Then there's a pair of us — don't tell!
They'd banish us, you know.

In the second stanza, Dickinson doubts the social claim to identity, which is represented in the incessant self-promotion of a frog. This criticism is consistent with symbolic interactionism, which views that social roles tend to subject people to external demands. Through emphasizing the struggle between the self and the socially constructed identities, the poem emphasizes the fact that the theory of self and social recognition is quite interdependent.

How dreary to be somebody!
How public, like a frog
To tell your name the livelong day
To an admiring bog!

Emily Dickinson encounters death in her poem "Because I could not stop for death" 1863 by presenting trip with Death similar to the several phases of existence. She introduces a female narrator who combats with "Death," and presents death as a "kindly" gentleman, who escorts her in his carriage. Her journey seems to lead the speaker past

representations of many life stages, ultimately stopping at what is presumably her own grave, suggesting that she is already deceased. The speaker's, finally leading her to a stop at what looks to be her own grave, therefore hinting that she is already dead. The poem's power is in its refusal to provide easy or flimsy solutions for the riddle of death. Rather, it might be seen as a more serious, realistic meditation on the finality of death as well as as an expectation of a Christian hereafter.Because I could not stop for Death –

He kindly stopped for me –
The Carriage held but just Ourselves –
And Immortality.

We slowly drove – He knew no haste
And I had put away
My labor and my leisure too,
For His Civility –

Fully aware of these traditions, Dickinson reinterpreted them into a distinctive expression of her own. She transferred the abduction to the rural roads of her native New England and reimagined the female “victim” not as a willing or passionate lover of Death, but as an eager observer and participant in the mysterious transition from life to death and from temporal existence to eternity.

We passed the School, where Children strove
At Recess – in the Ring
We passed the Fields of Gazing Grain
We passed the Setting Sun

Or rather – He passed Us
The Dews drew quivering and Chill
For only Gossamer, my Gown
My Tippet – only Tulle

The speaker does not express any overt emotion regarding her kidnapping; in fact, she never designates it as such. Notably, in the speaker's reflection on her final day, Death is absent. Instead, she introduces the apocalyptic image of "the Horses' Heads," which symbolize the horses pulling the carriage. These heads, a synecdoche, obscure the speaker’s vision, becoming all she can see, blocking her view of what lies beyond. This hindrance underscores the fact that the poem itself is a recreated endeavor to conceive the inconceivable. Trip "Toward Eternity" is finally projected as a speculative, unpredictable way (Cameron, 1992, p. 156). She seemed neither uncomfortable nor aggrieved. Conversely, she is not revealed to be in love with Death; instead, she is entranced with her thoughts, and it is the gallant suitor who is at the helm. The process of taking her away is depicted as civility, an act of politeness on the part of death. She similarly does the same, and she is focused on both professional and personal activities throughout her whole life. She is totally preoccupied with the adventure, which she carefully notes and documents. The poem serves as a means of trying out the question that was dwelling in her mind: What is the experience of dying?‖, one should admit that there is a third person in the carriage, Immortality, the one who makes sure that the journey will have an honorable end. The promise of immortality exists, in contrast to the "Eternity" in the last line, to which the "Horses' Heads" are moving. The final change of time towards which the poem moves is eternity. The speaker shifts to another time period in the last stanza of the poem, but centuries seem shorter than the day of her death. This transformation is the only possible description of Eternity in this poem, which implies that life is, in comparison, that much richer and more substantial. Although Eternity is so infinite, it is also demonstrated as empty. Notably, in th speaker's reflection on her final day, Death is absent. Instead, she introduces the apocalyptic image of "the Horses' Heads," which symbolize the horses pulling the carriage. These heads, a synecdoche, obscure the speaker’s vision, becoming all she can see, blocking her view of what lies beyond.

We paused before a House that seemed
A Swelling of the Ground –
The Roof was scarcely visible –
The Cornice – in the Ground –

Since then – 'tis Centuries – and yet
Feels shorter than the Day
I first surmised the Horses' Heads
Were toward Eternity –

In 1847, Emily's close friend Eliza M. Coleman's beautiful older sister, Olivia, died of a tubercular hemorrhage while traveling in a carriage. This tragic event is thought by scholars to have inspired Dickinson's carriage trip with Death. However, the image also has several cultural origins. The classical tale of Persephone, daughter of Ceres, who is abducted to the underworld by Hades serves as the leading metaphor in the poem, which depicts a young woman being abducted by Death. "Death and the Maiden" was a common motif in mediaeval iconography; it often depicted a virgin being sexually ravished by Death. She and death go through many locations on their voyage, beginning with a location associated with innocence and childhood—the school.

Another poem by Emily Dickinson, *"I dwell in Possibility,"* was first published in 1890, four years after her death, in the posthumous collection *Poems*. The endless possibilities of the human mind and imagination are emphasized in the poem. The poem also discusses the way people create their realities and identities through individual perceptions and social interactions, which can be related to the symbolic interactionist concept of reality being constructed by interactions. I dwell in Possibility, which glorifies poetry as an art form, and in such a way, it provides both writers and readers with a vast world of imaginative possibilities. Unlike prose, which is perceived to be narrower, the speaker perceives poetry to be not so restrictive, even though it is written formally. This situates the poem as a kind of meta-poetry and plays with the nature and possibilities of poetry itself. The speaker compares her in the poem, emphasizing that the poem itself is an example of meta-poetry—poetry about the nature of poetry. The speaker reflects on the qualities that make this house of poetic possibility so extraordinary, describing it as a pathway to "paradise." The poem becomes a celebration of the boundless imaginative potential of poetry, the art to which Dickinson devoted her life.

The speaker metaphorically uses "house," called "Possibility," with a lesser house known as "Prose," emphasizing that the poem itself is an example of meta-

poetry—poetry about the nature of poetry. The speaker reflects on the qualities that make this house of poetic possibility so extraordinary, describing it as a pathway to "paradise." The poem becomes a celebration of the boundless imaginative potential of poetry, the art to which Dickinson devoted her life.

The speaker metaphorically resides in this house of "Possibility," which symbolizes poetry. She asserts that it is a more beautiful and truthful space than the house of "Prose," which is seen as more limited. The house of Possibility has far more windows and superior doors, symbolizing openness and freedom of expression. Its rooms are strong and impenetrable, made of cedar wood, while its roof is the vast sky itself, representing limitless creativity. The house welcomes only the most beautiful and virtuous visitors—those capable of appreciating its grandeur. The task of the speaker in this space is to gather poetry, the divine material which she gathers with her very hands, which reminds one of the sacrality of the creative activit.

The speaker presents poetry as a figurative house, which is fairer than the house of prose, which suggests that poetry is more beautiful, just, and truthful. The speaker says that poetry is freer and more creative. The house of poetry is said to have increased windows and doors, and this implies that poetry allows the many perspectives or views (the windows) that may allow more light and truth in. Also, the presence of so many doors (a symbol) reflects the potential of poetry to open into the world of imagination, providing a greater opportunity to explore and discover.

To back this analysis, such sources as the commentary of Dickinson by Vendler can give the answer to how the poet employs spatial metaphors to express the unlimited possibilities of poetry in contrast with the perceived constraints of prose. (2010) If poetry is likened to a house, then its stanzas—like the quatrains seen here—function as rooms within that house, constructed from fragrant cedar wood. Just as rooms provide structure to a house, stanzas give shape to a poem. However, rather than being restrictive, this structure is a source of creative freedom. In the speaker’s view, poetry's imaginative potential knows no bounds. The poetry-house lacks a traditional roof, and instead, when looking up from its cedar rooms, one sees the “everlasting” sky. This imagery links poetry not only to the natural world but also to the divine, suggesting that poetry serves as a

gateway to both nature and the heavens. In this way, poetry broadens the poet's experience of the world. metaphors to emphasize the limitless, transcendent potential of poetry.(Vendler, H. (2010)

The poem asserts that poetry draws the most discerning readers. This is probably due to the fact that both reading and composing poetry necessitate creativity, along with the sensitivity and patience to thoroughly interact with the text. Instead of being enigmas to decipher, poems resemble spaces to navigate or voyages to undertake—where the experience of the journey supersedes the significance of the destination. The speaker designates this domain of creative potential as "Paradise," and the poet's responsibility is to collect fragments of this paradise and construct them into a coherent format. However, the poem has no meaning but the interpretation in the process of the reader. The reader makes the poem alive by reading, creating a working partnership with the author. In this way, poetry increases the world of the poet, and it also develops a unique relationship between the poet and the reader.

The ability of the poetry to offer freedom, creativity, and connection gains deep meaning when it is studied within the framework of the life of Dickinson. The emphasis on the "Possibility" in this poem transforms the metaphorical house of the traditional domestic surroundings where women in the time of Dickinson were expected to perform domestic chores, into a world of unlimited creative possibilities. Despite the fact that Dickinson was known to be a reclusive author, this poem intimates that even though she was physically locked down in her room, her imagination allowed her to transcend the walls of her room and the limitations of her era. In the lines —I live in Possibility- / A fairer House than Prose- ‖ (lines 1-2), the speaker suggests that poetry provides her with a research and invention world that is beyond her physical world.

Just like in many of the poems by Dickinson, in "I dwell in Possibility" we have a first-person narrator. The "I," who is often viewed as Dickinson herself, lives in a world of possibility- of Possibility. Possibility is used as a metaphorical house where the speaker lives and this is explained in the second line where it openly states that it is a House of Possibility. This house is better than the one of "Prose" in beauty, justice, and truthfulness.

More numerous of Windows –
Superior – for Doors
Of Chambers as the Cedars –
Impregnable of eye –
And for an everlasting Roof
The Gambrels of the Sky –
Of Visitors – the fairest –
For Occupation – This –
The spreading wide my narrow Hands
To gather Paradise

The poem “The Soul Selects Her Own Society” addresses the issue of self-choice of social affiliations and interactions, the selective nature of social affiliations, and their impact on individual identity. The speaker says that first the soul selects her community, then shuts the door to the rest of the world, even to an Emperor in her mat. The mood in the poem is silent, but impressive and ominous. The notion that people pick a few people who are important to them, and reject the rest, gives the impression of seriousness, almost a ritual. The symbolism of the door closing, cariots, emperors, and the heavy Valves of the Soul, its attention closing ‖ bring out the determination of the soul to keep other people out at all costs. Halfway through the poem, the speaker verifies that the Soul is adamant against all attempts to enter her select group, even an emperor. Lastly, the Soul is too choosy, since of a whole country of human beings she finds it easy to pick only one human being and lock out the rest. This final picture of the One chosen makes the poem have the tone of a tragic love story but the idea of exclusivity can be construed outside of romantic love.

After great pain, a formal feeling comes, is a sentence that tells how, after passing through the agonies of great pain, a cold, clinical feeling has replaced it, and the "Nerves" are made to feel more like tombs than living creatures. The hard and confused heart wonders whether it underwent the suffering.

The poem is about the anxiousness of the self in choosing her social bonds and associations, and the particular nature of social bonds and their impact on their personal identity.

The style of the poem is quiet, but majestic and ominous. The notion that selecting a few people among the huge world and leaving the rest of them is a feeling of solemnity, as though it were a ceremony. The metaphor of a door shutting, chariots, emperors, and the heavy Valves of the Soul of its attention underscores the soul in its unalterable determination to shut out others. Midway through the poem, the speaker makes certain that the Soul's hard denial denies any effort to intrude into her selective realm, even by such an authority as an emperor. Lastly, the Soul is extremely choosy, in that, out of a whole nation of individuals, she chooses just one individual and turns the door indisputably against the rest. This final image of the One whom he is elected makes the poem sound like a tragic love story, but exclusiveness can be understood in other areas other than romance. The image of the "Wooden way" evokes a wooden coffin, while "like a stone" suggests a headstone, drawing subtle allusions to death. Throughout the poem, Dickinson conveys the vulnerability of those in this "formal feeling" by breaking down their humanity into fragmented, objectified body parts—"The stiff Heart," "The Feet, mechanical," as if they were dead.

This peculiar, allegorical death fantasy evokes Keats ("Beauty is Truth, Truth Beauty," from Ode on a Grecian Urn), yet its mode of presentation is distinctly attributable to Dickinson. In this brief lyric, Dickinson encapsulates the macabre physicality of death ("Until the Moss had reached our lips—"), the lofty idealism of martyrdom ("I died for Beauty. . . One who died for Truth"), a romantic yearning intertwined with a desire for Platonic companionship ("And so, as Kinsmen, met a Night—"), and an optimism regarding the afterlife (the prospect of a like-minded companion), juxtaposed with a barely concealed terror about mortality (the horror of conversing through the walls of a tomb in a cemetery). As the poem advances, the elevated idealism and need for company progressively succumb to silent, frigid death, as moss envelops the speaker's corpse and gravestone, erasing her ability to articulate (concealing her lips) and her identity (obscuring her name).

The poem ultimately illustrates that every facet of human existence—ideals, emotions, and identity—is obliterated by death. By rendering the erasure incremental—something to be "adjusted" to within the tomb—and by depicting a speaker who remains undisturbed by her own dire condition, Dickinson constructs a tableau that is simultaneously hideous

and captivating, terrifying and reassuring. It is one of her most unique assertions regarding death, and akin to several poems by Dickinson, it lacks counterparts in the oeuvre of any other author. “I perceived a Fly buzzing at the moment of my demise—...” The speaker states that she perceived a fly buzzing while she reclined on her deathbed. The room was as silent as the air preceding a storm. The spectators had exhausted their tears, and their breathing steadied for the impending climax, the moment when, metaphorically, "the King / Be witnessed—in the Room—." The speaker executed a will and "Signed away / What portion of me be / Assignable—" and at that instant, she spotted the fly. It intervened, “With blue—uncertain stumbling Buzz—,” between the speaker and the light; “the Windows failed”; and subsequently, she perished (“I could not see to see—”). One of Dickinson’s most renowned poems, “I heard a Fly buzz,” vividly illustrates the cognitive distraction caused by little details during critical moments, including the moment of death. The poem subsequently evolves into a more bizarre and macabre narrative by elevating the diminutive, often overlooked fly to the embodiment of death, as its wing obstructs the speaker's access to light, rendering her unable to "see to see." However, the fly does not increase in strength or size; its ultimate act of severance is executed “With Blue—uncertain stumbling Buzz—.” This poem is notable for its vivid depiction of a deathbed scene, as the dying individual's loved ones brace themselves for the inevitable, while the dying woman bequeaths in her will, “What portion of me be / Assignable,” a statement that appears more Shakespearean than Dickinsonian.“The brain is broader than the sky.” The speaker asserts that the brain surpasses the sky in breadth, since it can encompass the sky effortlessly when positioned alongside it, along with the individual addressed. She asserts that the brain possesses greater depth than the ocean, as when they are in direct contact, the brain will assimilate the sea like to sponges and buckets absorbing water. The speaker asserts that the brain represents the "weight of God"—for when compared "Pound for Pound," the brain's weight will only differ from God's weight in the same as a syllable differs from sound.

One of Dickinson's most renowned poems, “The Brain—is wider than the Sky—,” is notably one of her most comprehensible—a striking observation, considering the poem's premise addresses the intricate link between the mind and the external world. Employing the homiletic method prevalent in her early poetry—“the brain is wider than the sky” is as homiletic as “success is counted sweetest by those who ne’er succeed”—Dickinson

attests to the mind's ability to assimilate, analyze, and encompass perception and experience. The brain surpasses the sky in breadth, despite the latter's vastness, as the brain can encompass the cosmos and, thus, assimilate the ocean. The origin of this capacity, in this poetry, is God. In a remarkable analogy, Dickinson compares the possibilities of the intellect to “the weight of God,” differing from that weight only as a syllable differs from sound.

This concluding stanza appears straightforward, yet it is inherently intricate—determining the exact meaning behind Dickinson's words proves to be quite challenging. The brain contrasts with the divine, or with the essence of the divine, much like a syllable contrasts with sound; the distinction between syllable and sound lies in the fact that a syllable is shaped by human design as a component of a word, whereas sound remains unrefined and formless.

In this context, Dickinson appears to envision God as an essence shaped by the contours of human thought.

After great pain, a formal feeling comes-- tells us that, when we pass through a torturous state of agony, we get a cold, clinical feeling, which makes the "Nerves" feel like tombs, and not like living creatures. The hardened, confused heart wonders whether it did feel the hurt, whether it happened this or long ago, whether it was this, or whether it was centuries ago that it happened ("The stiff Heart questions was it He, that bore, / And Yesterday, or Centuries before?). As if formed of wood, the feet keep moving mechanically, and the heart feels a stony numbness. The speaker calls this the Hour of Lead, meaning that when one is able to endure this time, they will do the same in the future, that is, to forget the cold, i.e., freezing that people do: First--Chill--then Stupor--then the letting go--.

The most significant part of the work of Emily Dickinson as a poet is her capability to define her inner life by means of the amazing clarity and truthfulness. She presents poetry that has a very subtle journey of emotions, and emotions that not many other poets have addressed it in such direct terms. Complex feelings are the things that Dickinson brings to life in her work with the help of careful observation of herself. It is to her poetry that the readers were left with a resonant feeling as they faced her poetry. The most striking is found in her poem —After great pain, a formal feeling comes,‖ in which

she discusses the unstable emotional condition of a person who has undergone some severe trauma or deep mourning. The language used by Dickinson makes the atmosphere of the poem bleak and heavy, e.g., the feeling of post-pain is referred to as formal, nerves are likened to tombs, and the heart turns cold and hard.

journey, the speaker encounters death, which actively traverses the stages. This dance shows that death is inevitable. It implies a chill and noiselessness in the line "The Dews drew quivering and Chill", implying that the passage from life to death is disturbing and uncomfortable. The poet describes the clothing as being "exquisite", suggesting his vulnerability to death: "For only Gossamer, my Gown – / My Tippet - only Tulle -". The garments are gossamer thin, symbolising the speaker's vulnerability to death. The gossamer and tulle fabric is juxtaposed with the weight and inevitability of death, emphasizing the precariousness of life.

Conclusion

In Emily Dickinson's poetry, life and death, corporeality and spirituality come together to form a unique study of human existence and human condition. The inevitability of death and transcendence is explored with a calmness unique to her, through her use of symbols and sophisticated images. Dickinson’s depiction of phases of one’s life, showcases a journey full of happenings but ultimately leading to the nothingness or certainty of death. However, death is not to be seen as an evil agent, of that of a doom-bringer, but a subtle calm presence waiting to accompany the soul in the yonder journey. Dickinson’s use of imagery illustrates a certain acceptance of the certainty and serenity of death which emphasizes the spirituality of life and its unbroken connection to death.

In a large portion of her poetry, death is not the end, but a doorway to continuance and transition to a different realm closed to the living for death is a mirror to nature and life in presenting the cycle of birth, youth, and adulthood. This brings out the close connection of natural environment to Dickinson’s aesthetic perspective; one which she also explores through the exploration of religion and spirituality.

Although, it seems that she held traditional Christian ideas, her poetry deftly presents a more nuanced and complex understand of religion, with a strong emphasis on ambiguity

and the unbreakable bond of life and death. Both life and death, religion and corporeality are enigmas to be savored and felt not analyzed. This does not mean she shies away from close inspections or readings, but that a more open and welcoming reading of life-death is necessary to be able to fully embrace this two-faced enigma. Through her subtle and exquisite imagery such as that of a fabric, a feather, or natural cycles, she invites the readers to ponder and appreciate the fragility and transience of life and the mystery of death, creating awe and wonder in the face of modern life's monotonous existence.

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