

Analyzing the Natural elements of Emily Dickinson's Selected poems using Eco-feminist criticism



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Abstract

Emily Dickinson was a 19th century American female poet. During her time, Dickinson was unrecognized as a great female poet. Throughout her lifetime less than a dozen of her almost eighteen hundred poems were published. The work that was available at that time was usually misrepresented by the publishers to fit the conservative poetic rules of the time. Dickinson's poems are exceptional because most of the poems in which she wrote they include short lines, usually lack titles, and often use lean rhyme as well as unusual capitalization and punctuation. Dickinson's most of the poems deal with the theme of death and immortality but at that time she also wrote many different types of poems which are about love, Nature which also play a significant role in her poems. Nature provides subject matter and metaphors in Emily Dickinson's poetry. Dickinson's poems are famous for her consideration of death. She is often associated with death, depression and mourning. That is why readers have a morbid image of her. This image is emphasized by her private reclusive life. However, there are many poems of her which are bright and colorful speaking of love and nature. These poems often use images and metaphors from the natural world that is the animal and plant kingdom. Nature plays a very important role in Dickinson's poetry. She always considers herself as a very lonely poet and her poetry is filled with emotional, psychological, symbolic, physical, and pragmatist facets. An important characteristic of her poems is her association with the world of nature. In her life, she spends most of her time thinking about the mysteries of nature. For that reason, her poems bear immeasurable resonances of nature. This paper deals with how the natural elements of Emily Dickinson's poems connect with life, relating with Eco-Feminist criticism.

Chapter 1: Introduction

Background

Emily Dickinson was a secluded American poet. She was born on December 10, 1830, in Amherst, Massachusetts. Her family had profound ancestry in New England. Her grandfather, Samuel Dickinson, was famous as the originator of Amherst College. Her father also worked as a state representative at Amherst. He married in 1828 and the couple had three children: William Austin, Lavinia Norcross and middle child Emily.

Emily Dickinson lived all her life in Amherst apart from the one-year schooling at Mt. Holyoke. In 1840's, she attended in various academic programs where she studied English classics, Latin, French and other subjects. She was very much open about her life and she loved fantasy, reminiscence, and imagination. At the same time, she was a practical person too. However advanced in her philosophy, she was very conservative in temperament (Chase 104) and rather "backward in her manners" (Chase 94). Emily felt this unpredictable difference from others and her outlook to life began to take a spinning her twenties. As a dignified student, Dickinson was learned at Amherst Academy for seven years and at that time she attended Mount Holyoke Female Seminary for a year. While the specific reasons for Dickinson's final disappearance from the academy in 1848 are mysterious and many critics assumed that her delicate emotional condition may have played a role and/or that her father determined to drag her from the school. Dickinson eventually never attached to a particular church or value, consistently going against the religious rules and norms of the time. On the other hand, Dickinson's closest friend and counselor was a woman named Susan Gilbert, who may have been an affectionate interest of Dickinson's as well. Then Gilbert married Dickinson's brother, William. Another fact

of Emily Dickinson's life is that she and her sister never married and lived together at the Homestead. Dickinson's privacy in her later years has been the entity of much assumption. In that time it was thought by the scholars that she may have suffered from various things such as agoraphobia, depression or may have been secluded because of her responsibilities as protector of her sick mother. After the mid-1860s, she infrequently misses the limitations of the Homestead. It was also around this time, that Dickinson was most creative as a poet, creating small bundles of rhyme known as fascicles without any consciousness on the part of her family members. Emily Dickinson claimed herself as a very lonely poet and she actually started writing at a very young age. She wrote bundles of poetry and hundreds of letters. There is a discovery by sister Lavinia, Dickinson's significant work was published after her death and she is now contemplating as one of the important figures of American literature.

Dickinson's life

In her additional time, Dickinson studied botany and formed an enormous herbarium. She also maintained connection with her friends. Amongst all her friendships, with Judge Otis Phillips Lord, assumes to have matured relationship into a romance before Lord's death in 1884. Emily Dickinson's buildup as a writer floated from the first publication of her poems in their anticipated form. She is recognized for her emotional and condensed verse, which intensely prejudiced the way of 20th-century poetry. The power of her fictional voice, as well as her isolated and unconventional life, contributes to the intellect of Dickinson as an unforgettable American personality who still remembered for the uniqueness of her writing style. Emily Dickinson appeared, to have been a female deviation of her father's model, a circumstance which she seems never to have faced deliberately. She was considered as a Puritan characterization of woman, she was headed to project against an almost imaginary male, the "Master "of her

thoughts, the oppressive powers of her own soul. Her repulsiveness was, for her, the only way to continue this supremacy over events and people, by her letters, her art and her conscious self-dramatization, and at that time to build the presence of the submissive female figure. Portraying herself before an unreal master, she was actually occupied his role, even confessing distinctly that by observing him in her head, she had him at her attempting. The entrance of the absurdity which her researcher Thomas Johnson defines, that those who were the contiguous to her in her life were the people from whom she was in fact most detached, who operated in some distinct remoteness that permitted her to continue self-possessed in their preoccupied company-the loved one she never acquired, the supporters she never saw, the adviser she never observed, the publisher she never allowed. We may be observed many of things of her character because the synopsis of her life story is generally well known. She is a daughter of New England and her family is connected with Amherst College where she lived all her life there, the last thirty years of her life where she lived a very isolated life in a village and later it was regarded as very mysterious because no one knew actually what Emily Dickinson did in her life and what actually happened with her. At her early twenties she left the town for a time being and visits in Boston and at one time for a winter she also visits Washington and Philadelphia and there it was rumored that she had a tragic love affair. In that time she lived on this mainland accompanied with Emerson, Hawthorn, Thoreau, Poe, Longfellow, Whitman, Lowell and in that time these were succeeded by Howells, Henry James, Mark Twain and Bret Harte.

Transcendentalism was in its most successful period in the period in which she was growing to maturity. In that time she not only focused on her poems but also wrote letters to her friends. Once she wrote a letter to Colonel Higginson who had searched what she liked. What other people were writing in her own time, at that moment, had relatively little influence on her,

although she appeared to have fascinated something of the spirit of Transcendentalism. She appreciated the poetry and prose of Helen Hunt Jackson, her own friend and writer of *Ramona* as well as of that distinguished fifth reader classic, “*Octobers Bright Blue Weather.*” However beside these inclinations she recognized and loved the Brownings, Poe, Keats, George Eliot, Hawthorne, Sir Thomas Browne, Tennyson, Plato, Dante, Wordsworth and among others whom she references. Many efforts have been made to show mythical impacts in her work. She has been related most frequently to Blake in that time. The fact is that neither in her own time nor in ours have critics appreciated much enthusiasm to others writing at her own time. The family of Emily Dickinson appears to have united with her friends in influence her to publish her poems though she still lived; people reflected it a great integrity to be permitted to hear some of them read; her sister Lavinia and her sister in law treasured every critics they could find and they also discovered whom she sent verses in letters and her first volume of poems was available after her death. There is another speculation that the determinations of a man who had appreciated her work impressively during her lifetime and this person was Colonel Thomas Wentworth Higginson. He was very much influenced and admired by her work.

Writing style

Dickinson’s poems are exceptional because most of the poems in which she wrote they include short lines, usually lack titles and often use lean rhyme as well as unusual capitalization and punctuation. She has a very distinctive style of writing that many people do not recognize. There are two features of her writing that makes her individual from other writers are the use of capitalization, and the practice of dashes through her poems. She uses the dash to underline, to designate a missing word or words, or to exchange a comma or period. Emily Dickinson also exploits nouns for no reason. She leaves out connecting words, helping verbs and drops finishing

from verbs and nouns. It is not always perfect what her pronouns mention to and sometimes a pronoun denotes to a word which does not seem in the poem. At her best, she accomplishes magnificent effects by constricting language. Emily Dickinson also alternates the purpose of a word. While she was all unaccompanied in isolation, she would read Webster's Dictionary and that is why her poems use very diverse words in weird way. Dickinson uses identical rhyme (sane, insane) sparingly. She also uses eye rhyme (though, through), vowel rhymes (see, buy), imperfect rhymes (time, thin), and suspended rhyme (thing, along). Emily Dickinson has many individualities in her writings that make her very unique than other poets in that time. Dickinson's most of the poems are famous for her consideration of death and she was obsessed with the theme of death in her poetry. It is also considered that the reason behind this obsession of death may be her surroundings at her early age. Emily Dickinson raised up in such surroundings that were basically conservatively Christian and her family members who attended the church regularly where she never attended and later when she recognized that she could not share the Christian experience to her friends and relatives. For Emily Dickinson death became the crucial test of her faith in a just God and in immortality. For this reason her most of the poems are related to death and that is why she is often associated with death, disparity and mourning. This image is emphasized by her private reclusive life.

Nature

However, there are many poems of her which are bright and colorful speaking of love and nature. These poems often use images and metaphors from the natural world that is the animal and plant kingdom. Her poems seem as unpleasant, malicious, romantic, proto-feminist, anti-feminist, formal and what not. Her poems are the developments in rhyme created around the themes of love, nature, death and immortality. To her, each word was a dynamo of implications

and associations (Thackerey 10). Each word was a perfect piece of immortality, a bit of mysterious, terrifying power which offered omnipotence to her (Thackeray 12-14). She valued to engage her imagination in a continuous play with words, creation of metaphor, absurdity and a mystery with an extreme compactness of meaning. Dickinson was also recognized with an extraordinary romantic receptivity. As a poet, Dickinson shaped an isolated world for herself and left behind an immense poetic inheritance for all the observers to come. In her poems we can relate all the shades of our life as happiness, fantasy, sadness. She was a Nature poet, an inspirational poet and a love poet. Her lyrics of poems connected to both the nature and the society. Dickinson was a loner from a very early age as stated earlier also. On the other hand, she had very few people that she could relay to. In this concern, nature came as a shelter. She observed, valued and wrote about those beauties of nature which things are connected to her life. She shares a very profound and basic connection with the nature. For this reason, it arises as an important theme in her poems. Basically, her poems are filled with the things of nature which she used to express both representative and exact meanings. Nature has always been a major theme and fact of concern for poets as Wordsworth, Emerson and many other poets. For those, who required shelter in nature, every entity had a life in it and the entire thing influenced a living spirit. This is the reason for many poets to write about Nature because in their life nature played a vital role as nature was a mother, a mentor and an eternal companion. This was also true for Emily Dickinson as she was also very much connected with nature. In her world of loneliness, anywhere intruding was imaginable; nature played a very important role. It was a persistent motivation of her surveillance. She would passed most of her time observing it and capturing down the minutiae, the structures and the habits in which things fascinated her. Her garden was

her close surrounding laterally with the enormous estates nearby her home. She had restricted her viewpoint to it and at some point in her life, perceives outside her private territory.

Chapter 2: Animal Imagery

Emily Dickinson gave a space to nearly all the activities and events that grabbed place in the natural world reaching from the daylight to the nightfall, the revolution to one time to another, the birds, the flowers and many things which were connected with nature was a part of it. Frisbie Whicher explains that “the world of nature in more familiar aspects lay ready to her hand. She availed herself of it as soon as she initiated to write poems at all and constant to the end. "About one-fifth of her nature poetry may be classified as nature poetry” (Frisbie 251). Dickinson had initiated in nature a basis of comfort, peace and consolation and the soul that permeated it attracted her all over. She valued all features of the natural world with the wilds. Her poems perform as the reservoirs of existing and non-existing natural things. Flowers, birds, lands, all fascinated her. She felt a special connection with the birds. Her poems reflect powerful sense of reflection that she had. From the activities of creatures to the change of flavors, she combined the whole thing with an extremely complex sense of thought.

In her poems, birds were her precious companions. Many of her poems are compact with birds and their representative significances. The symbolic quality and the use of signs are noticeable in her poetry. The way she connects and bonds the internal and the external sphere is unsurpassable. Her inner side is secured with the outward. She uses various components of nature in order to define the situations which are engaged by humans. In her poems, Dickinson explains the frightening qualities of nature also. It has been spoken about as being “a haunted house”. She explains about it as being permeated by a ghost which can be connected to the real essence that encompasses nature. Nature sometimes seems as being remarkably lovely though at many other places it looks as melancholy and an anonymous. Still, through her poems, she tries

to explain and capture the expedition that influenced her in order to recognize the deceptive natural world.

Snake

Snake is one of the most important natural elements for Emily Dickinson's poems. In this poem, she shows us that snake is a very fearful element of nature because of its secretive entrances and departures. She deliberates nature as vigorously unreceptive. The unexpected actions of the snake provoke the horror of mystery and sin. She says:

A narrow fellow in the grass

Occasionally rides

Without a tighter breathing

And zero at the bone (Appelbaum 44)

In many poems, Dickinson has highlighted and conferred the enigmatic processes conceded in nature. With the introductory line of this poem, the reader does not have any idea about this narrow fellow, because Dickinson defines him as a "fellow" and so one can only think that there is a lean man who was lying in the grass. She titles that he "occasionally rides" but infers that he passes his time in the grass. The narrator does not say what the snake "rides", but this explanation gives the reader the hint that she is talking about a tiny social being. In fact, while the speaker defines this narrow fellow such as one who "dives as with a comb" and has "a spotted shaft", the reader becomes conscious that the narrator is not stating a human, but an

animal which is a snake. The speaker planned to influence the reader into imagining a human being, so that when the reader grasps that this poem is talking about a snake it comes as a shock to them. At this moment, the reader can imagine a snake at his own feet, and can possibly sense that the speaker herself is touched at this meeting with a snake. The speaker also says that the snake “likes a boggy acre”. In other arguments, he enjoys a lenient, cool, muddy area in which to slide. He likes a calm floor and rainy marshes and with the use of the word “like”, the speaker successfully exemplifies the snake. She has entitled him a “fellow” and advised that he “occasionally rides” so giving him the abilities like a human from the beginning. He is a snake who desires a firm type of home. The speaker also discloses that he is a fellow who reminisces being a little boy. Relatively, the speaker indicates to write from the viewpoint of a male speaker who recollects meeting a snake in the grass. The speaker remains to define this involvement, adding that it occurred “more than once” and frequently it happened “at noon”.

In this poem Emily Dickinson actually discloses that she recognizes “Nature’s people”. The speaker has now embodied the snake in many techniques. The speaker not only entitles that he identifies nature’s people, but also states “and they know me”. This recommends that the speaker has a link with subconscious life that most people do not share feelings with. She also states that she senses the warmth which they feel. This provides the snake more human abilities by proposing that the animal essentially had the capability to fix human cordiality.

Another poem "Sweet is the swamp with its secrets" also deals with the animal imagery of snake. In this poem, the speaker shows us how she runs away from the snake, from something evil, wicked. The appearance looks to be sturdier in this poem, as it is not so clear if the poet is speaking about a child or relating the act of running with that of a child. Dickinson’s non-romantic insolence towards Nature is highlighted in the first glance of the poem, “Sweet is the

swamp with its secrets". She talks about a swamp which is the very sweetest thing for her in Nature and she also discusses a snake as if she would discuss a bird. The snake as a representation of evil exists in the marshy lands that she finds fascinating. This poem and the previous one "A narrow fellow in the grass" have a few features in common - for example, the snake's habitat. In this poem, it lived in a "swamp" and in the previous poem it lived in a "boggy acre". The transient quality of evil is another sign which we can observe in these two poems. In this poem it is epitomized in the line "A snake is summer's treason". By mentioning "summer" she infers that evil does not exist among people all the time. For a time being it comes into people's mind but it also goes. The notion of cycle is understood in this line. So, it underlines the point that though it is not everlasting it does happen in the human world.

Bat and Rat

"The Bat is dun, with wrinkled wings" is possibly Emily Dickinson's nicest treatment of Nature's eccentrics. This poem is a perfect illustration of her happiness in discovering the spiritual center of the infrequent and the unusual. The bat seems hopeless and unusual to us because of the fact that we are incapable of understanding his song, maybe we can not realize how altruistic he is surrounded by the total direction of the universe. The bat is used as a symbol to query man's incapability to understand the methodical creation is very operative. It can fly but it is not considered as a bird. It is an animal with a mouth, but with frail advanced singing cords. He expresses no sounds and even if he does they are not appreciable to man. This element emphasizes the indication that man is incapable to comprehend the anonymous behind creation. On the other hand, the bee's attitude is the combination of man with Nature; the bat's viewpoint is mysterious. No one is capable to recognize it and by this poem it is assumed that the bat may be marking that how hard one can try to comprehend Nature it will be very difficult for them to

understand Nature. The central subject of the poem is man's uncertainty regarding creation, and then the equal relation that subsists between bat and man it can also exist between man and God. At this time, one is confronted with a miserable view of man and his situation in the universe. Also in this poem the umbrella symbol implies man's anxious, uncertain behavior which always requires safety. According to Emily Dickinson, man never appears to be convinced of where he stands in relation to God. In this poem, the appearance of the bat being benevolent as he destroys other insects then can be understood of how man murders other men? It is not the exact thing which she actually tries to portray. She may be referring to those who are in command to accomplish their purposes and for this they do not care whom they upset.

In another poem, "The Rat is the concisest Tenant", she discusses about the rat that how it teases man's content belief in law and social forms. It disregards all that is dispensable to its particular requirements. It not only fails to wage for food and accommodation but also it totally contradicts any proper accountability. Man is conscious of the rat's unprincipled acts, but man's abhorrence for it is of no practice as it does not care. Pickard commented on this poem that, "throughout, the satire is double edged: she feigns puzzlement over the rat's parasitical traits, while ridiculing the chain-of-being concept and man's social laws"(10). Man, on the other hand, survives allowing to positive rules and ideologies. Emily Dickinson appeared to be extremely conscious of them, and seemingly did not at all times accept of them. In her poems, what actually occurs in Nature is that in relating Nature with Man she is conscious of man's boundaries as contrasted to Nature's "different" restrictions. She adores attracting images from the exterior world to represent her interpretations of man's limitation.

Bird

A Bird, came down the Walk –

He did not know I saw -

He bit an Angle Worm in halves

And ate the fellow, raw, (Dickinson 359)

“A bird came down the walk” is one of the finest examples of Dickinson’s nature poetry, for it flawlessly contrasts elements of artificial breeding contrary to the inner brutality that symbolizes the workings of the world. Here in this poem, the narrator gambles to see a bird walking beside a pathway, but such as the act seems flawless, the bird grasps on a worm, and devours it. The bird takes some droplets close to the grass, and then politely steps away, exact to a wall, to let an insect to pass. The bird resembles an awful being trapped in an undesirable action, glimpses around speedily with rushing eyes. “Cautious” defines both the appearance of the bird and the narrator. They feel individually vulnerable, the bird of the probable significances of its barbarity, on the other hand the narrator as she is close to the bird’s pathway. She “offered him a Crumb,” not only because she likes the bird but also out of dread and practicality. The bird, knowing that it has run away from any possibly hurtful moments for what it has done, beams a bit as “he unrolled his feathers” and “rowed him softer home—.” Fatefully, its walk is too spontaneous, easier than paddles allocating a continuous ocean or butterflies diving into noontime’s banks, all deprived of a splash. Last its lenient, delightful, and polite portico, nature is frightening, and its deceitful endeavors to cover its brutality make it more terrifying.

“Hope” is the thing with feathers -

That perches in the soul -

And sings the tune without the words –

And never stops - at all - (Dickinson 314)

In this poem, the poet observes and describes the significance of hope in the nature of a human being. Also, she shows that hope is not just a static creature but it also can fly any place to anywhere in according to provide a sense of ease for individuals who are in the terms of distress. Dickinson represents that the faith is like a bird with feathers. Without feathers, a bird can never be able to fly so it is the only thing which helps the bird to fly, to help it collect the food and shell for its existence and also helps to travel from one place to another. At the same time, we can compare the feeling of hope which is related of a bird with feathers. It actually gives us the idea that the feeling of hope helps a person to provide ease and relief in terms of discomfort and sufferings. Here, Dickinson compares the hope with feathers because without hope we cannot do or achieve anything in our life just like without feathers a bird cannot be able to do anything. Moreover, hope is that type of feeling which has no limitations and in our life for any single thing which we desire it. If we have no hope for anything that means we actually lost our feelings which we desire for. This feeling is so resilient that it settles inside the depth of the person. This indicates that the feeling of hope is so devoted and solid that we cannot live without it. Also, the poet expresses that the feeling of hope is so sweet that it is comparable to singing song without any words. Here, Dickinson beautifully compares the human emotion of hope with the feathers of birds which is connected with each other.

Chapter 3: Other Natural Elements

Emily Dickinson acquired an opportunity from the conservative admiration and gratefulness of nature which was in rage at that time. She took into attention the crumbling influences which functioned in the natural world. At that time, nature seemed unconcerned and frightened with dreads that it tossed open. In the poem “Apparently with no surprise, she deliberates the harsh action presented to a flower by the frost and in the approach it destroys the happy flower. She says:

Apparently with no surprise

To any happy flower

The frost beheads it at its play

In accidental power (Johnson: 667-668)

This poem is one of Dickinson’s extremely renowned works that is comparatively short in Nature. In this poem Dickinson practices various parts of nature with symbolic implication. Nature is practiced in the poem as an image of life, though some people felt the poem is a lovely explanation of altered sequences that happen in daily life, others felt they were slightly chaotic on what meaning the poet was actually trying to create. It seems that each line of this poem connects with real life conceptions. Many critics assumed the poem had exceptional religious influences; implicating positive things shaped by God. The flower stated appears to be the central point of concentration in the poem. Various critics think the flower epitomizes a person, whereas some realize the flower which is an existence of itself. People are aware with what

occurs to flowers as per times change, but many assume the flower is a symbol of a man. When man is visible to rather unintended or of substantial threat, he dies. The idea is related with the flower and frost. Whereas it is a fragment of nature for the flower to expire from frost, it raises an inquiry for many writers such as to why Dickinson selected to write about this perception in specific. This poem doesn't define what exactly the flower looks like but many critics consider it is a symbol of beauty because the poem remarks on the sun and God. There are various life perceptions the poem tries to express.

Tempest

On the other hand, nature captivated her, in all its entrances and activities. It placed an irresistible influence upon her personality and she would live upon the opportunities of implementing and accepting it. Every entity of nature absorbed her and inclined her to the level that it engaged a special corner in her poetry. She would enjoy the rain being shadowed by a breeze that would knock the door like a guest. She would observe the breeze being escorted by rainstorms and tempests trembling the world. In one of her poems, she says:

An awful tempest mashed the air

The clouds were gaunt and few

A black, as of a spectre's cloak

Hid heaven and earth from view (Johnson: 93-94)

This poem deals with the natural elements where the poem is about the entrance and disappearance of a dreadful storm. The tempest is personified in person: its activities are defined in human expressions and it seems that the storm is actually performing the

activities like a person. The storm clearly signifies the arrival of a person's death. Here, Emily Dickinson represents the afterlife of human world through these natural elements very significantly where the passing of the tempest seems that death has overcome him and the person has arrived in heaven, the "Paradise" which is mentioned in the poem's final line. In this poem, the word "Paradise" indicates the whole journey after death.

Mushroom

Nature for Emily Dickinson appears to be quite misleading and not as tranquil as its appearances. Her poem "The Mushroom is the Elf of Plants" is a good image of this assertion. Charles R Anderson who is a poet of Emily Dickinson's time and he published her poetry:

The mushroom is the 'Juggler' as superiority in the vegetable world, a nomadic goblin (Elf) that occupies isolated places. He also gets an appearance of evanescence in the biblical implications of the alliterating "tarried" and "tare" and also in the fourth stanza when she states "I feel as if the grass was pleased/To have it intermit (271).

Through this "intermit" he understands the last action of vanishing. Though Anderson does not clearly confirm that the mushroom may be viewed as a representation for man, he leaves no uncertainty in his explanations as to the human abilities of the mushroom. Though Anderson's proposal is to be engaged into deliberation, then one is challenged with a miserable view of man, consequently, of life. This may be the exact viewpoint of Emily Dickinson as she requires the mushroom to represent, and, as critics in common have an inclination to see her as a cynical person in her arrogances to man and Nature, Anderson's proposition is relatively rational. Though, seeing that Emily Dickinson always uses symbols and exaggerations to define her

thoughts and beliefs, many explanations of her poems become potential. Hence, the mushroom may also be viewed as a sign of evil. The first line "The Mushroom is the Elf of Plants" (271) closely parts the mushroom from the other plants. This poem appears to have some of the features of the previous poems, the time characteristic for instance. When it comes it does not remain all the time and it is like to "A Narrow Fellow in the Grass" in that the snake seemed swift. This exact thing happens with the mushroom and its entrance is sudden. Moreover, all the other metaphors of disappearance that Anderson proposes as signs of man's momentary state may also work as symbols of the passing state of evil.

Image of God in Nature

As we know Blake's poetry has an immensely intricate symbolism but the main theme of his poems was the existence of God which is related to all the things from insignificant to major ones. On the other hand, Dickinson also saw these things in the same way that nature was a more influential essence which permeated the universe. The anonymous of nature, the routes of nature captivated her to the point that she would try to realize the concealed messages that lay entrenched in the natural deeds. She says:

The only news I know

Is bulletins all day

From immortality...

The only one I meet

Is God (Johnson 401)

In this poem, Dickinson expresses of things with which she adores to consider about: perpetuity, immortality and God. She realizes the world as a very solitary place. Firstly she tells us of how she doesn't know the news and would quietly think about devoutness. Moreover, she also states that she is not at all interested of watching shows, as she is busy of being mystical and desires to live her life for perpetuity (in heaven). She has some doubts and for this reason she states "Perchance" which indicates her uncertainty of getting a chance to live in the heaven. By this poem, we can also know that the one person she sees is God, which also gives us idea that then she only confers to God. Also, in the last part of this poem includes that if she gets other news, she will express it with the reader, but the actual truth is that she does not believe to perceive any.

For Emily Dickinson, the greatest way to approach God was to appreciate His creation. She didn't trust in any conformist practices and consequently, would live upon the obscurities of nature, search for messages from them and then share her significance of presence with them. She connected every aspect of nature with a divine quality. In this poem, she says:

The rapture of a finished day-

Returning to the west-

All these-remind us of the place

That Men call "paradise" ... (Johnson: 280)

Heaven has different symbols to convey various natural emblems that signify Heaven. In this poem, the first and second stanzas relate noon to Heaven on earth or the "place" and also refine the dawn, for instance, an eye that releases to lookout above the world. The second and third

stanzas also organize to tell how the sun focuses the birds such as they fly in the distinctive “V” shape. She compares the expiration of the day to the rapture wherever all men arrive home. This poem defines various symbols of our unremarkable existence that symbolizes Paradise and the last days of the world. It also represents the notion that the Natural magnificence of Earth is created by God to make humans for what could be anticipated in “rapture”. According to Dickinson, every part of Nature has a heavenly direction. The true fact is that by this poem we can imagine that how Nature plays a very important role in her life and to her, by Nature she could feel and see the existence of God and which is considered as a very beautiful thing that only connected to her heart. Emily Dickinson represented Nature, man and God as completely different. She does not share the practices of nineteenth century naturalism which tries to reunite the rights of human behavior with the titles of celestial Nature. Nature is both certainty and representation of both house and ghost. We cannot recognize nature by getting near to it and for the reason that the nearer we become to nature, the faster we develop to become lifeless and close to death.

Chapter 4: Looking at Dickinson Eco-Critically

Definition of Eco-feminism

Eco-feminism signifies the unification of the fundamental ecology movement and feminism. In 1975, Rosemary Ruether wrote in her book, “Women must see that there can be no liberation for them and no solution to the ecological crisis within a society whose fundamental model of relationships continues to be one of domination”. In the late 1970s, eco-feminism developed out of numerous social movements such as peace, feminist and ecology movements. However, this function was first used by Françoise D’Eaubonne and then it became famous in the perspective of various protests and actions against ecological devastation, sparked-off primarily by frequent environmental disasters. Françoise D’Eaubonne considers that there is a direct connection between the subjugation of women and the deprecation of nature; the emancipation of women and nature cannot be disconnected. As to Eco-feminism:

There are two kinds of understanding, i.e. the Ecology of feminism and the feminism of Ecology. Eco-feminism is produced under the influence of both the internal impulse of Eco-feminist theories and the external force of ecological movement, and it is based on the feminists’ meditation on the environment and their participation in the environmental movement (Cooper 56).

Basic Features of Eco-feminist criticism

Eco-feminists discuss anthropocentrism and andocentric, and supports altering the thought that human beings instruct nature. They consider that this believed creates from the idea that men control men. Eco-feminists disapprove the male-cultural ethics, and admire the nature of women. This notion opposes those which can lead to abusive, dominative, and aggressive principles. Eco-feminism appraises the male-oriented context, and its aim is to form a Utopia which follows environmental concerns and feminist values.

There are various arguments of Eco-feminist criticisms which are as:

(a) Firstly, the misuse of nature and of women rises for the same cause. Eco-feminists form these notions by viewing that in some cases it is the masculinity and male-controlled effort for this supremacy. As the mistreatment of nature is certain to social practices that dominate people, and meanwhile the reason of all these methods of power is not demonstrated on the source of the reason of male domination. Thus, neither nature nor women will be enlightened without an unambiguous opposition with the constructions of male supremacy. This unequal supremacy rises from the classical thinking that symbolizes patriarchy and explains the relegation from an inferior group to superiors. Eco-feminists inspire us to find our own identity against the patriarchal society and also help us to realize that how this male controlled society works against women and destroy Nature as well. The aim of Eco-feminism is that women should be free from all the domination of the patriarchal society which also helps us to save the planet.

(b) The aim for the association of ecology and feminism is the main object of nature and women. The devastation of the atmosphere and the domination of women are free to do for the reason that women and nature have been represented as others. In the recent circumstance, nature and

women become an entity and commodity. There are basic misconceptions that these ideas are covered by thousands of traditional details and we are autonomous characters who perceive and make balanced judgments about a world which is “others” to us. Eco-feminists discuss in contrast of such dualistic approaches. The opposition of self, nature and women is substituted by a difficult connectedness, the world as synergetic harmony is more influential for its various differences.

(c) Science and technology are implements of masculine dominance. Eco-feminists do not believe in science and technology because of its accomplishment and these male-concern beliefs blind us to the worsening of the usual social ecology and consequently should be perceived as a part of irrational thinking derivative from an anthropocentric and andocentric culture.

(d) The mystical aspect of life must be reestablished. Eco-feminists call for renovation of the divine element of living which is vanished in the creation of white male world. Many mystical Eco-feminists see the main problems in our times and which are not political or social, but mystical and they call for reconsidering of the relation of mortality and divinity in nature. According to Eco-feminists, creatures must apprise themselves with the holy text of the natural world and see divinity as contribution in the divine quality of the world itself. They see this mystical value and in which they call a natural cosmic process that emphasizes the connection between creatures, and their atmosphere, as well as the inevitability of human admiration for and relationship with other things and individuals.

Finding Influences of Eco-feminist Idea in Dickinson's poems

The Eco-feminist idea articulated in Dickinson's poems is one of the important features of her poetry. She was very close to Nature and she adores Nature. There is a very special connection between her and Nature and she easily becomes friends with trees, birds, flowers and animals in Nature. Most of her poems are associated with Nature. In her Nature poems, Dickinson represents nature in different ways such as showing the harmony between Nature and man, showing her admiration as well as distress to Nature. Dickinson loves Nature, because she sees divinity in nature. Her portrayal of nature obliged her cautious reflection and being connected to nature. Her affection for nature creates from her admiration and respect. This is the starting point of her to love her life and mankind and without her love for Nature this would not be possible to love her life with joyfully. Dickinson's adoration for mankind in her Nature poems symbolize in her abundant concern for human beings' existence. Her nature poems comprise remarkable modern awareness. She loves to express her thoughts by re-counting Nature. All the Nature poems of her have specific symbolic meanings. For example, in her poem the wind signifies that even without feet one can walk, without bones they can stand and move freely just like a normal human being. Human beings' artistic feeling to the Nature's whole mortality comprises numerous factors, specifically the desire for love, and the gratefulness to the sense of harmony and the beat of Nature.

Dickinson lived the most of her life in the countryside of New England, and this is one of the reasons that the life in the landscape made her to love the nature. She was aware with the forest, flowers, grass, animals, birds, wind, rain, sun, moon, and stars. She perceived and practiced the nature intensely, and the nature poems of her obscure comfortable natural morals thoughts. She frequently uses the dramatic terms to freshly lighten up themes connected to

nature. Dickinson develops these common metaphors not to create some exciting plot but to acclaim the beauty of nature. Eco-feminism reflects that “nature is the mother of our human-being. Women and nature are closely related and this relationship is decided by the physical characteristic and the Nature of women. Men cannot be closely related to Nature as women” (Emmerson 54). Dickinson decides to be a poetess unintentionally or subconsciously.

On the other hand, Dickinson’s behavior toward Nature is not like other poets and her Nature poems are very much different because of her mixed feelings towards Nature. She creates a different notion in her Nature poems. Firstly, she adores Nature and tends to compliment it; on the other hand, she is frightened of Nature for its anonymous and even aggressive to it. According to her, Nature has various mystic elements and not all the things of Nature can provide the poet great adoration and appreciation, for example snake. Dickinson conveys her admiration and accountability to Nature by the rhythm and beat of her Nature poems. She defines the creatures of Nature with brief language. In her Nature poems, she describes many things such as robin in the jungle, the sea, and attractive children, humble and honest people. She describes those things very beautifully which belongs to Nature and also forms a melodious movement which is full of liveliness. On the other hand, Dickinson was a very balanced poet; the theme of her poems was not only about the natural background and particular emotion, but also inferred Dickinson’s ethical and accountable awareness.

Dickinson gives us a kind of notion that the whole thing in the world is identical and the benevolent ethics. Dickinson believes that in this world every human being is a part of Nature. She showed her kindness and affection to the whole Nature. She cherished every life as well as she valued her own life. On the one hand, she accepted the gentleness of life: perpetual life, progressed life and protected life and also she identified the evil of life. In her poems animals are

the most important roles and she loved animals such as bees, butterflies, frogs, birds, snakes and also she describes the animals very lively. Emily Dickinson had special affection for plants and flowers also. And she frequently gifted her friends with flowers or poems. She was a pure nature lover and she spent most of her time in her garden area and so to some extent, the garden really influenced her to create such of plants poems. In Dickinson's time, rose plays the most important role in Victorian poems. She also wrote about rose in her one poem "Nobody knows this little rose"— in this poem she actually shows us that rose often stand for affection, piety and romance. However, Dickinson trying to portray her attractive but delicate female era which could be easily devastated by power and also in this poem she tries to display this rose as herself. The poetess can relate to this rose because it symbolizes her isolation and lonely life, creating empathy for the plant and herself. That is also a representation of the patriarchal society, where women want to raise themselves in front of the society but the reality was they could be easily broken by the male-controlled power. At this time, the poetess once again saw the resemblance between Nature and women, them both subtle and delicate and also in a very lower position to a more dominating existence. Actually in Dickinson's mind all survivals and individuals are pleasantly living together, all existence is important implement for each other. Her representation of women and Nature could be a crucial threat for the existent society, where ecological worsening and pollution frighten the stability of human existence.

Conclusion

Dickinson saw Nature as an appearance of the extreme. According to Dickinson, Nature and its entities were not just something to be perceived but in accumulating to this, they worked for her as a means to reach the supreme. Dickinson was regarded as a very lonely poet at that time because of the surroundings and in many times she was also considered as a Nature mystic. To her, Nature was something which represented as a mark of the greater self. It is perpetuity that every entity of Nature is filled with. Even though Dickinson remained unknown in her life time but at present she is considered as one of the most important female poets in the literary world. Her poems are very different compared to the other poems because of her different style of writings included the themes, the style, the language that she used to provide her verses; Dickinson emerges incomparable in all regards. The more one tries to understand her poems, the more difficulty they get with regard to the themes and thoughts. The complexity of her poems makes her more unique and different compared to the other female poets and also exists as a distinctive voice of individuality.

Dickinson's poems also show certain feminine role that is consensus the values at that time. Actually, they are kind and obedient; in fact, they always fight against the patriarchal society but they are not able to nurture themselves as important female figures in front of the whole world. There was another speculation for woman that the inferiority complex also takes the system of a disgraced refusal of her femininity. It is the actual situation for those women who are suffering from this inferior complex and it is a very shameful act for the society. They have to face all this negativity because they are weak and helpless in the male dominated society. Dickinson stands apart away from cultural resolutions, but she achieves freedom in the outdated

structure and allows her being as a woman, a human and an author. Dickinson does not follow the outdated structure fully, but makes her thought with her unique individual expressive forms. Such as a significant female poet in the nineteenth century and a dedication for Nature, Emily Dickinson had the intellect of being a liberated woman and opposed the Western belief of being a Christian and a wife. This is reflected as an important belief of the ideology of Eco-feminism that appeared in the next era.

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