

Anthropology in Emily Dickinson's Works

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***Abstract:** American poet Emily Dickinson, everyone knows her. Collection of her poems was published some years after his death. Her work is modern and speaks more about death, heaven, God, love. We can find calmness in her works. Anthropology is a subject that It is very difficult to analysis because earning Knowledge about human is hard In this paper we tried to know her idea about human and human characteristics and then we analyzed them .*

***Key Words:** Emily Dickinson, Anthropology, poem*

Introduction

Emily Elizabeth Dickinson was born 10 December, 1830, in Amherst, Mass., into a severely religious, puritanical family that had lived in New England for eight generations. She was educated at Amherst Academy and at Mount Holyoke Female Seminary, South Hadley, Mass. According to traditional accounts, Dickinson was a high-spirited and active young woman, but after suffering a romantic disappointment she withdrew from society and lived thereafter as a recluse. Virtually her only contact with her friends was through her whimsical and epigrammatic letters. Throughout the remainder of her life Dickinson wrote poetry of a profoundly original nature. The first contemporary literary figure to become aware of her existence as a poet was clergyman and author Thomas Higginson. Although Higginson recognized her genius and became her lifelong correspondent and literary mentor, he advised her not to publish her work because of its violation of literary convention. Her other literary friend, the novelist Helen Jackson, however, tried unsuccessfully to persuade her to publish a collection of her poetry. After Dickinson's death, nearly 2,000 poems, many only fragments, were found among her papers. From this mass of material Higginson and Mabel Todd edited the first published selection of her works, *Poems*, which enjoyed great popular success. Todd never spoke to Dickinson, but glimpsed her once through a doorway, flitting by in white, the only colour Dickinson wore in her later years. Dickinson's poems, compressed into brief stanza forms, are most frequently written in a few different combinations of iambic tetrameter and trimeter lines. She employed simple rhyme schemes and varied the effects of these schemes by partial rhyming, a device common among many 20th-century poets. Her language is simple, but she draws remarkable connotations from many common words, sometimes with almost pedantic exactness. Her imagery and metaphors were drawn both from an acute observation of nature and from an

imagination often as playful in thought and witty in expression as that of the English metaphysical poets of the 17th century. The combination of universal themes, expressed with vivid personal feeling and familiar verse forms gives Dickinson's lyrics a mystical directness comparable to that found in the work of the British poet William Blake. Her published works include Poems: Second Series, Poems: Third Series, The Single Hound, and Letters of Emily Dickinson. Emily Dickinson died 15 May, 1886.

- Dickinson, unlike most women of her time, never married.
- Avoiding the responsibilities of marriage allowed her time to write.
- She did not usually entertain guests, but if visitors came for tea, she listened to their conversations from outside the room.
- All in all, Emily Dickinson led a very solitary life.
- Most of her work was written between 1859 and 1865 (although Civil War was underway, her work rarely reflects this).
- Her work was not published while she was alive. Some of her poems were sent to others in letters.
- Dickinson does not reveal in her poems at what point in time she was writing

Anthropology in the Works of Emily Dickinson:

In fact, the soul is the essence of man . Soul has long journey In the death process .The same Consciousness or Soul which is aware of things in this life will be the part of us which passes from this life to the ‘most profound’ experiment of death. Only the soul itself will know how adequate it is to meet this challenge. The soul, the ‘columnar Self’ of poem 789, will face this adventure almost completely on its own, in fact attended only by the nature or character or ‘identity’ which it has formed by its choices in its lifetime.

*This Consciousness that is aware
Of Neighbors and the Sun
Will be the one aware of Death
And that itself alone*

*Is traversing the interval
Experience between
And most profound experiment
Appointed unto Men --*

*How adequate unto itself
Its properties shall be*

*Itself unto itself and none
Shall make discovery.*

*Adventure most unto itself
The Soul condemned to be --
Attended by a single Hound
Its own identity. [822]*

Emily believes that enemy of every human being is himself . He believes that Bondage is a form of consciousness Because man has the opportunity Which refers to himself and finds its and if you believe it in freedom . You'll still consciousness.

*Except Thyself may be
Thine Enemy --
Captivity is Consciousness --
So's Liberty.[384]*

This poem shows she was never bound by one viewpoint, but was always alive to other possibilities. we can always turn in prayer to 'our Old Neighbour _ God.' .

*It was too late for Man-
But early, yet, for God-
Creation-impotent to help-
But Prayer-remained-Our Side-*

*How excellent the Heaven-
When Earth-cannot be had-
How hospitable-then-the face
Of our Old Neighbor-God-[623]*

Emily was consistently opposed to the 'Publication' of her poems. When Thomas Higginson had suggested in the previous year that she might publish them, in her letter (L265) of reply she said, 'I smile when you suggest that I delay "to publish," _ that being [as] foreign to my thought, as Firmament to Fin -.' In other words, if published, she would not only be a fish out of water, but a fish in the sky. To make this refusal harmonies with poem 708, it has to be assumed either that Emily saw publication of her poems as something completely different from recognition of their true worth by a few experts, or that she dealt psychologically with the absence of such recognition by a refusal to publish. Anyway in this poem she roundly declares that only poverty might possibly justify publishing her poems and putting her Mind up for Auction. But in fact even if she were poor and wrote her poems in a 'Garret' rather than in her comfortable, spacious

bedroom, she would still prefer to go to God with the 'snow' of her artistic skill and her integrity pure white rather than sully it by selling it for money. The thoughts of her poems were given her by God. She is the 'Corporeal' steward of his gift.

Notes:

- ✓ Dickinson did not publish much in her lifetime.
- ✓ 1st stanza- When you publish, you are selling your mind. If you are poor and must support a family, then that might be a possible reason to publish.
- ✓ enjambment- running over from one stanza to the next (ex. 1st and 2nd stanzas)
- ✓ line 5- we is the royal we which means that someone is so much of a person, a singular will not cover all of them
- ✓ lines 7 and 8- She is not going to lose her publication virginity.
- ✓ 3rd stanza- The thought first belongs to the writer and then it belongs to the person who is being written to or about.
- ✓ line 13- parcel-little packets that Dickinson sewed her work into
- ✓ 4th stanza- You cannot put a price on poetry.

Publication -- is the Auction

Of the Mind of Man --

Poverty -- be justifying

For so foul a thing

Possibly -- but We -- would rather

From Our Garret go

White -- Unto the White Creator --

Than invest -- Our Snow --

Thought belong to Him who gave it --

Then -- to Him Who bear

Its Corporeal illustration -- Sell

The Royal Air --

In the Parcel -- Be the Merchant

Of the Heavenly Grace --

But reduce no Human Spirit

To Disgrace of Price --[709]

Emily Dickinson sees her art through the matrices of continuity and growth . Emily Dickinson sees her art through the matrices of continuity and growth Even if she feels it endorsed by God's

'Atmosphere and Sun,' it happens and stirs within her when she is alone living a 'Silent Life.' Only she can achieve this growth, through constant effort, patience to keep going and patience in the face of hostility, and keeping intact her belief that it is worthwhile. Somewhere outside there may be 'the Department of its Audience,' but the actual writing of the poems is 'assisted by no Countenance.' Most of this applies equally to the attempt to write these notes:

*Growth of Man -- like Growth of Nature --
Gravitates within --
Atmosphere, and Sun endorse it --
Bit it stir -- alone --*

*Each -- its difficult Ideal
Must achieve -- Itself --
Through the solitary prowess
Of a Silent Life --*

*Effort -- is the sole condition --
Patience of Itself --
Patience of opposing forces --
And intact Belief --*

*Looking on -- is the Department
Of its Audience --
But Transaction -- is assisted
By no Countenance --[750]*

In Emily Dickinson's poem, "Nature is What We See," the reader can sense her love and appreciation of nature. The theme of the poem is nature's simplicity, yet her poem suggests that nature is anything but simple; it is mysterious, magnificent, and inexpressible. The surface meaning primarily suggests that nature is natural and simple in theory, but exploring the underlying meaning, we see how Dickinson uses various patterns to describe the diversity in nature. She shows this by the objects she chooses to represent, in the way of large, medium, and small, the sea, and the squirrel, and the bumblebee. She identifies nature as infinitely variable.

*Nature is what we see-
The Hill-the Afternoon-
Squirrel-Eclipse-the Bumble bee-
Nay-Nature is Heaven-
Nature is what we hear-
The Bobolink-the Sea-*

*Thunder-the Cricket-
Nay-Nature is Harmony-
Nature is what we know-
Yet have no art to say-
So impotent Our Wisdom is
To her Simplicity.[668]*

Emily Dickinson insists that everyone must know their nature. And know where to come and where it goes. Everyone doesn't know this surely she or he will harm.

*How Human Nature dotes
On what it can't detect.
The moment that a Plot is plumbed
Prospective is extinct --*

*Prospective is the friend
Reserved for us to know
When Constancy is clarified
Of Curiosity --*

*Of subjects that resist
Redoubtablest is this
Where go we --
Go we anywhere
Creation after this?[1417]*

Few in Dickinson's life ever suspected the fire that warmed her heart. But in measuring the meaning of a life, she adopted the long view:

*Each life converges to some centre
Expressed or still;
Exists in every human nature
A goal,*

*Admitted scarcely to itself, it may be,
Too fair
For credibility's temerity
To dare.*

Adored with caution, as a brittle heaven,

To reach
Were hopeless as the rainbow's raiment
To touch,

Yet persevered toward, surer for the distance;
How high
Unto the saints' slow diligence
The sky!

Ungained, it may be, by a life's low venture,
But then,
Eternity enables the endeavoring
Again.[680]

Conclusion

Emily Dickinson believes Human. she believes that all human affairs returns human. She sees the human with its value. In fact She attaches special value to humans .Emily invites the man himself and give good tidings to mankind. The relative simplicity and monotony of her verse forms contribute to the difficulty of reading Dickinson in large quantities at single sittings, but one never fails to sense and remember her unique poetic genius. Her stanza forms and rhythmical nuances continuously contribute brilliantly to her effects. For example, Dickinson's poems often burst with images and metaphors drawn from many diverse sources. Nature is paramount. Other sources include domestic activities, industry and warfare, and law and economy. Her images sometimes create natural or social scenes but are more likely to create psychological landscapes, generalized scenes, or allegorical scenes. She is like a deep, mysterious mine where one can find many examples of how she blends symbolism and allegory. This blending of symbolism and allegory in Dickinson's poems is another reason for some readers' difficulty when they encounter her many poems for the first time; yet, Emily Dickinson's evocative powers are paramount: she is always a challenge to the reader.

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