

Chapter I. Introduction

Research Overview

The research is based on the theme of 'Death' in the selected poems of Emily Dickinson, her biography and her career as a poet. It also tries to explore her reclusive nature, her love towards nature and her contribution to society as a reformist.

Basically, this research focuses on the theme of death with reference to concept of death, its dynamism and dimension as manifested in her poems. Everybody is scared of death. Nobody wants to die. Death is in fact the most dreadful entity in the entire world. It is a full stop of every living creature. It is the bitter side of reality. But, to Dickinson it is found that death is in fact the solution to every problem. It is not dreadful but very loving and those who can understand death will easily accept it because it is the reality and one must always learn to accept the reality of life than to misunderstand the false notion of human existence. The paper explores the forms of death from diverse ways. Sometimes, it is found that it comes in the form of a bird and sometimes in the form of an angle. It is a major issue in her poems. Death is a natural process that is inevitable. Dickinson shows various dynamics of death and the study of those dynamics and dimensions of death has become the major concern of this research paper. The research explores the tensions created by subjective ideas of death. Furthermore, it discusses on how death changes its forms and what are the best ways to accept death as a friend but not a devil.

Besides death, as a reformist, her other concerns can also be observed, like her inclination on love and nature. The reason for her comparison with other elements can be her equal eyeing upon these three fundamental aspects of life. She does not fear death because she presumes death never kills her. She rather loves it because it welcomes everybody without discrimination. Death has different dynamisms like

virtue, god, heaven, hell, poverty and the like. No clear vision of death can be ascertained comprehend when followed thoroughly.

This chapter Emily Dickinson as a Person and Poet discusses about the life of Dickinson, her ill health, qualification, family life, aloof living sources of poetic inspiration for her to appear as the most distinguished poet in the history of American literature. She bore the quality of being a good student. However despite her attempts to please and be well thought of, she was also at the same time independently minded, and quite willing to refuse the prevailing orthodoxy of her time on certain issues. She did not accept the Christian belief. According to Pettinger, The Calvinist approach to religion believed that men were inherently sinful and most humans were doomed to hell. There was only a small number who would be saved, and this could only be achieved by the adherent proclaiming his faith in Jesus Christ, as the true Saviour. There was subtle, but concerted effort, to encourage people to declare themselves saved. Both, at school and at college, there would have been much of this subtle pressure put on Emily to join the “saved”; but this she never did. She always retained an independent view towards the matter of religion. In one of the poems of Emily Dickinson, Pettinger quotes:

Faith” is a fine invention
For gentlemen who *see*,
But *Microscopes* are prudent
In an emergency! (1-4)

Emily Dickinson as a Person and Poet

Emily Dickinson was born on 10 December 1830 in the town of Amherst, Massachusetts. She was a bright conscientious student. At Mount Holyoke Female Seminary in South Hadley, she was able to study a range of subjects from Latin to English Literature. However, her studies were often interrupted by ill health. After a persistent cough developed, her father decided to remove her from college and bring her back home. Thus she left without any formal qualifications; yet she had at least been able to broaden her education and vocabulary. As a young child, Dickinson proved to be a bright and conscientious student. She showed a sharp intelligence, and was able to create many original writings of rhyming stories, delighting her fellow classmates. At a young age, According to Pittinger, Dickinson said she wished to be the best little girl

Dickinson had an important influence of religion in her poetry. A crucial issue at the time was the issue of religion, which to Dickinson was the all important questions. Her antecedents had left England, so they could practise religious freedom in America. In the nineteenth- century, religion was still the dominant issue of the day. Amherst College itself was founded with the intention of training ministers to spread the Christian world. By incrimination, Emily Dickinson would probably have been more at ease with the looser and more inclusive ideology of Unitarianism.

Dickinson's later seclusion from society gives an impression of a life of austerity and simplicity. This has been romanticised, with the frequently cited preference for her wearing all white dresses. According to Pittinger, because of Dickinson's discomfort and shyness in social situations, she gradually reduced her social contacts, going out less and less into society. By her late twenties, this had led to an almost complete

seclusion; spending most of her time in the family house, rarely meeting others from outside a close family circle. As stated by Pittinger, the sister of Emily Dickinson explained that to be in seclusion for Dickinson was not a sudden decision, but a gradual process that happened over a period of time. However, despite the physical seclusion, Dickinson still maintained written contact with a variety of thought provoking people. It is also clear from her poetry that her decision to live life as a recluse did not close her mind, but in many ways allowed the flow of new avenues of thought and inner experiences (Emily Dickinson's seclusion section, para - 1).

However, Emily was both a keen artist and accomplished musician. In her college years she enjoyed singing; making reference to the similarities between poetry and singing. She also had a sharp eye for beautiful art; this visual sense and her appreciation of bright colors being evident in many of her poems. Emily was also well read, choosing writers such as: Emerson, Thoreau, Dickens, John Ruskin, and nineteenth- century poets like the Browning's and the Bronte sisters. She was quick witted and intelligent. According to Pittinger, Dickinson had a good sense of humour, but was often ill at ease in other people's company. She gave the impression of being somewhat agitated and intense. Her friend and literary critic, Thomas Wentworth Higginson, would later say how tense the meeting with her was (Emily Dickinson section, para – 2).

But, no doubt, Dickinson's poetry is remarkable for its emotional and intellectual energy as well as its extreme distillation. In form, everything about it is tightly condensed. Words and phrases are set off by dashes, stanzas are brief, and the longest poem occupies less than two printed pages. Yet in theme and tone her poems grasp for the sublime in their daring expression of the soul's extremities. Stylistic

tendencies such as her inclination toward symbolically freighted words such as "Circumference," her ironic wit, her adoption of personae, her penchant for oxymoron ("sumptuous--Despair--" [505, 387]; "Heavenly Hurt" [258, 185]), her punctuation that withholds traditional syntactic markers, her omission of titles, her recording of poems in multiple versions with variant words and stanzas, her willingness to leave poems unfinished, and even the distinctive amount of white space she left on the page force readers to involve themselves directly in this poetry in a way that forecloses definitive readings even while encouraging an exceptional degree of intimacy between reader and poet. Dickinson's imagery ranged widely from domestic and garden metaphors, through geographic and scientific references drawn from her education, to literary allusions (especially to the Bible, Shakespeare, Dickens, and the Brontës). The poems express extremes of passion-love, despair, dread, and elation-- and do so in many voices (that of the child, for instance, or the bride, the nobleman, the madwoman, or the corpse).

Emily Dickinson died at the age of fifty five from Bright's disease, which is caused by kidney degeneration. Her doctor suggested that the accumulation of stress throughout her life contributed to her premature death.

Despite Emily's seclusion and frail health, her poetry reveals that she did experience moments of great joy. Through nature and life she was able to glimpse into a mystic dimension beyond worldly distractions; although it is also clear this did not become a permanent feeling. For every ecstatic joy there seems to be a contrasting doubt and uncertainty. But she was able to offer a concise and direct revelation of thought provoking ideas through a powerful command of language. Even critics of her poetry, who point to inconsistencies in style and form, cannot deny the inherent

power of her poetry and this explains the enduring popularity and success of her poetry.

Dickinson: Voice of her Time

There's something about Dickinson that is so unique and stands out from other poets like o Ralph Waldo Emerson, Walt Whitman, Robert Frost and so on, with some specialties. She writes about the inner self and spirit of individuals. She expresses herself by writing hundreds and hundreds of poems. Jus so, she can release any emotions inside that she wishes to become alive. She was very unsecured about her poems and her life which contributes to the reason why she prefers to be an anonymous poet. She wants people to ponder how her poems affected herself, not only that but how the poems can affect them too. She really has a thing for writing poems with rhythms and beats, and slant rhymes that is all so good, a whole new different style of writing poems.

The most exquisite character of her poetry is the use of dashes that illustrate the meaning of life as a whole. Fagan argues:

As a poet who demands much of her readers, Dickinson may also be said to use her dash to embody the role of the blank Scrabble piece, in that it mosaicallytakes on the position and fortitude the reader grants. Her dash is at once bothreductive and encompassing, as is the (Christensen) best of her poetry (192).

Emily Dickinson is a unique poet who always tries to illustrate her real life with the use of punctuation marks like dashes in her poetry. Her poetry is sufficient enough to speak her reclusive life.

Her use of unusual dashes in the poetry mean to represent the inconsistent reality of her life with multitude of problems. She is not careful about the length of

her dashes that looked like scribbled in a sheet of paper. Beside poetry she follows her similar pattern in her letter too. Her such nature clarifies her to have been a devoted poet swinging in her emotion with words in a paper. A real poet has no barriers and a mad person has no home. Every home is his home and so is with the poet. Every word is a god chosen word that forms a symmetry to form a poetry. Fagan argues: nor was Dickinson so focused on length and height as to be consistent in her use of the dash each time she wrote a poem or letter (193). Her writings are like a scribble in a piece of paper though it has profound meaning in itself. Yet, being a renowned poet, she does not care for the random dashes which could mean a lot for any other poets. Her nature implies her dedication in her work of art.

There are various grounds where Emily Dickinson can known as one of the greatest poets of history. She is remembered as a legend and an inspiration to many young writers still today. Dickinson's way of writing "came out of nowhere," or so people thought. She felt that she had more freedom to write about her feelings and emotions if she published them anonymously; in her time, this form of writing would go against "appropriate writing styles." Because Dickinson's poetry was about her life and some of the things she experienced within her life, she kept her work mostly to herself. This was because she was scared of what other people would think about it. Most of her poems express an idea or an experience she has had. A place that required the absence of dash is indeed let slid it to mean something which probably the readers are not able to adhere. Fagan notes,

It may be argued in certain instances that the dash is used for clarification, either for the writer or the reader—a place where, rather than raising her pen, Dickinson let it slide in contemplation and reflection (193).

There are no serious justifications about the use of dashes in her poetry. It could be for the sake of clarity for the writer or the reader or maybe she just slid it instead of raising the pen in her contemplation.

Dickinson gives us a brief picture of the poets in general. For the poets, there is always sound in the silence; the unutterable words are more powerful than the utterable ones. The unutterable has no language in itself but it is much more powerful than the language itself. The presence of unutterable makes the absence of language. That is what the very quest of every poet is. "While this is the quest of every poet, language often eludes when the unutterable intrudes" (Fagan, 193). The poets are poets because they are different from ordinary men. They hear the silence and find the real pleasure in silence. To them the sounds or the language hardly derives meaning. The essence of poetry lies mostly in silence than in words.

Octavio Paz says that the poet makes a word of everything he touches (260). Any art performed by a good artist, even a scribble can be a good art. In the same way any poem scribbled in a simple sheet of paper can be a good poem too. Every touch of the poet creates poetic words without excluding silence and the blanks in the text. The blanks have a lot to do with the poetic trance of the poet. A good poet is beyond the grammatical barriers and its violation is a different part of debate. They draw the attention of the readers and sometimes transfigure the meaning suddenly. Dickinson is not an exception to this pattern of writing. Her writings start abruptly without any grammatical rules. " 'T IS so much joy! 'T is so much joy! / If I should fail, what is poverty! (Dickinson, lines 1-2)

Her abrupt uses of dashes create a kind of symbol peculiar to herself which is more suggesting. Silence means a lot to her. Silence marks her aloof nature of her life. Octavio Paz says, "The poet makes a word of everything he touches, not excluding

silence and the blanks in the text” (qtd in Fagan 260). Dickinson expresses herself through silence. A symbolist poem suggests, rather than defines, meaning. Dickinson describes her silence as one that she endures (194). Every word is the manifestation of poetry. The silence means a lot to the symbolist poets. Symbol alone is enough to suggest the deepest meaning to be conveyed. Poets do not expect to define the meaning but suggest. To Dickinson silence means to endure.

Poets are not easygoing. A poem does not give a straightforward meaning which the readers look for. The very nature of any poet is to create tension in the readers' mind, making bound to meditate on the issue the poet writes. That is one of the special characters of a poet. Emily Dickinson has also mastered the given issue. Her poem delights the readers; however she leaves a trace of negotiating tensions. In fact, if a poem does not create any tension, it is not really a poem or the poet is not a good poet. Dickinson has skilled ways to draw the readers' mind to her work through her artistic styles of poetry. Fagan: argues

Dickinson’s poems do not tell us as readers we must resist the impulse to locate unified meanings; rather, the poems celebrate the positive pull toward unity by positioning it in the context of opposing impulses.” And that, “Dickinson’s writing consistently foregrounds the reader’s choices, making it clear that any delight her poems afford is in some sense the product of negotiating tensions” (3; 194).

The utmost pleasure of poetry is not in acceptance but in controversy. Poets choose to delight readers through tension though the readers can not comprehend it in the beginnings. That is the nature of real poets like Dickinson.

No doubt that Emily Dickinson was an extra ordinary poet who has always been a subject of critical engagement for the mordenist writers. She is one one of the

mordenist writers who is considered as an avant-garde artist in today's time. Lena Christensen argues, "I furthermore consider the relationship of modernist writers to Dickinson that is interesting from today's critical engagements with Emily Dickinson as an avant-garde artist" (34). Dickinson stands as avant-garde personnel who had always been the subject of criticism for the modernist writers.

Dickinson as a fabulous poet is a subject to New criticism. Her poems have tremendous influence in the contemporary readers. Of course, her verses and unusual dashes give abstract meaning to the readers and the readers understand it in their own perspectives. In the beginning of new era in the history of literary criticism she signified the first serious critical analysis of her work. Betsy Erkkila describes Dickinson as a major figure in New Criticism's methodology of close reading that would ultimately develop into a strict delineation of "the individual poem as self enclosed aesthetic object" ("Emily Dickinson Wars" 16); and Marjorie Perloff notes how Dickinson's work was included in *Understanding Poetry*, the New Critical pedagogical toolbox that would promote close reading as method in the undergraduate classroom for most of the twentieth century (n.pag.). This means that to engage with New Criticism is to engage with a critical period of Dickinson reception that consolidated her work as serious and worthy of inclusion in an academic canon of American literature. According to Roland Hagenbuchle, "New Criticism's engagement with Dickinson signifies the first serious critical analysis of her work" (358-59). In the history of literary criticism, Hagnbuchle further adds, Emily Dickinson is the first person to signify the first serious critical analysis of her work (358-59). Engagement with Dickinson was meant to engage with the critical period of her reception that consolidated her work as serious and worthy of inclusion in an academic canon of American literature.

Feminist criticism, in particular, has challenged the unselfconsciously heterosexist vocabulary employed by these male New Critics in their production of Emily Dickinson and her work. Such criticism also reveals how difficult it is for critics to move beyond the biographical biasness that New Criticism in theory rejected as part of an old fashioned study of literature as literary history in a limited sense of the life of authors. Christensen says, "New Criticism canonized Emily Dickinson in spite of her gender (35). It in fact, helped to popularize Dickinson as one of the greatest poets of the time though she was a woman. Adrienne Rich cites John Crowe Ransom's verdict of the poet as,

a little house-keeping person" who "while she had a proper notion of the final destiny of her poem [. . .] was not one of those poets who had advanced to that later stage of operations where manuscripts are prepared for the printer, and the poet's diction has to make concessions to the publisher's stylebook (quoted in Rich 182).

In this pungent quotation Rich captures Ransom's utter discomfort with both the female and the domestic or private aspects of Dickinson's life and with her work. As discussed by Cristensen, the life of the woman writer creeps into the narratives of these critics. One of the first critiques of such patriarchal descriptions of the poet was offered by Adrienne Rich in her important essay "Vesuvius at home: The Power of Emily Dickinson" (35). Gender biased is of course the topmost issue in the patriarchal society. In spite of that, Adrienne Rich as a feminist disagrees the views of Ransom with the female and domestic aspects of Dickinson's life and work.

Anna Mary Wells writes in 1929 that "it was the fifteen years of obscurity between 1900 and 1915 that led to the popular misconception that no one before our own generation had appreciated Emily Dickinson" (258). But in 1914 *The Single*

Hound: Poems of a Lifetime was published, an edition of Dickinson's work that, as Linda Leavell points out, numbered poems instead of entitling them and did not interfere with Editing Emily Dickinson punctuation, rhyme and meter as had Higginson and Todd (3). The visual impression of the poems of *The Single Hound*, the edition that would 'revive' interest in Emily Dickinson, is as Leavell writes "strikingly modern" to the reader (3). Anna Mary Wells quoted that the radical absence of Emily Dickinson in American literature in the first fifteen years of the twentieth century triggered a feeling of 'discovery' and generational shift from Victorian to Modern among those readers who encountered Dickinson in the 1920s. (37). For the fifteen years from 1900 to 1915, there had been a misconception that Dickinson was not appreciated by anybody before the generation. But later it was discovered that her poems had been published without any interference even in any punctuation marks. Soon it was discovered that her writings gave a shift in generation from Victorian to modern which made a most popular poet of America.

Emily Dickinson's language leads in many different directions. Virtually unpublished during her lifetime and seemingly ambivalent about publication in the future, she emerged dramatically in the twentieth century as one of America's most distinguished and distinctive poets. But if Dickinson's originality is universally credited, her generative affiliations—the emotional and intellectual loyalties that made her who she was—are more difficult to discern, and many of the essays in this volume address the question, "For and to whom does Dickinson speak?" Being an American poet at the time of inner civil war most of her poems are death focused. Her images represent death and herself dying to clarify her own experience.

As a poet of the inner civil war, she used images of death and dying to clarify her own experience, and she frequently psychologized military tropes (Pollak 3).

Dickinson was suddenly popular in the twentieth century because her works were not published during her lifetime. Her focus is basically upon death which the civil war might have inspired in her poetic sensitivity.

Women poets in particular are often compared to Dickinson, while visual artists, musicians, fiction writers, even the U.S. government with its notable “stamp,” have testified to Dickinson’s importance as a cultural commodity. For many readers, however, Dickinson represents the rebellious, antinomian strain in American culture and the courage to be oneself.

As a great experimental realist, she troubles our certainties as a reader. Although in one of her meditations on death Dickinson uses the phrase “None may teach it (258)” to suggest that highly individuated feelings may not be communicable: Ever since the first posthumous publication of poems in 1890 she has proved herself to be a great teacher. Pollak states, "Dickinson inspires dialogue, and a recently published volume called *Visiting Emily: Poems Inspired by the Life and Work of Emily Dickinson* is only one sign of her continuing presence among us" (4). Dickinson has been testified as a cultural commodity. In addition, her highly individuated feelings which may not be communicable helps her to stand as a teacher after the publication of the first posthumous of poems in 1890.

Her reclusive character marks her self-reliance. She always wanted to be on her own. Ralph Waldo Emerson, with whom this philosophy is often identified, was one of the writers she most admired. Unlike Emerson, however, Dickinson is not obviously a theorist of national identity. However, when Emerson came to Amherst in December 1857 she did not attend his lecture (11). This proves her own pride of being an extra ordinary poet. Completely different in the sense that she did not value the opportunity to meet another popular poet of her time. It was not a big task for her to

meet him while he was already in her town. She could easily have met him face to face, since he was the houseguest of her brother and sister-in-law. She chose not to. But her apparent indifference to the role of poet-citizen, Dickinson's language leaps across social and historical barriers to create remarkable communities of knowledge. "Like other richly representative mid-nineteenth-century American authors, Dickinson was deeply influenced by an ideology of self-reliance" (Pollak 4).

Some of Dickinson's characters are in common with that of Whitman who asks to confront some of the most enduring issues of American life and of life anywhere. As Whitman regarded himself as a bard singing songs for the nation, Dickinson too is dedicated and committed to bring a change in the society through the means of love and spirituality. Her language is penetrating and persuading to form better communities of knowledge. Her voice is dominant and she signifies an embodiment of a leader who has a mission to change the way of people's living standards.

To her, there is problem everywhere and everything needs a proper guidance to overcome the problem. People are scared of death that is also a problem while for her death is life. The contemporary society has problem with the god too. There had always been a big gap between the common people and the pasture. The reality of god was under shadow which common people were not aware about. She gradually wanted make people aware about the facts regarding common people and the pasture and the fact that pastures were also like the common people. Because religion was an important practice in the contemporary society, the pastures were in fact exploiting the society which Dickinson raises her voice through the medium of writing. On that account, basically, her writings are the related matter focus the problem with god, religion, superstition and love too. To Dickinson, love was divinity, not just a marital

relationship. Love does not have any confinement. It is not necessarily important to marry for the sake of love. That was probably the reason she stayed away from a marital relationship. Pollak analyzes,

Dickinson's language leaps across social and historical barriers to create remarkable communities of knowledge. Like Whitman, Dickinson asks us to confront some of the most enduring issues of American life and of life anywhere: for example, the problem of death, the problem of God, and the problem, too, of love (4).

Dickinson was in some way a reformist who wanted to reform the society; a society that was long sleeping in the darkness. Blind adherence to religion was a major problem with the then American society. So as to bring enlightenment, Dickinson wanted to bring changes regarding people's belief upon god, increase faith on love and the facts about death as an ultimate goal and an unavoidable part of entire humankind.

Since the early age, life of Dickinson was more inclined to an extra ordinary direction with different world of poetry and literature. Known during her youth for her humor, Dickinson emerged in the poetry of her maturity as a supreme ironist. She was witty and tart, but there was a deeper purpose. Irony defended her against single-mindedness and against emotional pain. She writes, "Mirth is the mail of Anguish" (6). Armored in mirth, she resisted the pressures to conform to codes of gentility that she had already begun to describe in her first extant letter to her beloved brother Austin (Pollak 12). In her teens, she was remarkably self-aware, and in her twenties, she was developing those habits of observation that made her such a remarkable witness to the logics and illogic and conditions that robbed life of its fullest meaning (Pollak, 12). Anybody could hardly write a letter at the age of eleven. Her dedication to wits can be observed from her early age along with her first letter to her brother

Austin. “At the age of eleven she begins her first extant letter, written to her brother Austin while he was away at boarding school,” (Pollak, 6). Dickinson was proved genius from her early ages. She wrote letter at the age of eleven. She emerged in the poetry of her maturity as a supreme ironist. She became almost perfectionist at the age of twenty.

Dickinson’s self absorption has in fact added to her popularity to be a famous poet. Her particular nature of aloofness has risen her to introduce as one of the most distinguished poet in the history of American literature. However, she was not isolated intellectually but firmly in a religious community. Eberwein describes the Congregational religion that Dickinson inherited, the intellectual traditions to which it responded, and Dickinson’s tenacity in probing and dismantling conventional beliefs (13). He further describes, Dickinson looks longingly both backward and forward—back toward greater philosophical security and forward to greater emotional freedom. It may sound like an oxymoron for Dickinson to talk about freedom on the basis of her self-bondage life, yet she had always been looking forward for greater emotional freedom. Her mentality contradicts her physical state of living. Physically she is like a prisoner but mentally she sang the songs of freedom and liberty. Shira Wolosky is also concerned with Dickinson’s religious aesthetic, yet her version of Dickinson is more agonistic (Pollak 14). Wolosky’s Dickinson is a poet of many wars who finds reality unacceptable. This in fact, is the prime nature of a real poet. For poets the reality is not acceptable. They are only the shadow as Plato states in “*the allegory of cave*” She interrogates God, takes him to task, and finds no solution other than truth telling. Authenticity turns out to be Dickinson’s personal salvation, although the fate of her nation is more vexed. She does not give up her meditation for a better

community. Her prayers and dedication have always been aspiring for her nation.

Pollak states,

Despite her intense self absorption, however, Dickinson was not intellectually isolated, and Jane Donahue Eberwein's essay locates the poet firmly in a religious community that changed over time, becoming more liberal over the course of the nineteenth century (6).

For Dickinson freedom was different than what other people think. Freedom to her means emotional freedom. Her vision is like a true poet who is more inclined to platonic ideas of reality. Though she had been away physically from the society she every time remained close to it emotionally which can be observed by her attachment with religion, love, god and society in her poems.

Dickinson rose to be an avant-garde poet of nineteenth century. Unlike other women poets of 19th century like Lousia May Alcot, Ellen Palmer Allerton etc, Dickinson was more popular despite her introvert nature. Her writings were basically focused on the common subject matters like, god, death, freedom and so on. They had in depth meaning though they sounded simple in surface. She stood as an epitome to her readers as a critic. Cheryl Walker says that there is much to be learned from Dickion in the context of other nineteenth-century American women poets. The distinction between Dickinson and her contemporaries that brought her in the highest level was the art of her poetic skills that gripped the heart of the people of the then American society. Pollak hints Cheryl Walker looks at Dickinson from quite a different angle, suggesting that there is much to be learned from reading Dickinson in the context of other nineteenth-century American women poets (7). Dickinson was more popular than her contemporaries. She remained an epitome to her readers. What

made her more distinctive was her skilled poetic technique with in-depth meaning and wits.

In the 1950s the textual scholars Thomas Johnson and Theodora Ward used changes in Dickinson's handwriting in letters to suggest approximate dates for the poetry. This process has been further refined by Ralph Franklin, who has recently edited a new variorum of the poems. When this variorum appeared in 1998, it inspired much debate about the true text of Dickinson's poems. No one doubts that Dickinson's manuscripts contain features that are not reproduced in standard editions of her work and that careful consideration of the visual features of her manuscripts, including capitalization, punctuation, and line breaks can lead to fresh new readings of her poems.

Dickinson's intentions, however, are more difficult to recover. The poetry of Dickinson's maturity is conventionally dated from 1858. She left most of her manuscripts untitled and undated, and statements about the dates in which particular poems were written are based on elaborate guesswork. Only ten poems are known to have been published during her lifetime, seven of them in the Massachusetts newspaper, the Springfield Republican, and none of them at her own instigation. Friends tried to coax her into print, but she demurred. Pollak says, Dickinson nevertheless sent about a third of her poems to family and friends in letters and some of these letters can be accurately dated (8). Dickinson wrote poetry for herself. Various poets wrote poems for their livings in their latter days. But Dickinson was different. She wrote poems like scribbles without name and date. She did not even want to publish them during her lifetime.

The other characteristics of her poetry is that they are still genuine and untouched by any other interpreters or editors. This is believed by everybody. Her

poetry has been highly influential for latter poets of twentieth and twenty first centuries. Her use of punctuation marks like unusual capitalization, unusual dashes and other line breaks can be fresh readings of her poems. The ultimate goal of a poem is to represent the poet's intention and mood that stresses the circumstances regarding any social, personal, national or any other issues. To certain extent her poems and the symbols used in the poem helps the reader to understand her own life and her inclination to abstract subject matters like death, love and religion. Yet, it is hard to go to the core area of her poem to understand her real intention. That particular character always leaves the reader in suspense and attraction. Pollak quotes:

No one doubts that Dickinson's manuscripts contain features that are not reproduced in standard editions of her work and that careful consideration of the visual features of her manuscripts, including capitalization, punctuation, and line breaks can lead to fresh new readings of her poems. Dickinson's intentions, however, are more difficult to recover (8). The poetry of Dickinson however remained highly influential for the latter poets of twentieth and twenty first centuries. She remains as an embodiment of one of the greatest poet of nineteenth century in the history of America.

Concluding remarks

Dickinson grew up in a very strict Puritan family. However, her poetry did not reflect her Puritan upbringing at all. She is one of the most interesting female poets of the nineteenth century and one of the most famous authors in American History, and a good amount of that can be attributed to her uniqueness in writing. In her poem 'Because I could not stop for Death,' she characterizes her overarching theme of Death differently than it is usually described through the poetic devices of irony, imagery,

symbolism, and word choice. She likes to use many different forms of poetic devices and her use of irony in poems is one of the reasons they stand out in American poetry. In her poem 'Because I could not stop for Death,'(1) she refers 'Death' in an optimistic way. Dickinson states in the poem that 'He kindly stopped for me --' (2). Death is not commonly known as being 'kind', which leads us to believe that Dickinson used this line to hint that death was a good thing. In the entire poem, she does not refer to death in a negative way. This shows more irony since death is often feared by many, either regarding themselves or other. This use of irony makes the poem more interesting to the reader. Every author has unique characteristics about him/her that make one poet different from another, but what cause Emily Dickinson to be so unique are not only the words she writes, but how she writes them. Her style of writing is in a category of its own. To understand how and why she writes the way she does, her background has to be brought into perspective. Every poet has inspiration, negative or positive, that contributes not only to the content of the writing itself, but the actual form of writing the author uses to express his/her personal talents. Emily Dickinson is no different. Her childhood and adult experiences and culture form her into the poet she becomes. There is a life in Emily Dickinson's poems, readers have found. Although one may not completely understand her as a legend, a writer, or as a part of literature books, she is considered one of America's greatest poets. While unknown answers may not be revealed about her, secrets may not be told, nor any new discoveries made evidence from books and articles showing Emily Dickinson's experiences and hardship exists. As the late eighteen sixties came about, Dickinson became very attached to her family home and refused to leave it. She cut off most of her relationships with her friends. The only way she could express her feelings was through her writing. The life of Emily Dickinson can be illustrated from her work, the

way she used the unusual punctuation marks like random dashes and abrupt capitalization. Such poetic technique of Dickinson could mean anything to the reader. She does not seem serious in her work because she leaves a dash without any formal requirement or she could mean to flow in her poetry and get absorbed into it that she just slides her pen out of jubilation or excitement as a manifestation of her relish or emotion that she derives from her poem. However, her poetic technique was not so apparent to readers in the beginnings. Though the writings seem to have written in a piece of paper they were commended by her followers. Though she was brought up in a orthodox puritan society where women were never regarded as superior or worthy of holding any important position in the society, she eventually become an important figure who contributed to reform the society from both intellectual and religious aspects. Poets are strange and unlike other people who always find controversy. There is always sound in silence to them. In the same way, silence spoke louder than words to Dickinson. Being a poet she favoured silence than words that would delight her more than any language on earth that could be probably her influence of secluded life totally being out of contact from the other society, friends and even relatives. For her, the true essence of poetry lay in silence and not in language. As a poet she finds the true pleasure of poetry in the tension that is created by the poem. That may be difficult to understand in the beginning.

Dickinson is not only popular between the women poets or other contemporaries but had always been a subject of criticism amidst the modernist writers too. To talk about Dickinson meant to get engaged with the critical period of her reception that consolidated her work as serious and worthy of inclusion in an academic canon of American literature. New criticism which studied the biographical history of an author was rejected as an old fashioned study of literature. This made

Dickinson more popular despite her gender. It was before the Victorian age that Dickinson's work was not appreciated. Later her work was dramatically appreciated and brought about big change in the people's mind which eventually gave a shift to Victorian age. During her lifetime her work was not published which was put in her own censorship. She represented her own work. She was more concerned with war of her time. She had been a testified cultural commodity. Her personal highly individualized feelings proved her to be a teacher after the publication of the first posthumous volume of poems in 1890. Besides that, she was a reformist too. She wanted to bring changes on people's mind regarding love and the fact about death. She started to write letters since the age of eleven. By twenty, she was a perfectionist. Although she lived physically in confinement, she spoke about freedom. To her freedom is not physically freedom but emotionally. That was why she was attached so much with love, god and society in her poems. Apart from her emotional attachment to the society, god and love, she had a skilled poetic technique with in-depth meaning and wits. She was a true poet because she wrote for herself and not for others. This can be observed by seeing her scribbles without any names or dates. She denied any publication during her lifetime. But she was very morbid and wrote a lot about death. Her whole life she lived across the street from a cemetery which can explain why most of her poems are associated with death. She did so also because she spent the later part of her life mourning of the several deaths in her family and of close friends. Her father died in 1874, Samuel Bowles died in 1878, J.G. Holland died in 1881, her nephew Gilbert died in 1883 and both Charles Wadsworth and her mother died in 1882. Over those five years, many of the most influential and precious friendships of Emily's passed away and that gave way to the obsession of death in her poetry. Death has become the most driving factor in her life. Her fascination and longing for death

seems to be rooted in her subconscious mind. The chronological death of her beloved people has triggered her mind to meditate on death. However, her poetry remained highly influential for the latter poets of twentieth and twenty first centuries and she remains as an important figure in the history of American literature.

Chapter II: Dynamics of Death in Emily Dickenson

It is accepted that life is a Journey from womb to tomb. The only inevitable fact in the entire universe is Death. It has varied influence upon people in different perspectives. It is scary and dreadful to some people while it is just a sleep to others. It has different dimensions and treats equally to every living organism. But for some extra ordinary people like John Donne, death is not mighty and dreadful. There is no reason death has to boast itself in any ground. To him Death is just a short sleep and when one gets to the pleasant short sleep one does not have to die again so it is the death that does not the poet. "One short sleep past, we wake eternally / And death shall be no more; death, thou shalt die" (14-15).

Death can't be seen with eyes but can be experienced to certain level. The only difference is that sometimes it comes in the form of a bird and sometimes in the form of some weird human being. It alarms us in our dream in most of the cases. Not everybody take death as what the poet does. Not everybody have the ability to describe the forms and dynamics of death in similar ways. Dynamics of death can be clear when the difference between death in general and death in the literature will be compared. Death comes and goes and even waits for the poets. Poets die many times and even survive while they are in heaven. The concrete dimension of death can be observed when it is realized from the perspective of poets. Dickinson was begging for death two times. "Twice have I stood a beggar" (1). Similarly death was once captivated and the people had trouble living long life and eventually the death was freed. Death is personified here which is one of the dimensions. It can communicate like person; it can wait for its people until they agree to go with it.

Death in general is different. Everybody is scared of it. Nobody wants to die. Death is an experience we will all share, yet it is in our very nature to avoid it as much as possible. Our greatest instinct is that of survival. Death, therefore, is an ultimate stakes game, and is one we can all relate too, a bit like the orphan question from yesterday (be it because we are an orphan or we can quite readily imagine what it would be like to be one). At this point it can be concluded that death has different dimensions depending upon time, situation, person and ethical beliefs.

Death is one of the significant and recurrent themes in the poetry of Emily Dickinson. This chapter aims at showing the poet's attitudes towards death. Certain poems are selected to show the poet's different attitudes to death: death as a rebirth or renewal, and death as an end. Most obvious factors shaped her attitudes towards death were probably because of her disease stricken life and her reclusive nature. However, the accepted reason has behind her inclination towards death has always become a topic of criticism and debate. Dickinson's 'Because I could not stop for death' (712), 'It was not death, for I stood up' (355), and 'I heard a fly buzz- when I died' (591) are some poems that are basically focused on the theme of death and are selected to outline her various perspectives towards it.

Twenty poems from Emily Dickinson have been selected to undergo a research regarding 'Death', its dynamics and dimensions. Death is treated as a natural process. Sooner or later one has to fall in the hands of death eventually. The chapter not only discusses the dynamics and dimensions of death as a whole but also shows the successive modes of pain and pleasure of the poet when she had to confront death in various circumstances. Death is not shown as a dreadful factor as such. It is not always harmful and aggressive. Obviously it is hard to estimate the timeframe when death is pursuing us in the crucial moments of our life. The fact that death bring much

pain in the beginning making the environment gloomy, with the kiths and kin around can't be denied. But it can be seen that Dickinson easily accepted death as god. Death has been referred to as 'Eden', 'Eternity', 'Fly', 'Renunciation', 'Virtue', 'Heaven', 'Grace' and many more. With reference to these symbols, Dickinson seems more inclined to death and wants to be with it forever.

Apart from death, she is found involved with the issues of war of her time. Her some of the poems are found to be dedicated to the soldiers that sacrificed their lives in the war. Because it is the very nature of Dickinson's poems to have a range of possible references, it is difficult to say whether a particular poem was inspired by the war. However in the poem "It feels a shame to be Alive - / When Men so brave - are dead," (Dickinson, 1-2) which was written for Frazar Stearns, who had himself written to his father, Amherst College's president, Dickinson questions the bravery of the living. Despite death being a part of day-to-day life during a time of war, death is an unknown state of being and for this reason it scares people and the topic is avoided even today. Death was the unmentionable subject during the American Civil War. In that time a man's honor and bravery was more important than his life, and to question the honor and bravery of a man who survived something as brutal as the civil war was simply not done.

In the similar ways, her poetries concerning, life, death, society, god, love and religion are found to have varied dimensions of death. Death has proven to be dynamic in its form in her selected poems.

Death: Dimensions and Dynamics

Death is the eternal theme during our whole life. If life is a river, it is always a river of death. Death is inevitable for all of us from the moment we come to this world. Death is following us like a shadow, invisible but existing. Death is so important that only we get full knowledge of death can we live a better and meaningful life.

Dickinson focuses in other themes like love and nature. The reason for her comparison with other elements could be her equal eyeing upon these three fundamental aspects of life. She does not fear death because death never kills to her. She rather love it because it welcomes everybody without discrimination. Death has different dynamisms. No clear vision of death we can comprehend if we really go for it. We can find the various dynamics of death in the selected poems of Emily Dickinson.

Death is door of god to her (4). Other people take it as dreadful accident but it is always divine to her. Since death has various dimensions, it can't always be pleasing. It is something supernatural which is abstract. But for Dickinson it is the gateway to god. Death is the only source for one's liberation. Since death is a door to god, she stood as a beggar before the Death to let her in it's arms. " Twice have I stood a beggar / Before the door of God!" (39, 49).

Although she wanted to be in the hands of god perhaps her voice was not heard because it was not yet time for her to be with him.

Death is presented as a god here, her beseech was denied and thus she thinks herself as poor and lonely.

Death is grief (5). It makes us cry, rolls tears and brings anxiety sometimes. However, death keeps us safe from every anxiety too. For anxious and despondent people it is a one-spot solution. To those people with frustration and apathy, it keeps them safer in Albaster chambers (1). There is no need to worry about the time or our job or suffer any misery once we are into the chamber. There is where our true essence lies completely free from the mundane world of misery and sorrows. Death is mighty. It can do what nobody dares. It can stop the clock (1). Death is like an awe coming to the trinket (4) comes and then vanishes soon. Sometimes death riddles. It does not have any form so it says "I am nobody" (1). The poet likes to be nobody too so that she can be in the combination with death so that there forms a pair. "Then there's a pair of us!" (3). She seems very passionate to be with death.

The poet does not like to be somebody because it is so dreary to be somebody. To be somebody is to be like a frog speaking out the same thing throughout a season sitting in a limited area. So, it is better to be nobody than to be somebody. Nobody is a special dimension of death here. Her comparison with death is significant with her personal life. She does not want to be somebody. She does not want to be popular despite her skills in her art. She chose to be nobody but eventually she becomes somebody. An important person in literary history of America. She believes it is dreary to be somebody. She writes,

How dreary - to be - Somebody!

How public - like a Frog -

To tell one's name - the livelong June -

To an admiring Bog! (5-8)

Death is sometimes treated as wild nights (269, 1) in the poem of Dickinson. Night connotes empty, horrible, darkness and deadly. Darkness is always horrible so is the death. The atmosphere of chaos surrounds at night. There is no hope to see the dawn anymore because the wild night snatches everything. Yet, for the poet, though it is wild night, it is luxurious to go with it because it gives ultimate happiness. She expresses a very different dynamism of death in the given poem. She wants to feel the death rowing in Eden (9). Death is not darkness to her. It is rather loving and desiring. Her extreme desire to be close with death can be clearly observed. Her passion for death is invincible. She writes,

Rowing in Eden-
Ah-the Sea!
Might I but moor-tonight-
In thee! (9-12)

It is not easy to die or wait the death to come in the last moment of our life. Everybody wants to live a longer life. "There's a certain Slant of light," (1). The death is seen not so favourable here. The time is in the winter afternoons that oppresses, like the heft of cathedral tunes. It is not easy to avoid the natural pain at the time we die. The environment around is surrounded by solitary of someone's death. Death vigor with diverse dimensions. It comes in the form of a light. The arrival of death is heard by the landscape while the shadows hold their breath. It is like a distance when it goes on the look of death.

When it comes, the Landscape listens -
Shadows - hold their breath -
When it goes, 'tis like the Distance
On the look of Death-" (13-16)

Obviously death has vital power. The only powerful entity in the entire world of reality. It comes on different forms. Sometimes it comes in a form of bird (1). Because the death has to take away the angle worm, it came in a form of a bird to take it. He bit the worm in halves and ate the fellow, raw and drank dew.

The moment we are going to die is the most horrible time which feels like walking on the blade of a sword. Soon, we die and perhaps gain the eternal truth with pleasure. Death comes as a pain killer, a genuine medicine or the permanent cure for suffering people. "After great pain, a formal feeling comes" (1).

Death sometimes comes in the form of a soul that selects her own society that finally mingles to divinity. In fact death is soul which is the essence of every living being. Once the soul is in the hands of god, it leaves the fleshy body stiff like a stone. Stillness is another dimension of death. Death makes people still without any breath. It comes with various symptoms which people hardly comprehend. It can mediate through a bird or just peep by itself to see if the person is ready taking to the hands of death. Death is compared like a star that look down upon captivity. (11)

Dickinson tries to clarify that death does not move according to anybody's wish. It is all about time and situation. Though she wanted to die she could not.

"Because I could not stop for Death / He kindly stopped for me" (1, 2).

Death is nature which is functional only through diving power. Death is pure and substantial. Death is not human bound but natural. Sometimes death comes in the form of horse's heads what are faced towards eternity. (24). "Eternity" can be understood as another term for Death. Both of them meant fathomless and ultimate destination of entire human beings and other living creatures.

The most interesting dimension of death for Dickinson is "pleasure" (1). life is full of sufferings and one can hardly feel the essence the pleasure throughout the life.

True pleasure comes from death where one does not have to suffer anymore. Dickinson calls it “sleep” (5). The most pleasant sleep where one does have to wake up again to bear the burden of the world. It is a long sleep that comes after the deaden suffering and it is always a privilege to sleep means to die.

Death reveals in different forms. In one of the poems of Emily Dickinson, it revealed in the form of a fly. “I heard a Fly buzz- when I died” death left the situation dismal and still as if there was stillness in the air. It kept the eyes around and wrung them dry. It was the fly that was buzzing in between the light and the poet. It was warning about the departure and ready to take away the poet. And now that the poet is in deep sleep. Completely away for the from the suffering of the terrestrial world. She is in the brink of her pleasure.

The poet says that her life is like a loaded gun. Frustration towards life and wait for death is obvious here. There are bullets but not are useful. Death is very meaningful in the sense that it is direly in need for the poet who is sitting in the corners waiting. Death comes in the form of a stranger and takes away the poet.

My life had stood – a loaded gun-
In corners- till a day
The owner passed- identified
And carried Me away (1-4).

Among the various dimensions of death, “the owner” (3) is one. The life of human beings is owned by Him, the death who is the only super power of the universe. Similarly, one can only think of his past while in the deathbed repenting on the every false acts throughout the life. People with good tasks are said to be going to heaven while the other are in hell. The only thing one can do is to meditate waiting for the death laying down in the door or window. Remorse is useless. The things done in

the past can't be corrected in present basically while one is waiting for the death. Even the gods cant can't heal. "No even God-can heal-" (10).

Renunciation is the achievement of every being. It is a piercing virtue. (1). It is blessing in true sense. Death is so dynamic that it gives way to renunciation — completely in a ideal world of peace, pleasure and virtue. Death is preserved many times but it is just once we go with it. There will be feeling some ominous sensation like "a narrow fellow in the grass" (1) which make us feel realize that it must be death in the form of some apparition. It is an alarm which perhaps people might have noticed but not experienced with hostility.

Death is vigorous. It creates a solemn environment. Dickinson writes:

"The Bustle in the House
The morning after Death
Is solemnest of industries
Enacted upon Earth
The sweeping up the heart
And putting love away
We shall not want to use again
Until Eternity" (1-8).

Somebody's death puts the house in terror in one morning. It takes away the heart and love which is now useless. Those can't be used ever until eternity. Death is not expected here. It is brutal because it takes away the heart and love too. But, death is truth. This must be heeded by every men. Death is nature which is unavoidable. A person is a blind who can't see this very truth: "The Truth must dazzle gradually / Or every man be blind" (7-8).

Death sometimes appears in the form of a "Bee" (1) which has all: fame song and sting as well. Death is dreadful and sweet at the same time. Eventually it flies away taking us with the wings towards eternity never to come back again.

Other diverse feathers of death can be observed from one of the poem by William Cullen Bryant Poem called *Thanatopsis*. The memories of the past comes to the mind strikingly in the last hour of one's life. He recounts his days in that bitter hour. That is the particular moment where one remembers his entire deeds of vice and virtues of his whole life. "Their sharpness, ere he is aware. When thoughts / Of the last bitter hour come like a blight" (8-9).

The time of death is agonizing with pall over our eyes. We are covered with the shroud and what we find is just breathless darkness and the narrow house with people sitting around in their dismay. That is probably the most miserable time for someone to have died. At this level the poet contradicts to the theme of Dickinson where death was always pleasing to her and had been waiting to it eagerly. There is gloomy environment everywhere. The eyes are closed so what can be seen is only darkness, a breathless darkness and the narrow house. "The stern agony, and shroud, and pall / And breathless darkness, and the narrow house" (11 - 12).

This is kind of a weird moment in the poem. Basically, it tells us that we're about to die. We think this is a way of getting the reader to think a little more about this scary subject. We spend a lot of time trying not to think about death, so the speaker asks us to put ourselves in this situation, to imagine that we are facing death in "just a few days." In true sense it is harrowing theme. One develops a sense of frustration and apathy when is informed about his death in a few days. The coming of death can be pleasing and agonizing at the same time depending upon the personification the poet talks about. In a few days the sun will shine no for him nor

will the beholding sun see him anymore. Soon he will be taken away by death. "Yet a few days, and thee / The all-beholding sun shall see no more" (17-18).

When we die, the speaker says, we'll go back into the soil, return to the earth that fed us as we grew. This is where the nature and death themes come together, where we see the link between the end of our lives and the entire universe. It is not a new idea at all. There is a saying "ashes to ashes, dust to dust" - same idea. It sounds a little grim, but we don't think it is meant that way. This poem really wants to focus us on big cycles, on the harmony between us and the world. That is what this line talks about. There was nothing in beginning and there will be nothing at the end. So the world is nothing in reality because there is no essence of existence. It is the earth that make us and it is the Earth that destroys us eventually. This is the very principle of nature. In some sense the poet might want to tell us to live our life in a happiest way because there is nothing we can give or take throughout our life. "Earth, that nourished thee, shall claim / Thy growth, to be resolved to earth again" (22-23).

If there's one take-away idea from this poem, one central image, we think this is probably it. The earth is full of dead people, tons and tons and tons of them. The whole world is a cemetery and all filled with dead people. All those people are companion to another. Even when we die, we aren't really alone, because we've got all those other dead folks to keep us company. Here or there after all we are going to mingle with those dead people resting in the grounds of cemetery. During one's life we might have been estranged or lived a life of seclusion completely being unfriendly and more individual. That is not a real living. The poet might have tried to explain the importance of company or friendship in one's life. For a successful life living in harmony is a must. Because man never learnt to live in society being a social being the poet puts him with the company after his death. This might seem like a pretty

simple idea, but this poem works really hard to make sure we think about it. The speaker repeats this same point in a bunch of different ways, giving us a whole string of different images to help make it clear.

"Yet not to thine eternal resting-place / Shalt thou retire alone" (31-32).

Here's another way of saying "the earth is full of dead people." Actually, that would be a really good subtitle for this poem: "Thanatopsis, or, the Earth is Full of Dead People" by William Cullen Bryant. The theme at this level might be a solace for dead people that it is not "YOU" or "HE" or anybody who is dead and that he is driven into the earth and that the last of everything. Since the beginning of the universe people have died and they are all sleeping inside the earth. It is not least but millions and millions in those distant solitude. They have been laying from centuries or from the time unknown. Maybe it doesn't have the same ring. Still, that is the whole point. People have been dying since the beginning of the universe, So, it is not only he or she or me who is dying and does not have to be alone. There are millions of them in the ground already to welcome the new comer. So, no need to be lonely when you die. Enjoy your life to the fullest. Enjoy the bounties of the world and feel better. "And millions in those solitudes, since first / The flight of years began, have laid them down / In their last sleep (55-57).

Birth and death are natural process. People are born and grow to manhood and then old age and die eventually. William Shakespeare in his poem All the world is a Stage gives a brief account of one's life cycle right from his infancy to another childhood at his oldest age babbling like a child. (1-29).

However, the poet focuses in the most interesting part of our life. It depends upon ourselves how to use the golden period of our life. The golden period is referred to as life's green spring. It could possibly mean the time of youth. So we must be able to

use our youth in the best way we can. Life goes worn out along with the time. It is time that does not wait anyone. So every son of men in their best times of life like the maids and matrons has to pass in the best way he can. The life one gets is not to spend in misery and anxiety. The wisest way would be to avail all the possible bounties and time the life has given us. "Of ages glides away, the sons of men / The youth in life's green spring, and he who goes / In the full strength of years, matron and maid" (67-69).

Chapter III. Death as Creative Force

Elizabeth Kubler-Rose. Quotes: “For those who seek to understand it, death is a highly creative force. The highest spiritual values of life can originate from the thought and study of death.” (Kubler-Ross, and 85). Probably she had overcome certain situations regarding death that has made her meditate upon it and help her to be more driving and creative.

Kubler’s quote inspires us and clarifies the essence of highest spiritual values of life that can originate from the thought and study of death. Had death not been a creative force it would fetch no meaning to our lives. She tries to prove death as a creative force which ultimately teaches us the highest spiritual values when we think of it in our deep thoughts. She further quotes: “It’s only when we truly know and understand that we have a limited time on earth - and that we have no way of knowing when our time is up, we will then begin to live each day to the fullest, as if it was the only one we had.” We are not so much conscious that the time is passing like the needle of a clock and the time would never come back again to help us in our leftover assignments. Soon when we start to realize that our time is limited, we start to count each days of our life and live the remaining days in the fullest considering that what we got in ourselves is just our life solely. So it is better to live in the best way we can because it is only one life we get not many. Death comes ultimately to snatch our life confiscating our pleasure of living. She further quotes: Watching a peaceful death of a human being reminds us of a falling star; one of a million lights in a vast sky that flares up for a brief moment only to disappear into the endless night forever.” Here, the creative force of death is presented in a perfect way. The life of human being is like a falling star. It flares for some time. It is one of a million lights in the vast sky.

Later it disappears in the endless night for ever. That is what the life of human being is. The life is too short. Soon it will disappear like the stars to eternity.

In the same context Gandhi quotes: "Live as if you were to die tomorrow. Learn as if you were to live forever." To him life is just a short dream. It is not predictable where and when you are to die today or tomorrow. For him death is a different force. A person who lives without knowledge and wisdom is a living dead. In the same way a person who does not share his knowledge is also meaningless. To live means to spread and learn knowledge. Mental death is worse than physical death to Gandhi. Norman Cousins quotes: "Death is not the greatest loss in life. The greatest loss is what does inside us while we live." His ideas regarding death are similar to that of Gandhi. When someone is dead it is over and out. No remorse is going to bring him back. But so long on lives, he must live a healthy life. His virtues must multiply and vices subtracted. Death is proved to be a creative force in the quote of Norman. Because death will come sooner or later, it will make realize us to do some creative work in our life. The study and meditation on death can change the total mentality of people with their behavior and way of living.

Death was important to Emily Dickinson. Out of some one thousand and seven hundred poems, perhaps some "five to six hundred" are concerned with the theme of death; other estimates suggest that the figure may be nearer to a half. Among these are many of her best loved and critically acclaimed poems, for example, "Because I could not stop for Death." The reason why the death theme was so important to Emily Dickinson remains a topic for criticism and debate. As do the influences that inform it: aspects of a general cultural inheritance, including the Bible, seventeenth-century American Puritanism and the English 'metaphysical' poets, the religious reformer Jonathan Edwards, and the ethical legacy of nineteenth-century

reform sentiment with its links to Transcendentalism.. Whatever the reasons, Emily Dickinson's poems of death remain amongst the most powerful and well-known of her work.

Critics differ on the general role and meaning of death in Dickinson's poetry. Thomas H. Johnson, her editor and biographer, suggests that, for the poet, death is a mystery to be explored, but he maintains that Dickinson remained undecided as to a solution throughout her work. Poetry as the exploration of limits is a central aspect of Jane Donahue Eberwein's, *Dickinson: Strategies of Limitation* (1985); she finds the poet fascinated with death as the ultimate form of limitation and transformation: "Death as circumference dominated her thoughts" (Eberwein 199). Eschatology, the doctrine of last things of which death is but the first, is given, in Virginia H. Oliver's *Apocalypse of Green* (1989), as the frame within which Dickinson tests her religion, her faith, and her belief through the medium of her poetry (7).

However, the theme of death need not only point towards last things. Katharina Ernst, in "Death" in the Poetry of Emily Dickinson (1992), perhaps the most thorough-going discussion of death in the poetry of Emily Dickinson so far, finds the poet's exploration of death to be at the service of life. Ernst's reading may itself be taken in two ways: as a particular strategy of writing (or of reading) with death as a rhetorical tool, a means to an end; or as the general condition of all terms described as being somewhere "outside." Indeed, however hard the author (or reader) may try, those terms (such as "death"), which may be said to denote an "otherside," remain steadfastly "this-side" when the content of their deixis is examined. They remain a figure, or mirror, of the condition that they are said to escape. My reading of "death" in Emily Dickinson's provided me with the insight of the representation of death in general. Among her other poems the poems like 'Because I could not stop for

Death,' she refers to 'Death' in a positive sense. Dickinson states in the poem that 'He kindly stopped for me --' (1103, 2). Death is not commonly known as being 'kind', which leads us to believe that Dickinson used this line to hint that death was a good thing. In the entire poem, she does not refer to death in a negative way.

As per the understanding after the study upon death on Dickinson's poem, A conclusion can be met about Dickinson's inclination and dedication towards death accepting it as a creative force. Death is found to be most inspiring source for her to lead her life and gain success to become the most distinguished female poet of the time. It can be observed that death is an extraordinary force that can lead humankind to betterment particularly living their healthier life mentally. Though the specific reason for Emily to choose death as her driving principle is still a matter of criticism, it can be seen that her artistic creation of poetry and her insistence towards nature, love and religion are in some way or other guided by her meditation on death.

It is found that death is not just a "Death" in general sense. If death is taken in general meaning, it can be a reason of dissatisfaction and frustration. People may think if death is there what is the use of our life and our deeds. There may create a feeling of disappointment and discouragement. But after reading the concept of death from Dickinson's view, it is not destructive rather inspiring. Death does not kill us but we kill ourselves with unusual thoughts.

Death is compared to be nothing or a Zero. According to Hindu mythology, everything starts from zero and ends at zero so there is no death anywhere. It is a natural phenomenon that life goes on in its way and to run the system death plays a very important role.

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