

TRANSCENDENTALISM IN THE SELECT POEMS OF EMILY DICKINSON

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Abstract:

This research paper is proposed to halt the transcendental elements in Emily Dickinson's poem such as "Hope is the thing with feathers", "I never saw a moor, I never saw a moor, and I took my power in hand, A narrow fellow in the Grass" Throughout her life she lived with the passionate affinity towards nature and the universal soul. From her poetic career, one can easily perceive that she is a perplexed transcendentalist in the in the phase of 19th century American literature. The transcendentalist had no specific program or common cause, and their beliefs were often in a state of flux. Locke held that all human knowledge is derived empirically from the experience of the senses; the Unitarians accepting this as a premise held that god and his laws are apprehended by rational reflection on the natural creation and the revelations of scripture rather than by direct intuition.

Keywords: poems, transcendentalism, American literature, etc

The concept of higher reason is the heart of what came to be called Transcendentalism. The best known Transcendentalist periodical was rightly subtitled "A magazine for Literature", Philosophy and Religion. The literature and thought of New England were profoundly modified by the transcendental philosophy Ralph Waldo Emerson was the most celebrated expounder of this school of thought. We are now prepared to understand what a transcendentalist like Thoreau means he says:

*"I hear beyond the range of sound
I see beyond the range of sight"*

The transcendental is therefore endeavored to transcend that is to pass beyond the range of human sense and experience.

Emily Dickinson expresses her transcendental views through the poem "Hope is the Things with Feathers" (1981) is one of the nature poems. She has used a bird as a metaphor for

hope. Here the poet tells us that hope never dies. It is the bird that sings in all weathers and all places. Yet it never asks even a crump in return. A conceit; She likens the abstract concept of hope to the physical entity of a bird. Poets using full of figurative language, transforming the human soul. It sings especially when times get tough. In this poem, Dickinson uses the metaphor of a small bird in order to give the message that hope stays alive within us despite all of our troubles and. Hope is the bird that sings in all conditions. She begins by saying that hope like the bird sings a tune. But this song without words. We can say in the worst of John Keats that the "Those unheard [melodies] are sweeter." Despite being wordless this song appeals to our spirit and is always present in us. It is very important from Dickinson's point of view that like Pope, she conveys the idea that hope "springs eternal in the human breast". It means that hope is a permanent fixture of our being that allows us to conquer most of what life throws at us. She writes:

*"Hope" is the thing with a feather –
That perches in the soul –
And sings the tune without the words-
And never stops at all-*

The first word in the poem is given special emphasis with a special mark. Feathers are soft and gentle to the touch but they are also strong in flight even on tiny birds. And feathers are made up of complex individual fiber unity is strength the imagery here grows stronger as the reader progresses Not only is Hope Feathery it can sing the whole time. But the song special for there are no words, no diction for anyone to understand rationally. It's as if hope is a pure song, pure feeling a deep-seated longing that can take flight at any time.

*“And sweetest-in the Gale-is heard
And sore must be the storm-
That could abash the little bird
That kept so many warm-”*

When life is hard and things are thrown at us the pressure relentless there is 'Hopes' singing through the chaos and mayhem? Hopes are more frequent and strong but there are times when the strong winds could just bash all our hopes and leaves us shattered by the storm she means the difficult times in life which puts through a test of faith and strength and sometimes things do not go according to our wish. These moments could will our hopes and bring us to a question and disappointment however these hopes have kept us warm and have pushed us forward in all the difficult times of our lives. These hopes help us to take our lives forward and wait for the happy times are followed by sorrowed ones.

*"I've heard it in the chilliest land-
And on the strangest sea"*

In the third stanza the personal pronoun 'I' appears for the first time indicating herself as a little bird. She has had hopes in her soul when she was going through ups and downs she had heard a hope alive in her heart which keeps her going through all. She says that this hope is self-less as it has never asked anything in return in spite of it keep us stronger through difficulties and never demanded any favor or sacrifice in return. Hope is the thing that has inevitable in her life and does not require anything else in return.

*Yet never in extremity,
It asked a crumb of me,*

A real bird is certainly susceptible to hunger and will always seek food to sustain itself. The only thing it needs is a safe place to 'perch'. In terms of a theme, this poem highlights two ideas first that hope is an unbreakable force. It cannot be destroyed no matter what may come. Second, a person must never give up. It is crucial to preserve life to always keep the faith because hope is guaranteed to remain a constant companion. The speaker has heard the bird that the hardest and coldest times when emotions are churning and life surreal. But even when things are extreme hope is still there but never asks for anything. Hope gives us much but never asks for a crumb in return. It's all inspirational yet slightly mysterious. Philosophy, religion, psychology, and even metaphor are not sufficient. There is an abstract nature to hope. It gives us the strength to carry on in the most adverse of condition.

Nature as the literary pursuit was an acquired taste for the transcendentalists sometimes never acquired at all. The majority of Transcendentalist was content to celebrate "nature" and "cosmic unity" as splendid abstractions and perhaps dash off a few poems in their spare time on the "tender flush of vernal dawn" or the sublimity of Niagara Falls. The prestige of Walden has taught us to associate Transcendentalism with a "return to nature" but in fact, Thoreau was a less typical figure in this respect than Margaret Fuller who "delighted in short country rambles" but was too nearsighted, unhealthy a citizen to convey much more than a tourist's enthusiasm for what she saw. She has almost nothing to say on the subject. Her love of nature was so strong but it did not much affect her literary personality. Most of her fellow writers also have more to say about Genius, Beauty, and Truth than about Nature. The basis of Transcendentalist thinking as to the role of nature in arts is the idea of a metaphysical correspondence between nature and spirit as expressed chiefly by Emerson. Man and the physical universe Emerson says are parallel creations of the same divine spirit.

And again through the poem "I never saw a moor" she expresses her transcendental views. Emily uses analogies to present her point in the poem. In the opening stanza, the poet

sets up a message by nothing that she hasn't seen moor land personally but is similar to what 'heather' flower looks like.

*“I never saw a moor
I never saw the sea
Yet know how the heather looks
And what wave must be”*

The poem discusses someone who never saw a moor and the sea. She also knows the condition of the sea. How the waves force the corals without having the experience to see them directly she used her imagination and she believed that they existed. Even she can imagine them deeper by visualizing the heather and were there. Here poet's transcendental element the imagination mean to the ability of the mind to be creative or resourceful. This is a lyric meditation a nature poem in which nature doesn't appear. Moor is entirely in the arena of thought, cognitive creation.

Her second stanza goes beyond nature into metaphysics she has seen neither God nor Heaven but is certain of the spot "as if the checks were given". Earthly thought cannot breach heaven, but Dickinson's believes and faith in an after life's existence is cognitive. Dickinson maps out heaven with 'checks' or checkpoints by sheer force of imagination. Author Roger Ludden argues that unassuming belief is always essential to Dickinson's fresh vision; 'Moor' declares that pure thought was even more so.

The religious belief of God and the day after death. The tone is very serious. The poet makes the reader interest in the subject, the poet invites the readers to the situation. The poet believed that God and Heaven are so real. It made the belief in God and the day afterlife is stronger. She is also familiar with the bible saw she is a religious woman. She did not leave her house after 26. Saw it was possible if she never saw a moor and the sea in her life. The poet uses the daily words but it makes poetic sense.

*“I never spoke with God
Nor visited in heaven
Yet certain am I of the spot
As if the chart were given”*

This poem is short and all the words use strong and real words. The poet makes a relation between God and Nature. The poem uses a simile a figure of speech in which two fundamentally unlike things are explicitly compared. The poet compared to nature and God. The concept of Heaven, which traditionally the location and the physical place in the afterlife. Heaven is also understood as the abode for the righteous dead in the afterlife usually a

temporary stage before the resurrection of the dead and the saint's return to the New Earth. The thing is how our preoccupation with death makes the mythic central and in an ironic way certain. First, there is the belief in terms of the knowledge which humans gather and preserve and give to each other. Our shared experience comes to us through conventionally we possess an image of nature. Then there's the belief in terms of the risk we take for the sake of the divine. Bernadotte, once said that belief and knowledge are of different orders and I think this is an illustration of what he means. This little poem keeps reasoning by analogy limited to the natural world while advancing a mocking ontological proof. Belief and knowledge talk past each other but as ventures, we engage users and want to have both.

Let us explore through the line of Emily's poem. Is a poem about opportunities Emily missed in her life of solitude? As an adult, Dickinson isolated herself from the world around her. She chose to stay in her room throughout the day and night rather than interact with others and explore new experiences. She is literally saying she never saw one but it is also a symbol for open space and freedom which she never experienced. As I have already mentioned that this poem is uniquely divided into two stanzas and four-line each. This gives the poem rhythm and makes it move along smoothly. By using this structure creates a pleasant sound when we read aloud. This helps to visualize the imagery. She repeats 'I never' three times. The poem gracefully interprets the idea of regret, while appearing happy and euphoric on the surface. She chooses to isolate herself within the walls of her home and missed out on the opportunities to really see a moor and really see the sea.

The ideology of individualism encourages interest in the careers of single persons especially those which re-enact such culture myths as the American dream of success or pioneer's conquest of nature. It was during the romantic era that diary the autobiography became significant as literary forms on both sides of the Atlantic. The Transcendentalist paradox of self-preoccupation versus self-transcendence has its origins in the three traditions of democratic, romantic, and Protestant thought. Students of romanticism have pointed out "Subjectivity was not the program but the inescapable condition of romanticism".

We would need to make a complete juxtaposition of Transcendentalist aesthetics, religion, and social with those of English romantics on the one hand and the rest of New England intellectual establishment from the maters to the Admasses on the other. But an adequate conception of literary self-examination.: Their lives were too interior for the third sort of approach; none were public figures were much interested in politics or society except sporadically. Nor as we have seen were they greatly interested like the English romantics.

In the literary ordering of experience except as the reflection of a prior ordering in nature and the life of the writer, here again, the transcendentalist differed from the English romantic in taking the notions of the latter more literally in this case cult of sincerity their main

motive for introspection was self-improvement in which respect they were the heirs of puritans. To related transcendentalism's paradoxical attitude towards self-consciousness to the three traditions which inform it does not however explain the peculiarities of transcendentalist style.

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