

Trinity of Divinity: God, Human Soul, and Nature in Selected Poems by Emily Dickinson

الثالوث المقدّس (الربّ، والروح البشرية، والطبيعة) في مختارات من شعر "إيميلي ديكنسون"

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Abstract:

This paper is going to show the relevance of selected poems by Emily Dickinson to the philosophical movement called Transcendentalism. This will be done by detecting certain elements of Transcendentalism in the corpora of this work. Accordingly, the aim of the researcher is to show the transcendental attitude including religious, philosophical, and personal background towards Divinity that she eventually considers it is embodied in God, Soul, and Nature. That is to say, divine trinity for her is over soul, human soul, and nature. The approach applied is transcendental philosophical approach so as to describe how she presents her views about spiritualities through such model and word diction.

Keywords: Trinity, Poetry, Emily Dickinson

ملخص:

تهدف هذه الدراسة إلى تحديد طبيعة العلاقة بين المختارات الشعرية لإيميلي ديكنسون والحركة الفلسفية التغيرية التي ظهرت في أمريكا، وسيتمّ هذا من خلال الكشف عن ملامح التجديد في النماذج الشعرية المنتقاة، وإبراز خلفيات هذه النزعة التغيرية، الفلسفية، والدينية والذاتية، وبخاصة تجاه "الثالوث المقدّس" (الربّ، والروح البشرية، والطبيعة)، بالاستناد إلى ما قدّمه التيار الفلسفي التغيري، وذلك لاستشفاف آراء الشاعرة حول الروحانيات من خلال تتبع ملفوظها اللغوي.

الكلمات المفتاحية: الثالوث المقدّس، الشعر، إيميلي ديكنسون.

Introduction

For the poetess the whole universe is centered upon three elements: God; the Creator of life and exemplified in the over soul to whom every human soul is going to return after death, the soul referring to the human being who is part of his/her creator, and finally nature; the best place reflecting greatness of the Divine then leading the human soul towards sincere belief and internal relief. Therefore, this spiritual interaction between the three elements creates an inspiration of Divinity that lies on the mutuality of strength. Simply, the truth behind universe is based on the sense of wholeness of Divinity between God, Soul, and Nature. Simply, the Divine prominence is reflected in the enormity of Nature, and in return the latter is the doorway for chosen believers towards deep faith.

1- Belief in God through Transcendence

According to the American poet Ralph Waldo Emerson, who she got influenced with God exists everywhere including as he writes:

Sea, earth, sound, silence

Plant, quadruped, Bird

By one music enchanted

One deity stirred

By Ralph Waldo Emerson

It is worth noting that when Emerson had determined the time to begin producing typical American literary texts dealing with certain ideals necessary for building American society such as hard work, self-reliance, and individualism, the poetess was among those who responded to this call. In that sense, good deal of her poetry contains transcendental elements such as beliefs of simplicity, self celebration, and admission of vital connection between nature, human, and God (Martin 27, 32). That is to say, those elements like the belief in omnipotent God appears in part of her poems dealing with religious themes.

She devotes good part of her work to tackle one of the main religious concerns that is the connection between the individual and God. She calls him Sir, Lover, Master, God, and over-soul in order to glorify His status and show her personal way to respect the Judeo-Christian Creator through her personal views (pollak 86). In other words, her hymnal form poems and theological themes could be considered rather personal than formal in terms of style and theme:

1.1 To be Alive *_is Power*

The title of this poem elevates the importance of the human capacities and praises one's existence just like the divine. Here, the human skills and competencies are not limited by age, race, color, time, place and so forth. However, transcendently speaking, the status of 'being existing' is power in itself when taking energy from life to recognize the essence of existence:

To be alive_ is power
Existence _in itself_
Without a further function_
Omnipotence _Enough_
To be alive _and will
Tis able as a God_
The Maker _of ourselves _be what_
Such being Finitude!

1.2 The Power of Living

Life as debatable issue urges the poetess to claim that the human being's value is not mainly adopted from what one achieves in life but one shall be proud of existence in itself without any accomplishment. However, this does not mean that one should live lazily and neglecting duties.

To be alive_ is power
Existence _in itself_
Without a further function_

Every human being is living to realize certain aim, dream, plan...etc. Here, one's essence of existence is neither to live aimlessly nor to get involved in life pleasures until one forgets the essence of existence. Here, she asserts that one is primarily energetic and created Divinely omnipotent; creative and authoritative and personally free to be powerful and able to live (Martin, ed. XXXI). Yet, sooner one captivates the necessities of life again and insists that one is not like any concrete object in the world, but he/she is an existent using mind and endowed with special capacities and energetic power guiding him/her to lead the universe.

1.3 Likeness to Divine Perfection

She had been always uplifting the human value in the world and like many transcendentalists still argue that human soul is partial part of the Divine and it is even original from Him; 'The Maker_of

ourselves' and the creator of this world. In details, the essence of Divinity has never been justified by science, but reached only through the human emotional Transcendence. Then, she deduces that believers are 'able as a God_ 'to show human being's supremacy. Simply, Emerson clarified that this similarity lies on the human's internal potential rather than the external knowledge of religion, and replace logic with intuition, insight and emotions (Martin 33). This means that resemblance to the Divine does not lie on the physical appearance and mastering of biblical connotations, but on the wisdom and emotional side of the human being.

On the one hand, she exemplifies the human being as similar to the Divine; not in the physical but internal potential power. For example, this resemblance would be detected long before her, in John Donne's poem such as *Batter my heart, three-personed God* in which he communicates with God and seems eager to be close to Him to purify oneself from sins and evil (Keane176). So, human being is a small copy of the great power and taking its characteristics from the originality. Thus, one's ability is limitless and his/her will could lead to success and dominance.

2- Title Divine _is Mine

Unlike other intellectuals, she changes the archaic portrayal of the female character from the negative into the opposite representation, that is, independent and strong. For example, in her poem *Title Divine- is mine*, she does not illustrate the marriage day as the happiest day in woman's life, but compares the bride's white dress with the shroud. In that sense, she neglects all pleasures of marriage and represents it merely as a way towards death. When women think of themselves like princesses, she imagines herself an 'empress' but of 'Cavalry' as if after marriage life is nothing but fighting. So, she shall fight in order to save her realm, otherwise the 'empress' may abandon her 'Crown'.

Stylistically, the poem is full of misplaced punctuations like dashes and commas which reflect her rebellion against all the poetic standards of her times. Besides, some words and expressions like: 'shroud, cavalry, victory, and empress' reflect her feministic tendency towards social restrictions of her society about marriage since she thinks the latter is a struggle between man and woman and not a complementary relationship :

Title Divine - is mine'
 The Wife-without the Sign'
 Acute Degree - conferred on me
 Empress of Calvary!
 Royal-all but the Crown!
 Betrothed-without the swoon
 God sends us Women
 When you - hold - Garnet to Garnet
 Gold - to Gold
 Born - Bridled - Shrouded
 In a Day
 Tri Victory "My Husband"-women say
 Stroking the Melody
 Is this - the way?

2.1- Freedom of Being Daisy

The status of a single female in the poem reflects the poetess's personal idea about marriage that could be the beginning towards monotonousness. For her, wives fear casual duties and habitual events though the position of a married is better than single woman in her community. By tradition, male character had been provided with social and financial immunity for the females who were dependent and hardly lived in separation. However, she in this poem reveals she wants to achieve greatness through poetry, imagination, and spirituality (Martin, ed. XXIV). On the one sense, poetically speaking, one would say that she imagines herself married to the Divine:

Title Divine - is mine'
 The Wife-without the Sign'
 Acute Degree - conferred on me
 Empress of Calvary!

In this case, she turns into spiritual 'empress' of 'acute degree' just like the 'Holy Spirit' and far from humanism and mortality. This illustration resembles Christian belief in the Divine Trinity including Father, Son, and Mary; compare Mary to herself:

Royal-all but the Crown!
 Betrothed-without the swoon

This relationship seems like forbidden love between royal and poorer who could never experience the incarnation day and being crowned. Though she still insists that she is royal and formal wife to

the Majesty, this relationship is not openly declared. This could be compared with her poem *He fumbles at your Soul* in which one could read as if she dictates the Divine gifts to the human being until one gets that highest degree:

He fumbles at your Soul
As Players at the Keys
Before they drop full Music on—
He stuns you by degrees—
Prepares your brittle Nature
For the Ethereal Blow
By fainter Hammers—further heard—
Then nearer—Then so slow
Your Breath has time to straighten—
Your Brain—to bubble Cool—
Deals—One—imperial Thunderbolt—
That scalps your naked Soul—
When Winds take Forests in the Paws—
The Universe—is still—

However, she comes back to her nature as a woman and shows some of her hidden natural instincts like her desire to practice sexual intercourse and feels 'swoon' leads to lose her consciousness. Though, the announcement, ring, and wedding celebration could be considered 'signs' of dual interrelation, she still mocks at women when they say 'my husband' as if they sing feminine melody. At the end of the poem, she summarizes all her inquiries about this relationship and how male and female duality should be performed:

Stroking the Melody
Is this - the way?

Gradually, she becomes disturbed with this relation and ironically delivers vague message and describes how the couple makes the contact through hesitating melody as if they are mocking at each other.

To end with, she appears hesitated about such affectionate relationship with her lover. On the one sense, she seems proud of this attachment to the Divine and says 'my husband' with joyful melody and 'swoon' mood. On the other, the poetess wonders if this marriage exists in that physical rather than in the spiritual world. Positively, this could lead one to say, her doubt urges her to consider her husband as

her private God. So, her faith is personal insists of human spirituality and far from religious institutions.

2.2. Duality and Truth

In this poem, similarly like another entitled *Valentine* she narrates the story of couple characters like sun and moon, man and woman, sky and earth, and so forth just to show that the truth behind this life lies on duality of everything. God for transcendentalists exists everywhere, yet here, His Majesty is distributed upon both of the couple; whatever the race, religion, ideas, and color each one belongs to the other. Besides, God 'sends women' to be equal in order to accomplish the duality then Divinity. To add more, Linguistically speaking, she established personal meanings to specific concepts so as to make dual lexicon as if to create duality between every element in life and stating each in comparison to the other (Deppman et al, ed. 78, 79). That is to say, duality is the base of life between natural elements, human mind and heart, concepts and meanings...etc.

2.3 Divinity of the Human Soul

Though she insists on spirituality, her greatness is not approved by material justification, and engagement is still secret. However, the personal way she deals with her lover leads one to presume his high rank and respect reflecting Divinity as a name and practice. In that sense, Philosophers from Plato onwards have considered the name at any literary work so important in shaping meaning of signifier just like she when she insists on the power of the name (Freeman 50). She could call herself Divine and in the same time can consider respectful concepts funny notions depending on her mood and poem itself.

Finally, the human mind in itself is Divine with its thoughts and emotions as reflexive of the universe truths. Also, TR presumes that the physical world is meaningful only through the belief that it is reflection of the Divine.

2.4. Death is potential to that Man

She deals with life after death and unification with God just at the moment of one's departure from the physical world. Simply, here, she comes up with different and pessimistic description of what is expected to happen after one's death.

Death is potential to that Man
Who dies - and to his friend
Beyond that - un conspicuous

To Anyone but God
Of these Two - God remembers
The longest - for the friend
Is integral-and therefore
Itself dissolved - of God

Divinity is the original source of humanity and the final destination one goes to. In so doing, one would leave his/her friends, family, possessions, and all pleasures behind just to join another new and wide world.

2.4.1 Materialism vs Spirituality

Simply, death means that one is going to the unknown whatever the rank, dashes, race, and degree and when one is dying, others get so desperate because of that departure. The friend as one of those close relatives would get influenced with friend's death, yet it is not certain that the dead person is satisfied with such sadness since, according to the poem, one is going to join the Creator and enjoy eternity. Here, one leaves all life's pleasures and materialism for the sake of being close of God and relish that new life:

Who dies - and to his friend
The longest - for the friend

So, everyone is part of systematic unification with the Creator during one's life through Transcendence in order to fulfill life's main aim.

2.4.2 The Over Soul

It is agreed upon that Death is unavoidable and fearful event in every normal person's life, she changes this image and declares that *Death is Potential to that Man*. Here, she seems excited to get unified with God and reconsiders her identity with Daisy just like in David's Psalm as if to say: "I will behold thy face in righteousness: I shall be satisfied, when I awake, with thy likeness" (Psalm 17:15). In other words, both of Creator and creatures are part of each other and have profound connection with one another. In addition, in relevant poems she shows desire to be alone with her Master as the best way to be satisfied and able to shape that spiritual accordance (Keane 176). All in all, whatever one's beliefs, the human is merely spirit eager to attach to its God like love of child and mother.

2.4.3 Death vs Life

By tradition, Death comes with sadness and despair and had never given positive impression in real life and in literary texts as well. Similarly to Donne's sonnet *fumbles at your Soul* in which he presumes that human beings have similar Divine features and will combine to create the essence of humanity and Divinity, she considers death as the doorway to return to one's originality, that is, the Divine. Believers in their prayers still proclaim that devotion to Creator is original 'because the love of God is the abroad in [their] hearts by the Holy spirit' (Romans 5:5). Despite the fact that death is terrified action because one does not know where to go, she remains courageous and certain that nothing fearing would happen.

2.5 There is another Loneliness

Following the previous poems, this one denotes that loneliness should be held in sacred place either in garden or personal chamber. However, here this holy place could refer to Heaven where humans will enjoy perfection and total satisfaction:

There is another Loneliness
That many die without_
Not want or friend occasions it,
Or circumstances or lot
But nature sometimes, sometimes thought,
And whoso it befall
Is richer than could be revealed
By mortal numeral_

The search for truth behind have been her permanent issue urging her thinking especially in her garden. In a letter to her friend Abiah, SHE said: 'I think of the perfect happiness I experienced when I felt I was an heir of Heaven, as of delightful dream...I determined to devote my whole life to [God's] service' (Freeman, qtd 57). At those moments of grace one needs nothing material since such earthy life is limited.

2.5.1 Transcendence

Authentic selfhood depends on high spirituality makes one mystic and does not need materialism like friends, money, and pleasures. Alternatively, the Divine blessings as the initial urge for Calvinist believers in their prayers and religious performances, is poetically praised and personally deeply inquired. Critics like Sara Wordsworth

in her article : '*Lifted Moments*': *Emily Dickinson, Hymn Revision, and the Revival of Music-Plex* has revised her poems as traditional hymns because of the form creating subversive texts, while Victoria Morgan comments that this work is no more than alternative hymns of an imaginative mind (56). To certain extent, SHE worships the Divine combining religious rituals with personal favorite activities like poetry.

2.5.2 Inspiration of Nature

Since She lived near to the green garden of the Homestead, she had been inspired by all what is simple and natural and considered as true reflection of Divine greatness such as beehive, trees, rivers, mountains, birds, insects, seas, oceans, water cycle...etc. Each time she perceives the surroundings, she discovers the interrelation between the living entities, then becomes closer to nature rather than people. This poem could be seen merely as imaginative emotional emblems celebrating her attraction towards natural elements like flowers, birds, trees, and the ideal Garden of Paradise, which she seeks to vision one day (Farr and Carter 1). As a result, the more human gets attached with nature the more one understands and widens mental knowledge about life. For example, beehive teaches humans discipline and organization.

2.5.3 Materialism vs Spirituality

The poetess's situation is similar to Islamic phenomenon called Sophism. In *Introduction to Sufism the Inner Path to Islam*, this concept in Christianity refers to the belief in God's grace upon the human's heart and restores the link between the spirit and body, heart and mind, religion and reality (Geoffroy 1, 2). Similarly to Islam, Christian belief establishes that harmony between human emotional attraction to truth through intuition and practical reality. Islamically speaking, sophists consider the universe organization and human existence as representative image of the Divine; who is worshipped as if one is perceiving Him through inner belief rather than formalistic occultism in order to search for eternal wisdom (1,2). Accordingly, both doctrines agree on the priority of the spirit over logic in one's search for truth and fundamental source of wisdom so as to perceive Divinity of the Creator.

2.5.4 Mortality vs Immortality

Another important theme implicitly included in the poem is Immortality. Though she uses 'mortal', she refers to those numerous people who had never experienced Transcendence while sincere believers are few, yet Divinely chosen or faith leads them towards God adoration. Transcendentally speaking, the ones who have never experienced this high degree of spirituality are typically dead though still breathing because they had never known that feeling of Transcendence. Though the issue of eternity has been a lifelong debatable theme, her faith in new life had strengthened her belief that life is linked to eternity just like one belongs to a family, then the tie is more vivid' (Cooley qtd 106). At the final moment, one discovers the new life of the other world and finds that it is timeless, placeless, limitless, then the human soul gets ageless enjoying eternity

2.6 Divinity of Nature

"Our age is retrospective...The foregoing generations beheld God and nature face to face"

Kathryn vanSpanckeren 13

This sentence represents the general favor of nineteenth century audience to nature as the best representative of Divinity greatness.

2.6.1 Nature is what we see

Her poetry had been including several natural elements according to her personal tendency towards themes like life, death, Divine, and human soul. Though she recurrently deals with nature, she follows different ways stylistically as well as thematically. She glorifies the value of natural elements to reach high degree since they provide with certain significance within the poem:

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

But have no art to say—

So impotent our wisdom is

To Her simplicity.

Throughout her personal considerations about the world, she had been recognizing her surroundings as if one is living alone and following an independent dogma.

2.6.2. Divinity and Nature

The natural elements in this poem are given the priority compared to common religious elements. In Nature one could perceive the Divine glory through the high mountains, deep rivers, green gardens, blue seas, and wide spaces. This portrayal leads one to say that in spite of the religious personification of Heaven and after life, she works to show different image about the Divine. In details, she could hardly imagine another place; more beautiful than her green garden with all what it contains. In that sense, philosophically speaking, she, like other transcendentalists, sought to restore the vital connection between nature, people, and God as her basic belief (Martin 32). To add more, in nature, the fresh air and flowers give one special sense of beauty and encourage one to imagine the afterlife through personal way.

Accordingly, through this description of nature one can say that glorious religious elements are neglected and given less importance compared to her own considerations about nature in particular and life in general. Transcendentally speaking, the magnificence of the sublime nature would lead one to say that God is only in nature and prefers to stay there rather than any other place even Heaven.

2.6.3 Wisdom vs Naivety

In nature every element works in parallel with another or even several elements. Simply, life moves throughout systematic progress and each element serves the other in order to fulfill the cycle of life. Science has been working for so long to prove, analyze, justify, describe, and interpret many natural phenomena, yet without intelligent people and intellectuals science could hardly succeed in doing good to humanity. This means that human intelligence had led humanity to discover how nature works. In so doing, in *Emily Dickinson Daughter of Prophecy* Doriani commends about her wisdom that the poetess relies on theological heritage of the biblical prophecy but through critical interpretative understanding that requires faithful inner belief in spiritual way towards truth about God, love, nature, and other debatable themes (185). She adds that wisdom is revised from two considerations; firstly, this poem combines between contradictions, and secular subjects and religion so as to

appear objective and creates logical criteria of debate and how interpretations and inquiries about seemingly normal phenomena urge into wisdom (186). However, SHE concludes that whatever one attempts to achieve his/her work is still not perfect simply because the natural phenomenon is ever complicated and higher than the human understanding. Furthermore, the human mind is the key towards discovering the truth though one could hardly know every detail about the surrounding world but at least have an idea about it:

So impotent our wisdom is
To Her simplicity.

Hence, nature is sublime and whatever one thinks about discovering its key, its secret and end is still hardly achieved.

3. *My River runs to thee: Blue Sea, wilt welcome me?*

She again moves towards her imaginative world and enjoys being part of fictional realm. Here, the speaker requests to join to sublime nature and being part of it simply because human thinks him/herself as the source of creation. However she is still hesitated concerning such relationship and whether this sea as the source of water, referring to God, is going to accept river referring to herself:

My river runs to thee:
Blue sea, wilt welcome me?
My river waits reply.
Oh sea, look graciously!
I'll fetch thee brooks
From spottshe nooks,—
Say, sea, Take me

In spite the fact that the poem is short, one can say that it conveys very expressive message related to one of the main tenets of TR that is Nature.

3.1 History of Creation

She tries to convey different meanings about water, sea, and river delivered throughout philosophical perspective. In details, she insists on the sense of belonging not to her ancestors but to natural elements as if she is the river itself and the sea is God, Father. This relationship reflects life cycle that starts from certain source and ends when its function finishes; and then human him/herself is born and after period of time dies whatever the reason his/her body stops working. In references like *Emily Dickinson Handbook*, it is stated that the poetess

had been eager to discover the framework of the universe in relation to the beyond; God and eternity, though she concludes with unanswerable findings just like in her poem *All Circumstances are the Frame* she does not mention God though she refers to the Almighty and ambiguously compares eternity to the human self without stating direct definitions to determine history of creation (233). Essentially, for her, organism of life is similar to nature and one is certainly part of the latter since one works just like any natural element.

3.2. I hide myself within my Flower

At first, it is worth noting that this poem is taken from *The Poems of Emily Dickinson* published by Penn State Electronic Classics Series version simply because it includes the two stanzas while other references like *The Complete poems of Emily Dickinson* issued by T.H Johnson included only one. Here, she establishes sensitive relationship with nature as if the latter is the source of protection and power to humans. Besides, she sets that link between the human and one simple natural element, that is, the flower as if the latter is the center of life offers happiness and reflects the sense of belonging to the speaker:

I hide myself within my flower,
That wearing on your breast,
You, unsuspecting, wear me too—
And angels know the rest.
I hide myself within my flower,
That, fading from your vase,
You, unsuspecting, feel for me
Almost a loneliness.

Once again, the poem provides especial personification of simple image of natural scene could happen every day when a flower fades in one's vase. Yet she stays alone in front of her vase looking at this fading flower as if the latter is the speaker herself dying and getting faint at her last moments and left alone helpless and lifeless.

3.3. Fear vs Security

Normally, one feels secured whenever he/she is surrounded by family and friends. That is to say, community empowers one to encounter social ordeals and progresses forward. On the one hand, in this case the other becomes the source of protection and encouragement for the individual and one's personality is hardly

shaped out of the group. Since one's birth on, he/she is inquiring what is new in order to shape one's experience in life that is in permanent change. Like others, she had faced social fear all the time due to certain personal and public circumstances, that is why, she uses different poetic tones so as to express her troubles about time and place inside such universe (Martin, ed. 363). So, the outside world becomes the source of knowledge, safety, and the first reference to gain experience.

On the other hand, this outside world could easily hurt one's sensibility and create some problems standing against one's benefits and leading one to look for refuge wherein finds relief and security. Here, the repetition of the first line twice reflects that she is in need of help and protection. Hence, Leiter adds that she depends on the mood and case to express her feedback from stress into terror so as to show how she interacts with the outside world as if the latter is stranger to her inner psych (Martin, ed. 363). Instead, nature becomes this refuge wherein the human soul gets released and refreshes one's mood. In the poem in hands, the speaker as human being becomes smaller than animal, softer than silk, and weaker than flower. The latter offers nectar to the bee in order to make honey for the human. Yet, in the poem, the human becomes the bee hiding him/herself inside the flower looking for protection instead of being the source of power. Here, fear does not come from the flower as representative of nature but from the crowded world. Though the flower is so small compared to the human body, imaginatively it becomes big and able to embrace him/her and offer security. The poetess wants to say that simplicity and greatness of nature succeeded to forge the human being as partial part of it living inside every natural element.

3.4. Loneliness vs Society

For her, loneliness is the best way to let one understands him/herself; through understanding the surrounding world. Moreover, solitude enables one to perceive that nature does not work accidentally; each element serves the other through systematic organization just like the bee and the flower; both end with making honey to humans. As transcendentalist, SHE even prefers to be 'lonelier without loneliness' as if to say she stays isolated from society and even from loneliness itself (Deppman 231). Paradoxically, this indicates, she escapes from loneliness itself more than society since she considers loneliness another barrier against her spirituality.

In this poem, she glorifies loneliness as source of authenticity and independence out of the outside world. That is why she considers herself and her lover as strangers in life and simply belonging to a natural flower like bee making honey to the benefit of the world. Her lover is represented by the garden; wide and green, and exactly, he is the flower opening its leaves to welcome the bee. Moreover, this relation should be held in privacy with no external intervention from the outside. The inner side of the human could be nature in itself and the latter reflects what really exists in the deep human mind.

3.5. Imagination vs Reality

Almost nature in its best image personifies Heaven in literary, philosophical, and religious works. The chosen people are promised to hold wonderful life in green lands enjoying happiness and eternity all along. In *Dickinson and Romantic Imagination*, Shelly describes her poems about nature as nearly visual images of natural scenes of Sheen depending on her poetic imaginative and own way to perceive nature beyond limits of reality (Diehl 122). However, real life situation runs against such imaginative describing power and instead 'suspects flowers fading away' just like humans die and go to death 'alone'. One starts to imagine how much the human being is weak looking for protection inside a flower; and the latter is imagined growing within lover's breast as if one's heart is like green land wherein natural plants flourish. Again, she imagines her lover wears a cloak referring to her, then the couple becomes one entity and 'Angels' bless this unification. Expectedly, what is promised in Heaven and blessed by 'Angels' could never be in real life and when the Divine plans to gather two persons no one is able to separate them.

In reality, nature is nothing but simple garden needs one to toil and serve so as to gain harvest at last. Besides, in the second stanza, she gets disappointed when she finds the flower fading slowing as if to say this love story will end one day and comes back to real world.

3.6. The Beginning vs The End

Though this poem does not declare one simple meaning after several readings; one can say it indicates an implicit view about the end of love story which means for the speaker the end of her life; alone and forgotten. In the first stanza, she seems excited though afraid from the outside world and prefers to hide herself within flower as if to hide the sweet memories, secrets, and angels blessings until

they get married. However, unfortunately, for them both, this story could end miserably due to no obvious reason leading the couple towards separation. After she loves him and thinks that both are like the flower and bee; their function in life is merely making honey, she leaves her garden towards his breast, suddenly, this emotional excitement 'fades away' until she finds herself alone. This reflects life in itself begins full of pleasure and enthusiasm; passes through some ordeals and meanwhile one is planning for the best end finds the situation ends in pessimism. In addition, she keeps on repeating all along this relation 'suspecting' his emotions and whether he is sincere with her or not until they end up separated and she is left alone.

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