



TRANSCENDENTALISM IN EMILY DICKINSON'S POETRY

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Abstract. This article focuses on the analysis of Emily Dickinson's poems, and the elements of transcendentalism in her poetry are discussed separately. First of all, in this article, the unique features of the poet's work are emphasized, and the character traits of the transcendentalism stream are expressed separately. All the sources shown in the article are scientifically proven sources and are explained through examples. Although the concept of "transcendentalism" is a difficult word, it shows a very simple idea. The representatives of this stream are such people who describe the world and nature as they are. They approach the definition of something without excessive decorations and exaggerations. Emily Dickinson is one such writer. In particular, she avoided perfecting the depiction of nature.

Key words: transcendentalism, transcendentalist, transcendentalist school, interpersonal connections, "American" thinker, nature, destruction, industrialism, spiritual climate, moral absolutes.

Introduction. Transcendentalism is a formal term that refers to a straightforward concept. Men and women alike possess information about themselves and the world around them that "transcends" or extends beyond what they can see, hear, taste, touch, or feel.

Not logic or the senses, but intuition and imagination, are where this knowledge originates. People can put their confidence in themselves to judge what is morally correct. A transcendentalist is someone who embraces these concepts not as religious convictions but as a method to comprehend interpersonal connections. The people who were closest to this new style of thinking were informally connected by a club called the transcendental club, which convened in George Ripley's Boston house. Their main work was published in the monthly "The Dial," which was edited by feminist and political radical Margaret Fuller, whose book "Women of the Nineteenth Century" was one of the most well-known of its day. The group had many exceptional intellectuals, but Ralph Waldo Emerson was given the position of leadership.

The most important part of Transcendentalism is the focus on nature and opposition to the destruction of the individual that came with industrialism. In





the late 1820s, a philosophical movement called transcendentalism first emerged. It evolved as a reaction to the time's overall spiritual climate. It first appeared in Massachusetts, in the east of the country. The philosophy draws from a variety of significant authors and ideas. Immanuel Kant was one such thinker. He was well-known during the Age of Enlightenment and of German heritage from Prussia. In his philosophy on transcendental idealism, he made the case that things are what they seem to be to us. Not in their true, natural state.

Transcendental poetry typically used a meter of some type. The lines frequently rhymed and contained a certain amount of syllables. However, it wasn't always like this. Metaphors and similes in figurative language were frequently employed by transcendental poets. These are most frequently used to discover connections between a natural topic and a divine state of existence.

Transcendentalism placed a strong emphasis on the inner spirit and the value of intuition as a source of information. This was rendered the more significant since it resisted a growing reliance on reason and moral absolutes. These concepts evolved into a spiritual perspective on and approach to life.

Literature review. In covering the main topics of this article, we referred to the articles and scientific works of many literary experts. In covering the main topics of this article, we referred to the articles and scientific works of many literary experts. Generally speaking, the idea of transcendentalism is expressed in the same way, but every linguist or writer interprets it differently. Because of this, in order not to rely on the same idea, we covered in this article using different sources. In particular, the ideas of transcendentalism were highlighted in the poetry of Emily Dickinson, using research articles of Russell Goodman, Joel Myerson, Jane Carter Baldschun Harper, Baldi, Sergio, Wendy Barker, Glen Hughes and others. In addition, the ideas of transcendentalism were analyzed on the example of several poems of Emily Dickinson.

Discussion and analysis. I will draw on a number of sources that have already discussed Dickinson's ideas on nature in terms of a transcendental and linguistic framework in order to investigate this historical interpretation of Dickinson as a nature poet. One such source is Dickinson's early editors, who regarded nature as a crucial theme for the poet and interpreted this tendency as a connection between Dickinson and the transcendental movement. Thomas Wentworth Higginson and Mabel Loomis Todd included "Nature" as one of four thematic headings under which they organized their choices in the first three editions of Dickinson's poetry.





In fact, these editors used nature as a metaphor for Dickinson's whole body of work since they believed it to be a subject that was so closely related to the poet. In the introduction to the first series of Poems, Higginson states that "In many cases these verses will seem to the reader like poetry torn up by the roots, with rain and dew and earth still clinging to them, giving a freshness and fragrance not otherwise to be conveyed" in reference to the rough but vigor of Dickinson's verse.

Poetry by Emily Dickinson has long been recognized as a source of conflict. Though Dickinson's poetry is frequently seen as a place of inner conflict, where the poet wrestles with personal concerns like religion and identity, Dickinson's poetry has also come to represent a larger cultural debate as new readers challenge older attempts to define and interpret Dickinson and her work. As Betsy Erkkila demonstrates in her analysis of Dickinson's publishing history, "The Emily Dickinson Wars," cultural interests are frequently at stake in the conflict for Dickinson's reputation. Dickinson's poetry may be seen of as "a scene of struggle in which significant social and cultural values have been both produced and contested" in this way.

Despite supporting transcendentalism, Dickinson has some unique viewpoints on the natural world. The natural environment is not ideal in her eyes. She likes being in close proximity to nature, which helps her realize both the beauty and the brutality of nature. She writes the following in her poetry "A Bird Came Down the Walk":

He bit an Angeworm in halves/And ate the fellow, raw"¹;

The phrases "halves" and "raw" characterize the bird's angry nature. Dickinson learns that not all woodland creatures are good, thanks to the food cycle between worms and birds, predators and prey. She also holds the view that humans and nature genuinely cannot coexist. She states in the third stanza:

"I offered him a Crumb/And he unrolled his feathers/And rowed him softer home"².

The bird turned down her offer of crumbs and flew away in horror. Even though Dickinson tries to be kind, he is unable to comprehend her compassion. He is astonished and decides to fly away from her rather than expressing his gratitude for her. This leads Dickinson to believe that there will always be a divide between humans and other animals and that it is impossible for humans to fully blend with the natural world.

¹ Dickinson, Emily. "A Bird came down the Walk" 1862, Dickinson packet, lines 3-4;

² The same: lines 14-16;





Her poetry, in which she describes a process of dissociating from the physical world in search of unification with metaphysical existence, is centered on exclusion, retraction, and renunciation. In her poem, *A Wounded Dear- Leaps Higher*, Through a demoralized and broken figure, she centers the debate about the separation of the physical body from the spirit. She portrays dying as a 'ecstasy', an event that takes place beyond of the physical realm in which the Dear is released from all physical ties. She writes

"A wounded Dear- leaps higher

I've heard the hunter tell

'Tis but the ecstasy of death

And then the brake is still³"

She prioritizes the losers over the winners because only the losers can truly comprehend sorrow and suffering. The existential and spiritual crises that exists in this religiously driven environment, where personal interpretations of religion or God appear to be discouraged, is referred to as the wound. Instead, a predetermined pattern serves as the generally recognized standard by which salvation and unity with the Supreme Being are defined and comprehended. Dickinson depicts complex human needs, a conflict between the body and the spirit, as well as a relationship between death and earthly ties. In order to build a metaphysical discourse in which the "eternal is argued from the transient, the foreign is explained by the familiar, and fact is illumined by mystery," images of a wounded body and a dead being are used.

Dickinson's usage of supernatural beings to describe the natural world is significant for its tight linkage of physical and spiritual events, even though this assertion is undoubtedly fun and allegorical. These letters imply that Dickinson found delight in nature and that she thought about the idea that nature may hold spiritual importance in addition to its physical expressions.

In conclusion, the main method that this cultural trend was introduced to Americans was through transcendentalist literature. Transcendentalism was an ideology of thought that emphasized freedom, intuition, and self-reliance. Emily Dickinson was also the main representative of this literary trend and contributed to its development.

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