

UDC 82-1

THE ATTRIBUTION OF HUMAN CHARACTERISTICS TO ANIMALS AND PLANTS IN EMILY DICKINSON'S NATURE POEMS

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The article examines the creative heritage of Emily Elizabeth Dickinson. There are separate biographical data that have a direct influence on the formation of her as a poetess. The analysis of poetry which belongs to the pen of E. Dickinson revealed the domination of anthropomorphic plots in her works. Taking as the example some individual poems, in particular, «Papa above», «She Sweeps with many colored brooms», «Nobody knows this little Rose», an imaginative sphere in the work of the poet has been analyzed. It is noted that the poetry of Elizabeth Dickinson was not typical for its time, what limited the distribution of her lifetime creative heritage.

Keywords: Emily Dickinson, poetry, anthropomorphism, intercourse, nature.

Urgency of the research. For a long time, Emily Elizabeth Dickinson's creative heritage has remained beyond the attention of scholars. In particular, this is due to the fact that, during her life, the poet did not publish any collections, but was limited with occasional publications of individual poems. The first edition of «Poems by Emily Dickinson» comes after the death of a poet. The life of Emily Elizabeth Dickinson had a direct influence on the formation of her worldview, philosophical views and the formation of an individual style, as a poet. Given the secluded life, the source of her inspiration has been the environment: nature and the whole world around us.

Actual scientific researches and issues analysis. The study of Emily Dickinson's poetry began after her death. The creativity of the poet is studied at various levels and by many specialists: philologists, historians, culturologists, art historians. Thus, the philologist M. Kositsyna [1] devoted her scientific works to the study of the psychological characteristics of the works of E. Dickinson, as well as the study of the color picture of the poetry world. Philologist T. Borovka [2] in his scientific works highlights the issues of religious and philosophical quest E. Dickinson through the prism of her poetry. The researcher S. Siroshtan [3] studied various stages of creativity of E. Dickinson.

Uninvestigated parts of general matters defining. At the same time, more detailed study requires some questions of anthropomorphism in E. Dickinson's poetry.

The research objective. The purpose of the article is to study the poetry of E. Dickinson and anthropomorphic plots of her works.

The statement of basic materials. A famous American poet, Emily Elizabeth Dickinson, was born in Amherst, Massachusetts on December 10, 1830 and is known for her unique poetry and reclusive life. Unlike most poets, Dickinson lived a reclusive life and her poetry was not known in her lifetime, except her intimates [4]. Her poetry is famous for being short and having an unusual type of writing. Even though she wrote more than 1800 poems throughout her life, only 12 of them were published while she was alive [5].

Dickinson became increasingly reclusive by 1950s. She became so reclusive by the mid-1860s that she rarely left the family property [6]. This time period was very fruitful in poet's life as she

produced forty small manuscript books known as fascicles between 1858 and 1864 and completed more than two hundred poems a year in 1862, 1863, and 1865 [7].

Beside the fascicles, she is also famous as a writer of letters. The existing date of letters is from 1842 until the end of her life, 1886 [7]. Scholars estimate that the printed editions of her letters represent only about one-tenth of the letters that Dickinson actually wrote.

Even though her acquaintances were aware of her work, it was not until after her death when her younger sister, Lavinia, discovered her poems. Emily Dickinson's first collection of poetry was published in 1890.

Judith Farr, a famous Dickinson biographer, writes that Emily Dickinson, «was known more widely as a gardener, perhaps, than a poet» until after her death [11]. Her garden became her primary focus. Dickinson's love of nature expressed itself early as an appreciation of plants and animals in her own spacious garden. Dickinson mentioned numerous flowers in her poems such as: daisy, iris, daffodil, bell, asphodel, clementis, gentian, and crocus. She also mentioned various creatures such as: bees, birds and butterflies [8].

Anthropomorphism described as the attribution of human characteristics and qualities to animals or deities so that the animal or deity behaves like a human, such as in the case of talking animals or deities involving themselves in the affairs of humans as in ancient Greek dramas [9]. One example of anthropomorphism can be found in Emily Dickinson's poem called «Papa above».

Papa above!
Regard a Mouse
O'erpowered by the Cat
Reserve within thy Kingdom
A «mansion» for the Rat! [6]

Anthropomorphism was often encountered in religions and mythology. For example, the Greek Gods of Zeus and Apollo were often depicted in human form who exhibited human traits [6].

There are many various examples of anthropomorphism that still exist in our culture. Most team mascots are great examples of anthropomorphism. Some animals are also very popular in tales for children.

Besides the flowers the sun (sunrise and sunset) is one of Emily's most loved delineation. Most of her nature poems are dedicated to this theme. Some of them are «She Sweeps with many-colored Brooms», «I'll tell you how the sun rose», «This – is the land – the Sunset washes», «The Sun just touched the morning», «Rests at night» and others. Emily Dickinson's poems are unique not only for their type of writing, their short but deep meaning, but also are very interested for her usage of anthropomorphism [6]. Even though anthropomorphism was used in many of her poems, let's take a look her nature poems:

She sweeps with many-colored brooms,
And leaves the shreds behind;
Oh, Housewife in the Evening West,
Come back, and dust the Pond!
You dropped a Purple Raveling in,
You dropped an Amber thread;
And now you've littered all the East
With duds of Emerald!
And still she plies her spotted brooms,
And still the aprons fly,
Till brooms fade softly into stars
And then I come away [9]

When the poem is read for the first time it seems as if the poet describes a housewife in this poem. However the poem is not about a housewife's sweeping. Emily Dickinson is just using a sweeping housewife to describe the sunset. «Housewife» here refers to the sun and «broom» is the rays of the sun. By using human specific acts in this poem, Dickinson describes a beautiful nature scene; the sun, its rays and the colors of the rays on the water during sunset.

One of the anthropomorphized nature poems of Emily Dickinson which was published anonymously in the Springfield Daily Republican on August 2, 1858 has no title [11]. The poem starts with a line «Nobody knows this little Rose».

Nobody knows this little rose
It might a pilgrim be
Did I not take it from the ways
And lift it up to thee.
Only a bee will miss it
Only a butterfly,
Hastening from far journey
On its breast to lie
Only a bird will wonder
Only a breeze will sigh
Ah little rose, how easy
For such as thee to die! [12]

From the first glance the poem itself might have the meaning about death and life. Rose, in this poem, is the personified character and this particular rose might have remained a pilgrim on the way of life unnoticed by anybody, had not Emily picked it.

She adored and was affiliated with nature, as if she could feel every little thing in nature. She picked the flower may be for a friend or for somebody to make her or him happy. Maybe nobody else would never notice it, and would wilt as if it had never been, but there was somebody who

would «miss» it. «But it was easy for the rose to die, as she was not the center of human love, and will only be missed by bee and butterfly, by bird and breeze» [10, p. 12].

A bee will «miss» gathering nectar or pollen from a flower and a butterfly will miss this flower in order to relax on after a long journey. A bird will «wonder» if she notices broken flower branch, and a breeze will «sigh» if it cannot tremble its petals. To show the gap of a flower in nature, the poet uses human specific acts such as «missing» or «wondering» and anthropomorphizes bee, butterfly, bird, and wind [13]. However the way she uses anthropomorphism is so accurate and sensitive that it makes the poem to be very alluring and memorable.

Nature, the gentlest mother,
Impatient of no child,
The feeblest or the way wardest,
Her admonition mild [12]

This poem is also one of the Emily Dickinson's most famous, lovely, and personified nature poems. The first stanza begins with comparison of nature to kind, lovely, patient mother who loves and takes care of her children. Emily Dickinson's considering the nature as the gentlest mother and seeing nature as the source of joy and beauty in her nature poems may be derived from failing to find such values in her parents, friends, lover and relatives [5].

Aaron Shackelford wrote in his article «Dickinson's animals and Anthropomorphism» that the Dickinson's letters to the mysterious «Master» is one of her demonstration of the animals and anthropomorphism. Emily asks, «Couldn't Carlo, and you and I walk in the meadows an hour – and nobody care but the Bobolink?» [7]. The letter starts with an anthropomorphized bird: «If you saw a bullet hit a Bird – and he told you he wasn't shot – you might weep at his courtesy, but you would certainly doubt his word» [7].

This line portrays the limitations and benefits of Dickinson's portrayal of animals in her writings. The animals repeatedly appear throughout Dickinson's poetry in familiar scenes that we see in everyday life. By using anthropomorphism, Emily Dickinson describes the birds and animals by attributing them human characteristics, with which we are all familiar [5]. In her poems such animals become unstable and strange. Even though it is easy to understand the concepts such as speaking and courtesy however it creates some kind of confusion when such concepts are attributed to creatures, such as a dead bird. It is expected that a bird would make a noise however Emily Dickinson's anthropomorphic approach makes us to conceive the bird's noises as a human speech [10].

Feeling deeply connected to natural world her nature poetry shed light on the relationship between human and the nature in general. Emily compares the natural world to a house, which offers people protection and nourishment. She also emphasizes in her poems that the nature is superior to mankind.

Conclusions. While analyzing Emily Dickinson's poetry, it becomes clear that the use of anthropomorphism in the poetry provides a framework for

understanding Dickinson's use of humanistic characteristics to describe different elements of the nature. The view of Puritanism and Transcendentalism nature as well as its influence was considered essential to contrast it with Dickinson's own views which were revealed not only in her verses but in her letters as well. The notion of anthropomorphism was established due to the analysis of the connection between nature and human beings.

This article provides an analysis of such anthropomorphic view of nature in order to determine its real meaning as well as its implications.

By using several of elements existing in nature, Emily Dickinson examines different aspects of life and the self. In her nature poems, she compares creatures and natural elements to human aspect and thus presents an idea of how the humans and the world are all interrelated.

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НАДІЛЕННЯ ЛЮДСЬКИМИ ХАРАКТЕРИСТИКАМИ ТВАРИН І РОСЛИН У ВІРШАХ ПРИРОДИ ЕМІЛІ ДІКІНСОН

Анотація

У статті розглядається творча спадщина Емілі Елізабет Дікінсон. Встановлено окремі біографічні дані, що мають безпосередній вплив на формування її як поетеси. Аналіз поезії Е. Дікінсон виявив домінування антропоморфічних сюжетів у її творах. На прикладі окремих віршів, зокрема, «Papa above», «She Sweeps with many colored Brooms», «Nobody knows this little Rose», проаналізовано об'ємну сферу в творчості поетеси. Зазначено, що поезія Елізабет Дікінсон була не типовою для свого часу, що обмежило поширення її прижиттєвого творчого надбання.

Ключові слова: Емілі Дікінсон, поезія, антропоморфізм, взаємозв'язок, природа.

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НАДЕЛЕНИЕ ХАРАКТЕРИСТИКАМИ ЧЕЛОВЕКА ЖИВОТНЫХ И РАСТЕНИЙ В СТИХОТВОРЕНИЯХ ЭМИЛИ ДИКИНСОН

Аннотация

В статье рассматривается творческое наследие Эмили Элизабет Дикинсон. Идентифицированы отдельные биографические данные, имеющие непосредственное влияние на формирование ее как поэтессы. Анализ поэзии выявил преобладание антропоморфических сюжетов в ее произведениях. На примере отдельных стихотворений, в том числе «Papa above», «She Sweeps with many colored Brooms», «Nobody knows this little Rose» проанализирована образная сфера в творчестве поэтессы. Отмечено, что поэзия Элизабет Дикинсон была не типичной для своего времени, что ограничило распространение ее прижизненного творческого наследия.

Ключевые слова: Эмили Дикинсон, поэзия, антропоморфизм, взаимосвязь, природа.