IRAQI Academic Scientific Journals
العراقية المجلات الأكاديمية العلمية
JORNAL OF LANGUAGE STUDIES
ISSN: 2663-9033 (Online) | ISSN: 2616-6224 (Print)
Journal of Language Studies
Contents available at: http://jls.tu.edu.iq

Mystical Experience in Emily Dickinson's Later Poems

Atyaf Abdel-Rezzaq Hemad*
Tikrit University, College of Education for Women
E.mail: queen.atyaf9@gmail.com

Prof. Hamdi Hameed Al-Douri (PhD)
Tikrit University, College of Education for Women
E.mail: hyousif@tu.edu.iq

Keywords:

- Dickinson
-Mysticism
-later
-poetry
-Divine

Article Info

Article history:
Received: 15-10-2021
Accepted: 19-11-2021
Available online

Abstract

This paper is mainly concerned with mystical experience in Emily Dickinson's later poems (composed between 1864 and 1886) to show the poet's spiritual growth and her attitude to the love of the Divine. It aims at analyzing and interpreting the poetry of Emily Dickinson from a mystical point of view. Most of Dickinson's poems trace themes like death, love and spiritual ecstasy. It proposes that Mysticism is some kind of spiritual practice of the soul that got weary of the material world; it is a religion of love of the Divine

* **Corresponding Author**: Atyaf Abdel-Rezzaq**, E.Mail**: queen.atyaf9@gmail.com
Tel: +9647**22410434 , Affiliation**: Tikrit University -Iraq

التجربة الصوفية في قصائد إيملي دكنسن الأخيرة

أطياف عبدالرزاق حمد
جامعة تكريت-كلية التربية للبنات

أ.د. حمدي حميد الدوري
جامعة تكريت-كلية التربية للبنات

الكلمات الدالة:-
– دكنسن
–التصوف
–الشعر
الأخيرة
الإلهي
معلومات البحث
تاريخ البحث:
الاستلام: 15_10_2021
القبول: 19_11_2021
التوفر على النت

الخلاصة : تهدف هذه الدراسة الى الكشف عن تطور التجربة الصوفية في قصائد الشاعرة الأمريكية ايميلي دكنسن الأخيرة التي كتبتها بين (1864–1886) وخاصة نموها الروحي وموقفها من الحب الإلهي. ولهذا تحاول الدراسة تفسير هذه القصائد من وجهة النظر الصوفية. إن معظم قصائد دكنسن تتناول ثيمات اموت والحب والوجد الروحي. فالصوفية ماهي إلا تجربة روحية تنغمس فيه الروح البرمة بالعالم المادي. إنها بإختصار ديانة الحب الإلهي.

Mystical Experience in Emily Dickinson's Later Poems

Dickinson is widely considered to be one of the two leading nineteenth-century American poets. Not until 1890, was the first book of her poems issued, to be followed at intervals by other collections, holding themes like nature, love, pain and sufferings, death and immortality, God and religion, artistic philosophy and universality. Notably known to be mysterious, her poetry holds a sense of secrecy that calls for a more tranquil life. This thoughtful concern with the absolute, death and immortality and meditation on the relationship between man and made Emily Dickinson a mystical poet.

Dickinson's mystical imagery and symbols developed considerably in her later poems. In poem 1099, "My Cocoon tightens, colors tease", for instance a beautiful poetic treatment of a chrysalis appears just before bursting its cocoon and taking the shape of a butterfly. Several critics take its subject to be immortality where the chrysalis is the symbol of soul which struggles to come out from the cocoon of death to the open meadows and the sky of immortality. But the most accepted interpretation possible is that the poem symbolizes the struggle for the gradual spiritual growth to be mingled with the universe or the Divine .

A power of Butterfly must be
The Aptitude to fly،
Meadows of Majesty concedes
And easy Sweeps of Sky. (*CP* 496)

Mystics believe that direct communion with the Divine cannot be achieved whatever the mystic do; rather it is a grace of God to the believers. In Richard Chase's perspective, Emily's poem, "The farthest Thunder that I heard" is the "most complete statement she made about the immediate bequest of grace." As followed:

The farthest Thunder that I heard
Was nearer than the Sky
And rumbles still, though torrid Noons
Have lain their missiles by—
The Lightning that preceded it
Struck no one but myself—
But I would not exchange the Bolt
For all the rest of Life—
Indebtedness to Oxygen
The Happy may repay‹
But not the obligation
To Electricity—
It founds the Homes and decks the Days
And every clamor bright
Is but the gleam concomitant
Of that waylaying Light—
The Thought is quiet as a Flake—
A Crash without a Sound‹
How Life's reverberation
Its Explanation found -- (*CP* 655)

It's worth noting that great deal of the imagery relates to the idea of grace as a "spiritual and divine light": The usage of a lightning flash by Emily is reminiscent of Paul's "light from heaven" and of the Qur'anic aya "God is the light of Heavens and earth" (*An-Nur*: 36) Her assertion that she "would not exchange the Bolt/For all the rest of Life--." The sensation is as if it were an electrifying blast.; jolting the user into full consciousness. The burning feeling that the poet first experienced reappears on a regular basis; it "rumbles still" throughout her spirit. The revelation has provided "richness and joy," like how Miller put it. Her own "Lightning" has granted her the "Explanation" of living, much as God's restorative grace transformed the Puritan's perspective about being. Emily, being a latitudinarian, was sensitive to holy ecstasy: "In her moments of what she called 'rapt attention' Emily Dickinson, though late upon the Puritan scene, was capable of the ecstatic experience of grace." However, in Chase's ideas, the line that says: "It founds the Homes and decks the Days" has a deeper meaning of the "redemption by the immediate reception of the divine regenerative experience gives a status to domestic life." Emily's concentration in her own secret suffering to explain her existence to herself and her friends makes Chase's theory a little contrived, yet it is still pertinent whenever someone considers Emily's interest in her own internal struggle. Regardless of how the poem is interpreted, it is safe to say that Emily's depiction of the euphoric moment is highly influenced by Puritan theology (McCary 40).

Poem 1732 basically shows death and the afterlife as subjects that meant so much to her. Mystically speaking, death is the only way to mystical union with the Divine, be it physical death or "dying to self" as the mystics term it. She says:

My life closed twice before its close;
It yet remains to see
If Immortality unveil
A third event to me, (*CP* 702)

Obviously, this poem adapts sorrow and heartbreak as a metaphor for death. The title of the poem is a paradox. She assigns two different implications to the word "close". Here, she uses the term "close" to signify both anguish and death simultaneously.

So huge, so hopeless to conceive,
As these that twice befell.
Parting is all we know of heaven,
And all we need of hell. (*CP* 703)

Even though the precise meaning of this "closure" is not revealed to the reader, it is apparent that a loved one separated ways with Emily in some way. If her heart was broken by a lover or not, or someone near to her has died doesn't appear to count. (https://poemanalysis.com/) It is merely acknowledged that she feels an emptiness in her life that she connects to her

In a delineation poem, "A Coffin is a small Domain" (1864) (Fr 890, J 943) Dickinson applies spatial and geographical metaphors to express immortality and death, time and eternity. She starts with an irony: The actual smallness of the coffin is capable of containing something extremely infinite: "A Citizen of Paradise." The metaphor of the grave or coffin as a "Small domain" echoes with comparable this-earthly or homey metaphors seen in her poems, where the grave is a bed, a room, a hotel, a city. Resembling these imageries, the self-ruled idea of a "citizen of Paradise" lets poet and reader as well to theorize the dead one in an acquainted and soothing way: He or she remains a citizen, a member of a superior state, someone with responsibilities and rights, on top of which is triumph over death (Leiter 46):

A Coffin — is a small Domain‹
Yet able to contain
A Citizen of Paradise
In it diminished Plane.

A Grave — is a restricted Breadth—
Yet ampler than the Sun—
And all the Seas He populates
And Lands He looks upon

To Him who on its small Repose
Bestows a single Friend—
Circumference without Relief—
Or Estimate — or End— (*CP* 441-2)

Those who spent their time seeking temporal fame would, for sure, recognize that there has to be an end to it. Dickinson, rather, sought an immortality that never ends. According to Dickinson, inscribing poetry just for being published in the *Springfield Republican* would surely be very similar to working for "Time" and" Money." In relation to the financial outlook that took lead of American nation in her period, "time" was a

thing that one held in at a workplace to earn "money. Richard Bushman marks, in the first part of the nineteenth century, that "the home was gradually emptied of its commercial and political functions and devoted mostly to family and culture" (Lundin 125). Just as the following:

Some — Work for Immortality —
The Chiefer part, for Time —
He — Compensates — immediately —
The former — Checks — on Fame —

Slow Gold — but Everlasting —
The Bullion of Today —
Contrasted with the Currency
Of Immortality —

A Beggar — Here and There —
Is gifted to discern
Beyond the Broker's insight —
One's — Money — One's — the Mine — (*CP* 406)

This poem begins with the affirmation that despite the fact that some people seek immortality—that is, prominence and acknowledgment that persists after one's passing—most people ("The Chiefer part") seek temporal reward ("for Time –"). Those who seek money are rewarded instantly ("He – Compensates – immediately –"), even though for those who seek immortality are solely provided "Checks" that could then be exchanged with for "Fame," still in the time being are worthless. (https:// www. gradesaver.com/)

In "A spider sewed at Night", while Terminating the physical sides of her spider's art as being basically of no importance or irrelevant to its reading- "If Ruff it was of Dame / Or Shroud of Gnome / Himself himself inform – " -Dickinson sets the spider straight in touch with eternity, shown by the "Arc of White " on which the spider "sews". After that she moves directly for what counts: the immortality of the web/ poem that the artist /spider makes. This, like she remarks it, is the spider's "strategy," and it is what the spider creates (Martin, 1973: 230). Efficiently, to this artist, nothing else matters but the face she/he draws – the face of God, which she identified with the image of her art:

A Spider sewed at Night
Without a Light
Upon an Arc of White –

If Ruff it was of Dame
Or Shroud of Gnome
Himself himself inform –

Of Immortality
His strategy
Was physiognomy –(*CP* 511))

The chief motif of the poem begins with overall interest in the outward and core. On the one hand, the poem considers distinctiveness and identity as metaphysical principle, and the imagery represents a spiritual symbolism of redemption. There is a figure of death ("Shroud") and concepts of life after death ("Immortality"). It appears that the

poem grasps in the spider's willpower of gnome or dame the probability of paradise or the heavenly "Arc." Even though the dame is seemingly a holy figure, the gnome, a legendary earth inhabitant, may possibly signify the hell-bound. What is more, while the poem could be read to present identity as crucial and confined by the "Arc," it forms the impression of union in its form. The usage of rhyme more openly constructs the poem than much of Dickinson's writing, and the three stanzas with three lines each, form an unusual regularity and symmetry. Bearing in mind its spiritual themes, the poem is in the form of a triptych where the chief panel (of sorts) carries both gnome and dame to view (King 47).

That is to say, Dickinson uncovered in her own awareness those involvements, intuitions, and inspirations for which the unlimited spiritual language may well be adapted as reminiscent symbols, and at that point, in applying them like she did in her poems, she modified and revitalized them, growing them into a crystal clear ones for her own mystical experiences, at whatever price of undermining their usual uses within what seemed to her an unimpressive religious official framework. For that official framework, there heard Dickinson's obvious refusal of the supposed Christianity of her religious society in a number of poems (Hughes 69). In one of them, it is belittled as immaturely inexperienced:

> I'm ceded – I've stopped being Their's –
> The name They dropped opon my face
> With water, in the country church
> Is finished using, now,
> And They can put it with my Dolls,
> My childhood, and the string of spools,
> I've finished threading – too –
> […] (CP 508)

"Safe in their Alabaster Chambers" is Dickinson's representation on the all-dominant supremacy of death. Noticing the dead resting "safe" in their tombs as the stars twirl above them and lands are rolling, the poem's narrator remarks that the dead aren't troubled with anything the living ones are ready for (https://www.litcharts.com/). And since the living would all someday be dead, their arguing doesn't seem to matter much, either:

> Safe in their Alabaster Chambers-
> Untouched by Morning-
> and untouched by noon-
> Sleep the meek members of the Resurrection‹
> Rafter of Satin and Roof of Stone-
>
> Grand go the Years‹ in the Crescent above them-
> Worlds scoop their Arcs-
> and Firmaments - row-
> Diadems - drop- and Doges surrender-
> Soundless as Dots‹ on a Disk of Snow. (*CP* 100)

Death, here, is both a defeater and a reliever. The dead are unchanged by time, i.e. they are timeless; they left the transient world to immortality, uncomplainingly

anticipating their resurrection at the Day of Judgment, resting underneath "ceilings" of smooth coffin liner and the "roofs" of their marble caskets.The years heave above the dead in grand turns; planets shape out their paths above, and the heavens glide past as rowboats. Crowns (and kingdoms) collapse to the ground and dominant monarchs are conquered—and it all occurs mutely as drops dipping onto a circle of snow. (https://www.litcharts.com/)

In "Great Streets of Silence led away", The notion of the total divergence of the timeless from the mortal is indirectly identified:

Great streets of silence led away
To neighborhoods of pause;
Here was no notice, no dissent,
No universe, no laws.

By clocks 't was morning, and for night
The bells at distance called;
But epoch had no basis here,
For period exhaled. (*CP* 517)

Despite the conciseness of the poem which ended with an astonishing idleness, one comes close to the reckless energy of the railway train. Mystical allusions is theoretically apparent in this poem, that is to say, it attempts lessen or condense an experience or involvement. The ecstatic pensiveness, endless and permanent, which Aquinas refers to as the state of total joy or beatitude, which is different from all human involvements and experiences by definition. This poem seems to be an attempt to dramatize the notion of salvation as an experience beyond words or expression (Sewall 32). But then again, the view toward the worldly and the opinion of ecstatic pensiveness is the idea that she seemingly looks forward to accomplish something that she has not ever experienced.

What Dickinson did not pursue in her own lifespan was a great audience. Having been raised up in a Whig nation that valued fortitude and self-control, she was ready to give way entirely the fame and distinction that might in another way have been hers. She held fame back, however, only the unsavory reputation would come to her after death. "Lay this Laurel on the One/Too intrinsic for Renown," she marked on her father some years after his death (Lundin 19). Fame carried only disruptions and the curious look of the public in life; after death, it would award something way more fulfilling:

The first We knew of Him was Death —
The second, was Renown —
Except the first had justified
The second had not been — (*CP* 466)

Frequently in Dickinson's poems, there encountered her traces of accurately the involvement of perception as an earthly "locale" where everlasting presence both is instantly existent (and thus assures "immortality") and where it proclaims its absolute and essential transcendence or otherworldliness. Hence, on the one hand, she avows (Hughes 67):

The only news I know
Is Bulletins all Day
From Immortality.
[…] (820)

And:
The Infinite a sudden Guest
Has been assumed to be –
But how can that stupendous come
Which never went away? (*CP* 401)

The poem performs the most essential subjects with which the poet's narrator likes to employ: eternity, immortality, and God. Each Dickinson narrator occupies her thoughts and contemplation with otherworldly events and places. The real world is such a bitter and isolated place for delicate souls, and when those souls gain some notions of another world, a mystical level of being, or a transcendent world, they favor it. They make inquiries, read, and examine the probability of a place where the soul dwells on once it departs the physical body—a place where it is more lavishly and entirely without the limitations and embellishments of mere way of life. (https://owlcation.com/)

In the middle of the Civil War, in 1863, Emily Dickinson envisions moving high above the earth and looking down its olden times,. From that viewpoint, she sees time itself. Though the speaker of this poem floats above times gone by, her rising flying is distressed. The poem closes with the reflection of a dark and wild night. She is put off, she writes poems like "Behind Me – dips Eternity" put together Dickinson's concerns with perception, with historical and spiritual time, and with the war. Dickinson was involved with what she called "compound vision," and over and over again reflected a poetic perspective placed somewhere above the earth and outside of time.

In "That it will never come again", Dickinson represents that the beauty of life lies in the fact that every instance is unpredictable and different from the next. Life is everlastingly of renewal incidents which makes it "sweet" and joyful, still, some moments are not to be believed so life would remain to "exhilarate" :

That it will never come again
Is what makes life so sweet .
Believing what we don't believe
Does not exhilarate. (*CP* 706)

In the second stanza, however, the most accomplishing status that life could attain is "An ablative estate" which metaphorically represents the divergence between the worldly life and the spiritual or mystical life. When life is full and content, a person is drawn to its joys which creates a struggles in the soul that endlessly needs spirituality which in turn makes a person weary of his "opposite" needs:

That if it be, it be at best
An ablative estate—
This instigates an appetite
Precisely opposite. (*CP* 706)

For Dickinson, Eternity is not an infinite increase of actual days, or a real place, but a perception of time that produces an intensified appreciation of the boundless potential of the moment: (Martin, 1973: 108)

The Blunder is in estimate.
Eternity is there
We say, as of a Station –
Meanwhile he is so near

He joins me in my Ramble –
Divides abode with me –
No Friend have I that so persists
As this Eternity (*CP* 687–8)

The reflection of Eternity "dividing his abode" with Dickinson—being prevailing, that is to say, as the heavenly companion who resides with, and definitely establishes, her self—is not a remote trope in her writing. Her sense of the near ontological appreciation of her restricted human yearning and the mystical manifestation who both creates and pushes forth. This yearning is briefly carried in the following short poem, which proposes, in its second stanza, how any well-informed study of this ironic connection of time and endlessness need, for someone concentrating on her *lived experience* of being in the "in-between" or *metaxy,* seem nothing but an imitative linguistic container: (Hughes 66)

He was my host – he was my guest,
I never to this day
If I invited him could tell,
Or he invited me.

So infinite our intercourse
So intimate, indeed,
Analysis as capsule seemed
To keeper of the seed. (*CP* 698-9)

Therefore, humans see of everlasting existence, of "Paradise," only since divine existence deigns to "bisect" our worldly awareness, encouraging their yearning for the heavenly mystery (ibid 67):

Of Paradise' existence
All we know
Is the uncertain certainty –
But it's vicinity, infer,
By it's Bisecting Messenger – (*CP* 603)

"Cosmopolites without a plea" (FP1592), A much later poem, endows the common Christian symbol of Christ knocking at the heart with mystic worth. In this situation, the "Cosmopolites" of the first line function as soul visitants who 'Alight in every Land.' Their "Theology," according to (Smith and Loeffelholz 255) is "Knock and it shall be opened.":

Cosmopolites without a plea
Alight in every Land
The compliments of Paradise
From those within my Hand

Their dappled Journey to themselves
A compensation fair
Knock and it shall be opened

Is their Theology. (*CP* 568-9)

The notion of not seeing what befalls, whatever thing, upon death itself, entices the poet to distrust, mystically, what such possibility carries to being.

The body, or the subject of embodiment instead, which the poem suggests, is a crucial figure, or place, in Dickinson's work. It interconnects a variety of powers or apprehensions both dominant and striking. This starts with problems of identity that nearly compulsively distress her. Such problems are numerous. They include her character as a poet, where the very probability of, or longing for‹ embodiment in a text is greatly unsure; her religious self, in a wide metaphysical situation of uncertainty towards physical and chronological embodiment. (Barker 129)

Another poem appears to connect her own suspicion to a wider decline of true Christian belief, in a manner indicative of Matthew Arnold, or even Nietzsche: (Hughes 69)

Those—dying then‹
Knew where they went—
They went to God's Right Hand—
That Hand is amputated now
And God cannot be found—

The abdication of Belief
Makes the Behavior small—
Better an ignis fatuus
Than no illume at all— (*CP* 646)

"Those — dying then" (1551) takes a pragmatic attitude towards the usefulness of faith. Evidently written three or four years before Emily Dickinson's death, this poem reflects on the firm faith of the early nineteenth century, when people were sure that death took them to God's right hand.

The life of orthodox faith and practice required agreement to a body of doctrine and vigorous contribution in the life of the church, but then again the poetic mind's eye needed not anything more than an essence of daydream. In selecting poetry, Dickinson believed that she was introducing herself to endless potentials. In this world, she would not be theirs anymore and rest, as an alternative, on the "Columnar Self" that she was to identify as her utmost strength (Lundin 76). If her choosing intended that she may possibly have to experience her "revery alone," that was enough, for "The revery alone will do,/If bees are few":

To make a prairie it takes a clover and one bee,
One clover, and a bee,
And revery.
The revery alone will do,
If bees are few. (*CP* 710)

"I am afraid to own a Body–" (written a little later in 1865) she once more adapts the language of heritage to portray duality just as an unforeseen and uncertain gift. Just like a king becomes heir to his throne, and a duke succeeds to his duchy, the narrator receives the 'double estate' of body and soul. The act of entail confines possessions to a linear successor and, similar to the 'monarch' of 'Me from Myself – to banish' and the 'queen'

of ‘Like Eyes that looked on Wastes’, the ‘unsuspecting heir’ of this poem has a counterpart in Jesus Christ, who becomes heir to his Father’s honest Godhead and his mortal shape as ‘precarious property’. Resembling Christ’s kindness and mysticism, body and soul continue to be distinctive and equal. But then again the inheritor– subjected to rules outside his control – does not decide on inheriting. In the ancient meaning of the word, ‘precarious’ signifies reliance on another’s determination. The word is taken from the Latin ‘precarius’, which means ‘obtained by begging’. undeservedly passed on, the possessions might be lost or taken away. In the last line of the first stanza, consequently, Dickinson not solely indicates reluctant ownership of body and soul but reluctant deprivation as well. The ‘moment of deathlessness’ proposes both a time which is not death, that is to say, life, and a time when passing away is not possible any more or when it becomes an instant of immortality. The strength of these ambiguousness has a comparable outcome to the poem’s portrayal on the twofold meaning of ‘frontier’ as extensive probability and restraining inclusion. Christ must come back to God in death. The Gospels express the tale of this return, but then again while Christ attempts to come back with God, God maintains him as embodied and so banished from heaven (Freeman 36). Dickinson’s change is that inclusion, or embodiment, might itself be the extensive possibility:

I am afraid to own a Body–
I am afraid to own a Soul–
Profound– precarious Property–
Possession, not optional–

Double Estate– entailed at pleasure
Upon an unsuspecting Heir–
Duke in a moment of Deathlessness
And God, for a Frontier. (*CP* 493)

The poem "And back it slid – and I alone –" (ironic in its littleness, for its range is grand) could be held as a drama of the Christian speaker's finding of her distinctly un-Christian dilemma: obsessed with the need to absorb the mysteries of the heavens, she soon enough recognizes that such a discovery could not be made. And still, the very act of discovering (of expressing out" upon Circumference" regardless of her being a simple Speck upon the earth) is what brings her life into purpose and perspective and (paradoxically) more important than before. To observe one's life uncompromisingly and learn to take it for what it actually is (the prime existential directive) is to release oneself from such strict directives such as church doctrine ("the Dip of Bell") that show themselves as the one path to redemption:

And back it slid – and I alone –
A Speck upon a Ball –
Went out upon Circumference –
Beyond the Dip of Bell –(Fr CP 378)

The loss of the God-man proposes a view of withdrawal for poetry for the reason that the insufficiencies of spiritual exposé or poetic imagery turns out to be the origin of inspired act. If one returns to 'Life' is what 'we make it', one could perceive how Dickinson’s poetry makes use of the death of Christ to reach out the unknown. Dickinson’s emphasis on personifications in this poem and the others are to be modern

poetic reconfiguration of the older mystical conception of incarnation. From the point of having been in a body and subject to the mortal situations of a 'life', she composes poetry motivated via the hidden and the imperceptible.

In the remarkable, significant poem, 1712 "A Pit—but Heaven over it" Dickinson puts herself between two existential extremes, two extents between which she stabilities insecurely. Even though the metaphors that exemplify it might differ, this is an innermost spot in the poet's mental and mystical life (Leiter 57). It is suggestive of a lifetime conflict to discover the balance between faith and disbelief, hopefulness and hopelessness, reasonableness and insanity, and of a world interpretation in which the soul is constantly balanced between two mystical extremes:

A Pit — but Heaven over it—
And Heaven beside, and Heaven abroad;
And yet a Pit—
With Heaven over it.

To stir would be to slip—
To look would be to drop—
To dream — to sap the Prop
That holds my chances up.
Ah! Pit! With Heaven over it!
The depth is all my thought—

I dare not ask my feet—
'Twould start us where we sit
So straight you'd scarce suspect
It was a Pit — with fathoms under it—
It's Circuit just the same
Whose Doom to whom
'Twould start them–
We – could tremble–
But since we got a Bomb–
And held it in our Bosom–
Nay – Hold it – it is calm – (*CP* 696)

Dickinson constantly envisions and speculates about her own established, comprehensible, and singular soul, not ever entirely leaving behind a doubled viewpoint and constantly connecting faith in eternity. But that belief regularly came upon phenomenological tasks. The heart of this poem is its representation of a soul that would only be "admitted to itself" to what's yet to come, detached from all else and aware only of itself. The seclusions of cosmos, ocean, and death will appear resembling the world in relation to a self-invited only to visit itself, acknowledged by not other homes except its own. This poem designates the horrible solitude of Calvinist cosmology, with its image of the complete unity and seclusion of the soul (Deppman 203). Dickinson thinks with dread what might well become her future, if New England ministers are true. Just as the following:

There is a solitude of space
A solitude of sea
A solitude of Death, but these

Society shall be
Compared with that profounder site
That polar privacy
A soul admitted to itself – (*CP* 691)

"There is a solitude of space" is a poem that shows solitude is not only of humans, it is of all God's creation, it resides in space, in the sea and in death. This solitude, however, is to be compared with that "polar privacy", for it is alone this world that holds its place, without ever changing. The soul "admitted to itself" that it is immersed in the "infinity" which symbolize a mystical union with God.

In "Great Streets of Silence led away", The notion of the total divergence of the timeless from the mortal is indirectly identified:

Great streets of silence led away
To neighborhoods of pause;
Here was no notice, no dissent,
No universe, no laws.

By clocks 't was morning, and for night
The bells at distance called;
But epoch had no basis here,
For period exhaled. (*CP* 517)

Despite the conciseness of the poem which ended with an astonishing idleness, one comes close to the reckless energy of the railway train. Mystical allusions is theoretically apparent in this poem, that is to say, it attempts lessen or condense an experience or involvement. The ecstatic pensiveness, endless and permanent, which Aquinas refers to as the state of total joy or beatitude, which is different from all human involvements and experiences by definition. This poem seems to be an attempt to dramatize the notion of salvation as an experience beyond words or expression (Sewall 32). But then again, the view toward the worldly and the opinion of ecstatic pensiveness is the idea that she seemingly looks forward to accomplish something that she has not ever experienced.

"My Life had stood a Loaded Gun - " is one of Dickinson's most magnificent poems ever. The vagueness reveals it exploration of varying explanations and meanings:

My Life had stood - a Loaded Gun-
In Corners - till a Day
The Owner passed-identified-
And carried Me away-

And now We roam in Sovereign Woods-
And now We hunt the Doe-
And every time I speak for Him-
The Mountains straight reply-

And do I smile, such cordial light
Upon the Valley glow
It is as a Vesuvian face
Had let its pleasure through-

And when at Night - Our good Day done-
I guard My Master's Head-
Tis better than the Eider-Duck's
Deep Pillow - to have shared

The foe of His - I'm deadly foe
None stir the second time-
On whim I lay a Yellow Eye-
Or an emphatic Thumb-

Though I than He - may longer live
He longer must - than I-
For I have but the power to kill
Without - the power to die- (*CP* 639-40)

Various scholars of Dickinson suggests a reading where the Owner/Master is meant to show the Christian God, with the speaker/gun clarifying humanity the most. In this reading, the speaker is telling that people are negative components, admitted aims and authority through worshipping God. The temptation in poetry to associate the life of the poet in which linked to the poem's speaker, additionally comparing one poem to the whole work, is possibly what guides scholars to the Christian explanations of this poem. Emily Dickinson raised in a God-fearing family amidst an age of revivalism. While spiritual, she abstained from linking to the church, and mulled over her mystery in writing and of course, her poetry. Dickinson's comprehensive knowledge of the Bible and customs permitted her to mock its written discourse, in such an effect when supporting a probable sharp critique (www.litcharts.com). Seen in this light, the mysterious final stanza may be interpreted as Dickinson's doubt in her faith, not fully admitted to the extension commanded of a Christian, to die for it.

Wallace Stevens relatively states that the mind can never be content, so this statement reflects both the realm of spirituality as the realm of freedom in which both owe their existence to the human mind's ability to reflect on itself. In as much as the process of self-observation gradually modifies the self being viewed, the self is never totally comprehensible of internal states which reflects the innate capacity as a mystical process (Scheurich). The capacity of awareness, as Wallace Stevens phrased it, is a fundamental characteristic of humanity.

Conclusion

To conclude, Emily Dickinson develops a different set of symbols in her later poems, such as the chrysalis (the cocoon of her early poems) which grows into a butterfly able to fly to its destination and the thunderbolt which comes unexpectedly symbolizing the Divine light as a Divine grace of God. She also uses other new symbols such as the grave, the coffin and the shroud all symbolizing mystical death or ―dying to self‖ in mystical terms. The other new symbols she uses in the later period of her life include the spider, the gnome, alabaster and street whose symbolic mystical meaning is evident. As for the Christian symbols, she uses king, prince, the door (of the heart) with Christ knocking at it to be opened to Divine light. Dickinson‘s particular use of mystical symbols makes her a mystical poet par excellence and makes her a model for perfection and originality in American poetry.

References

-The Holy Qur'an
-Barker, Wendy . *Lunacy of Light: Emily Dickinson and the Experience of Metaphor* (Ad Feminam). Southern Illinois University Press, 1987.
-Deppman, Jed Dickinson, ed. Marianne Noble etal. *Emily Dickinson and philosophy*. Cambridge University Press, 2013. (z-lib.org)
-Dickinson, Emily.*The Complete Poems of Emily Dickinson*. Ed. Thomas Herbert Johnson. Minneapolis: University of Minneapolis Press, 2015.
--------. *Selected Letters by Emily Dickinson*. Ed. Thomas H. Johnson.
-Hughes, Glenn. *A More Beautiful Question the Spiritual in Poetry and Art*. Columbia and London: University of Missouri Press, 2011.
-Hughes, Glenn. *A More Beautiful Question: The Spiritual in Poetry and Art*. Columbia, MO: U of Missouri, 2011. Questia. Web. 5 July 2020.
-King, Wesley. *The White Symbolic of Emily Dickinson*. The Johns Hopkins University Press, 2009.
-Leiter, Sharon. (Facts on File library of American literature) *A Critical Companion to Emily Dickinson: A Literary Reference to her Life and Work*. Facts on File, 2007.
-Lundin, Roger. *Emily Dickinson and the Art of Belief*. William B. Eerdmans Publishing Company, 2004.
-Martin, Wendy. *The Cambridge Companion to Emily Dickinson* (Cambridge Companions to Literature). Cambridge: Cambridge University Press, 2002.
-Martin, Wendy. *An American Triptych: Anne Bradstreet, Emily Dickinson, Adrienne Rich*. Chapel Hill, NC: University of North Carolina, 1984. Questia. Web. 5 July 2020.
McCary, Thomas. *An Interpretation of Ecstasy as Found in the Poetry of Emily Dickinson*. Richmond: University of Richmond. 1973.
-Scheurich, Neil. *Suffering and Spirituality in the Poetry of Emily Dickinson*. Springer Science, 2007.
-Sewall, Richard, ed. *Emily Dickinson: A Collection of Critical Essays*. England Cliffs: Prentice-Hall, Inc., 1963.
-Smith, Martha Nell and Mary Loeffelholz. *A Companion to Emily Dickinson* (Blackwell Companions to Literature and Culture). Blakwell publishing, 2008.

WebSites

-https://www.gradesaver.com/
-https://www.litcharts.com/
-https://owlcation.com/
-https://poemanalysis.com/