

МЕДИЦИНА, ПЕДАГОГИКА И ТЕХНОЛОГИЯ: ТЕОРИЯ И ПРАКТИКА

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THE IDEAS OF TRANSCENDENTALISM IN THE WORKS OF EMILY DICKINSON

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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.*

ИДЕИ ТРАНСЦЕНДЕНТАЛИЗМА В ТВОРЧЕСТВЕ ЭМИЛИ ДИКИНСОН

Аннотация. Данная статья посвящена анализу стихотворений Эмили Дикинсон, и отдельно рассматриваются элементы трансцендентализма в ее поэзии. Прежде всего, в данной статье подчеркнуты уникальные черты творчества поэта, а отдельно выражены черты характера течения трансцендентализма. Все источники, показанные в статье, являются научно подтвержденными источниками и поясняются на примерах. Хотя понятие «трансцендентализм» — сложное слово, оно показывает очень простую идею. Представители этого течения – такие люди, которые описывают мир и природу такими, какие они есть. Они подходят к определению чего-либо без излишних украшений и преувеличений. Эмили Дикинсон — одна из таких

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писательниц. В частности, она избегала совершенствования изображения природы.

Ключевые слова: трансцендентализм, трансценденталист, школа трансценденталистов, межличностные связи, «американский» мыслитель, природа, разрушение, индустриализм, духовный климат, нравственные абсолюты.

Transcendentalism is a fairly formal term that refers to a pretty 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.

Emerson, a speaker and essayist with a Harvard education, is regarded as the first really "American" thinker. He advised Americans to avoid imitating and going to Europe for inspiration in his most well-known article, "The American Scholar," and to instead be themselves. He thought that everyone had boundless potential and that people are innately good. He encouraged his coworkers to seek the solutions to life's most difficult issues inside themselves, in nature, in the arts, and through their job. His theoretical contributions to the transcendentalist school of thought sparked a particularly American idealism and spirit of reform.

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

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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.

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*":

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He bit an Angleworm 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 home²”.

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.

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

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

² The same: lines 14-16;

³ Dickinson, Emily. The complete Poems of Emily Dickinson. Heraklion Press;

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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 method appears to be split simultaneously, which causes tension in her poetry. In her philosophy of life, she tries to depict this conflict between the body and the spirit. The division may be divided into four categories: internal and external reality, worldly struggles and spiritual quests, interiorization of daily life and exteriorization of inner life. The poetry of Emily Dickinson is beautiful because it synchronizes and combines the sublime with the everyday to provide a wide variety of imagery.

Dickinson's poetry and letters both reflect her interest in the subject of nature's twofold importance, which she shared with her transcendental contemporaries. Dickinson explains how perceptions of a world beyond the senses are sparked by sensory items in a letter she wrote to Susan Gilbert in 1852: *"Every bird that sings, and every bud that blooms, does but remind me more of that garden unseen, awaiting the hand that tills it"*.

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. Dickinson doesn't make a clear difference between tone and vehicle in her metaphors. A new layer of meaning is created when two concepts are defined in terms of one another. By the time Dickinson's poem is finished, neither hope nor birds are perceived in the same manner. Dickinson regularly incorporates this changing motif into her poetry. Her language revolves around change, frequently coming to an end before the shift is fully realized.

The poetry of Emily Dickinson has had a notable impact on American literature. She defies literary conventions with inventive wordplay, unusual rhymes,

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and sudden line breaks while yet displaying a profound and respected awareness of formal poetry structure.

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