Creatures and Emily Dickinson's Poetics

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Introduction

Emily Dickinson utilized many types of images to express her poetic ideas and through which her talent as a poet were often exemplified. Of particular interest were her skillful use of animals to portray feelings and ideas. A wide variety of creatures appear in Emily Dickinson's poems. She refers to angleworms, bees, birds and butterflies. Her poems have included references to cats, caterpillars, cows, crickets, deer and dogs. In other poems, Dickinson incorporates doves, frogs, flies, gnats, spiders, squirrels and many other kinds of animals. Through reference to the actions and characteristics of these animals, Dickinson expresses much of her own approaches to life within the larger framework of human desires and emotion.

This paper studies how some of these creatures are reflected in Dickinson's poems, and the skill with which she incorporates animals into her poetic expression. Our main concern is to consider how her poetic ideas were often inspired by the characteristics of certain animals and insects, particularly bees, butterflies, birds, spiders and frogs. Of final interest is Dickinson's skills as a poet in the use of these creatures to portray her own emotions as well as to reflect upon some of the main themes in the human condition.

BEES:

Among all the creatures of the animal world, none was more fascinating to Emily Dickinson than the insect. She used their characteristics to represent many aspects of man's, and her own, search for fulfillment in life. One of the most prevalently used insects in Dickinson's poems is the bee. Bees appear in 101 of Dickinson's poems, and the bumblebee is found in another 15 of her poems. The bee's activity and functions around hives are most directly related to Dickinson's poetics; it was the sucking of honey from flowers and its storage in the hive that formed the main relationship between the bee and her poetry. One of the clearest references to this relationship can be found in the following poem:

> Least Bee that brew—
> A Honey's Weight
> The Summer multiply—
> Content Her smallest fraction help
> The Amber Quantity— (poem 676)

The poem articulately expresses Dickinson's poetics of extracting essence, changing trifle things into meaningful ones. "The summer," which can be interpreted as imagination, makes it possible to change common things into endlessly expanding ones. Dickinson consisders " Amber," like beautiful and valuable jewelry, to be poetry. Dickinson was deeply moved by the ability of the bee to locate nector and to "brew" it into small amounts of golden honey. She equated this process of creation with the search of human beings for meaning in life. As does the little bee, which strives hard to

locate nector and to turn it into only a "Honey's Weight," humans also strive to find small meaings in life and to turn them into happiness. Through Dickinson's skillful use of the imagery of the bee's activity, she is expressing her own reflection on the process needed for human fullfillment. Perhaps, as the bee is "content with Her smallest fraction help," man, too, should be content with finding small meanings in life that can be "brewed" into ultimate contentment.

Dickinson's imagery emphasizes the power of "the summer," as a time in which the bee's honey-making turns the precious "brew" into "the Amber Quantity" of perfection. Dickinosn's use of "Amber," a precious and rare natural jewel that is found in only limited areas of the world, symbolizes the process by which human beings can turn even the smallest opportunity into joy and happiness. Thus, given great effort in collecting small amounts of opportunity or beauty, and carefully naturing them throughout a period of time ("The Summer"), man can "multiply" the value of his initial discoveries into an "Amber Quantity" sufficient for happiness and contentment. The skill at which Dickinson employs the imagery associated with the small ("Least") bee's satisfaction ("Content") at turning a tiny amount ("smallest fraction" and "a Honey's Weight") of nector into the wonderful but limited ("Amber Quantity") through the power of time ("the Summer multiply"), represents her own understanding of the efforts necessary for human beings to find and slowly build happiness from very small things.

Dickinson's imagery of the bee's activity as a representation of man's, and her own, search for meaning in life, is shown again

in her poem 1607. The relevant lines are as follows:

> Within that little Hive
> Such Hints of Honey lay
> As made Reality a Dream
> As Dreams, Reality–

Besides the truth that in the human search for meaning in life, true happiness is often built over time from very small opportunities or expressions of beauty or meaning, there can also be over-expectation which can lead to great disappointment. In the above poem, the "little hive" is a place of great possibility because it is the place where honey is stored and cured. The hive is also a place of dreams where the sweetness and flavor of the honey excites one's curiosity and signifies a womb of possibility. The hive attracts Dickinson to the possible source of creation.

But Dickinson's imagery also represents the need for caution. The hive may not be full but rather hold only "hints" of the honey that might eventually be stored ("lay") or found there. Thus, for Dickinson, the image of the bee's hive represents a point of great, perhaps even irresistable, temptation and, therefore, speaks to another of the elements of the human condition – that of the possibility of following dreams without adequate guidelines – only to be met with the reality and resulting disappointment of failure. While we might wish fervently to make dreams into realities, Dickinson tells us that dream itself, something out of our grasp and not revealed before us, may be the only eventual reality, remaining unfulfilled.

In yet another poem, number 319, Dickinson again refers to the relationship between dreams and realities. She writes that "The nearest Dream recedes – unrealized." In this poem, a boy runs desperately after a bee. Just as it appears he will catch it, the bee "recedes," implying that dreams on the brink of realization can yet remain unfulfilled. Throughout the poem, Dickinson uses words like "Dips," "evades," "teases" and "deploys." All these words depict the elusiveness of the boy's desire to catch the bee. At the very moment the boy appears able to catch the bee, it disappears, "recedes" back to some elusive heaven or unseen origin. Once again, Dickinson's imagery represents the relationship between dreams and reality in the human condition. Through these poetic expressions, we not only are reminded of the process involved with obtaining happiness and fulfillment in life. We are also cautioned, as Dickinson was herself, of the elusiveness of some dreams and the danger of following dreams without proper preparation for possible failure in realizing them. Dickinson believed that a bee's sucking of nectar from flowers and the "brewing" of that nectar into honey was poetry itself. While she was greatly inspired by the symbolism of the process in terms of human activity, Dickinson also saw the sweetness and fragrance of the resulting honey, as the hopeful result of man's search for happiness, to be rewards that were not always achievable. The road to happiness could also be one of pain and disappointment.

BUTTERFLIES:

The process of metamorphosis from a cocoon into a beautiful butterfly was another fascinating aspect of animal behavior which,

as a poet, Dickinson found filled with representative imagery of the human condition. She saw the cocoon as representative of human bondage and the eventual emergence of the butterfly as final espcape into freedom. In poem 129, Dickinson poetically communicates this imagery:

> Cocoon above! Cocoon below!
> Stealthy Cocoon, why hide you so
> What all the world suspect?
> An hour, and gay on every tree
> Your secret, perched in extasy
> Defies imprisonment!
>
> An hour in Chrysalis to pass,
> Then gay above receding grass
> A Butterfly to go!
> A moment to interrogate,
> Then wiser than a "Surrogate,"
> The Universe to know!

While Dickinson's true references in this poem may never be known, she expresses the overall need for mankind do defy imprisonment in whatever form and wherever it may be found. While imprisonment, mental, physical or emotional, is a part of the human condition, Dickinson used the imagery of the butterfly's gradual emergence from its cocoon as symbolic of the process associated with the need for men to be free. As she did with her imagery of the bee in its search for the nectar of happiness, Dickinson acknowleged that

freedom does not come without temporary delay or even a period of trial. There is often a period of 'passage' in order to achieve ultimate freedom. Dickinson even employs legal terminology to express the butterfly's process from bondage to freedom.

Through her butterfly imagery, Dickinson not only refers to the value and importance to the human condition of obtaining and protecting freedom. Through her poetry, she also seems to express an incomprehensible secrecy with the process of creation, one that only nature herself ("Clovers") can understand. Thus in her poem 354, Dickinson uses the emergence of the butterfly from its cocoon again to describe the mystery of creation. While we can clearly see a cocoon and, after a period of time, readily acknowledge the emergence of a butterfly from it, we do not know how nature was able to create the internal process within the cocoon which results in the final emergence of such a beautiful creature.

From Cocoon forth a Butterfly
As Lady from her Door
Emerged—a Summer Afternoon—
Repairing Everywhere—

Without Design—that I could trace
Except to stray abroad
On Miscellaneous Enterprise
The Clovers—understood— (ll.1-8)

Not only does Dickinson use the cocoon-to-butterfly process to try to express the mystery of creation. In the same poem, she also

considered the existence of the butterfly to be an ideal life for a poet. As opposed to the life of a hardworking bee, Dickinson envied the butterfly's seemingly directionless existence. "A Butterfly," she syas, is like a "Phantom,"

> To Nowhere—seemed to go
> In purposeless Circumference (ll.14-15)

Dickinson admired what she further called the butterfly's "Audience of Idleness," and she even poetically placed the obligation of the bee to collect and store nectar into an inferior position with the idleness and apparent lack of obligation on the part of the butterfly. The idle butterfly, a special existence in nature, disdainfully looks down at the hard working bee as Dickinson herself longs for the butterfly's special non-obligatory existence in nature as a model for the ideal life of a poet. As opposed to the bee's life of obligation, as fascinationg and symbolic as it may be, Dickinson viewed the life of the butterfly to be truly elegant and one which should be emulated by poets. The butterfly's lack of bonded obligation, combined with its great freedom of movement, were the characteritics Dickinson most prized and hoped for as a poet. In poem 1099, she takes the miracle of the cocoon-to-butterfly process into the notion of immortality. While incomprehensible as a natural phenomenon, the very existence of the cocoon itself and the predictable continuity of a butterfly's emergence from it into total freedom, signified for Dickinson the essence of immortality. And yet, Dickinson clearly understood that while nature shows many examples of the never-ending processes of creation, the human

condition itself is not immortal. Dickinson longed to be able to decipher the codes of immortality hidden within the cocoon. Being mortal, however, she could only observe the resulting hint of immortaliy as seen through the metamorphosis of the butterfly. In frustration she laments:

> So I must baffle at the Hint
> And cipher at the Sign
> And make much blunder, if at last
> I take the clue divine— (ll.9-12)

Diehl has stated that the "Aptitude to fly signifies the power of the achieved poet..."[1] As a poet, Dickinson achieved much by utilizing the imagery of metamorphosis to explain man's desire for freedom, the mystery of creation and the impossibility of breaking nature's codes for immortality. She also continued to poetically express, through the idle elegance of the butterfly, the frustration of the human condition in being able to obtain nothing more from nature than hints of the meaning of creation.

BIRDS:

Birds appear in many of Dickinson's poems. A flight of a bird inspires Dickinson to long for immortality, heaven and eternity, but it makes her feel loneliness when a bird has gone to an unknown place, which is a theme repeated in her poems.

One of the best examples of Dickinson's use of bird imagery to represent immortlaity as well as to express her loneliness can be found in her poem 250, "I shall keep singing." In this poem,

Dickinson poetically uses the flight imagery of the robin redbreast as a means of eventually reducing her loneliness while, simultaneously, giving credit to her own art of poetic expression as another means of fighting loneliness. The first stanza of this poem reads:

> I shall keep singing!
> Birds will pass me
> On their way to Yellower Climes—
> Each—with a Robin's expectation—
> I—with my Redbreast—
> And my Rhymes—

By her reference to "Yellower Climes," "with my Redbreast," and "my poems," Dickinson is describing her hope for the reduction of the anguish of loneliness which Porter points out was represented by the robin's red color.[2] On the way to recapturing happiness, Dickinson also acknowledges that writing poetry is another means of remaining happy, and this interpretation is supported by Kher who points out that Dickinson "is conscious of being a great poet."[3] Perhaps it can also be said that the birds passing by on the way to "Yellower Climes" are showing Dickinson the path to true happiness. Dickinson had a fear of being alone, but through her poetic use of the flight of birds, she imagined that flight as taking her into a happier existence. At the same time, Dickinson was conscious of the fact that by using the imagery of bird flight in her poems, she was using poetic expression as further release from her fear of being alone. This interpretation would agree with Mossberg who has claimed that one of the reasons for Dickinson's determination

to write poetry was to insulate herself from her often returning sense of loneliness.[4]

But Dickinson's poetic use of birds went far deeper than simply a representation of flight away from loneliness. She also used birds and their songs, together with other sounds of nature, to describe how a person's view of the world is based solely upon his other criteria of thought. Dickinson fully realized that how one considers the meanings of the external world and relates to it is based upon a standard of what one already knows and how one has been taught to interpret the surrounding world.

Poem 285 ("The Robin's my Criterion for Tune") represents well Dickinson's expression of this thought. A speaker's criteria are based on things which are familiar to him: a robin, a buttercup, a daisy. "The ode familiar – rules the Noon –," that is to say, a Robin moves Dickinson most deeply. As for the change of seasons, a "Nut" announces "October" and "Snow" is essential for winter. Everybody, the poem insists, looks at things based on circumstance in which he was brought up, and we cannot say which view is standard or central.

Juhasz has observed that for Dickinson, "seeing New Englandly" meant "taking local, personal, 'familiar', experiential knowledge and basing language usage on it."[5] Again, in her poem 505, Dickinson poetically expresses the deep feeling that for her, unlike perhaps many other poets, to experience anything, one must strive to become a part of it. Dickinson was a poet who carefully observed the natural world around her and tried to assimilate its meaning into her poems. In doing so, she often employed words and expressions which other poets rarely used. "I would not paint –

a picture," she wrote, "I'd rather be the One" (poem 505).

Poem 526 says that "To hear an Oriole sing/May be a common thing—/Or only a divine" experience depending on the person who listens to the song. In the third and fourth stanzas of the poem, Dickinson writes:

> The Fashion of the Ear
> Attireth that it hear
> In Dun, or fair—
>
> So whether it be Rune,
> Or whether it be none
> Is of within. (ll.7-12)

It is "The Fashion of the Ear" that controls how people listen. The word "Fashion," which creates the imagery of dressing with the word "Attireth," reveals the constant change of people's minds. As Anderson explains, "'Rune' means not only a mysterious or magical symbol, but also any poem or song..."[6] Accordingly, a listener's mind determines whether the oriole's song can be a poem or not.

Besides robins and orioles, Dickinson incorporated another bird's imagery into her poems. Somewhere in her life of natural observations, Dickinson noticed the little phoebe, a bird of very modest size and song. It was typical of Dickinson to reflect her own modesty as a poet by incorporating references to modest animals in her verse. In these respects, Kher comments on Dickinson that she "dedicated herself to her art and comes its

instrument, without hankering after any fame as a writer of poetry."[7] In her poem 1009, she shows the reader how very modest she really was while at the same time, exhibiting a certain lack of confidence in herself which many students of Dickinson would readily acknowledge was, indeed, as much a part of her own modest character as that of the little phoebe.

I was a Phebe—nothing—more—
A Phebe—nothing less—
The little note that others dropt
I fitted into place—

I dwelt too low that any seek—
Too shy, that any blame—
A Phebe makes a little print
Upon the Floors of Fame—

Just as the shy phoebe occupies its own niche in the natural world, apart from other species of birds, Dickinson, too, felt she probably made only "a little print" on the lives of others. While she "fitted into place" wihin the space of her own poetic creations, Dickinson still saw herself looking for common things in nature that other poets tended to ignore. In not a small part of her poetry, she concentrated upon filling her rhymes and rhythms with the actions and characteristics of the birds whose characteristics and symbolism she felt reflected much of her own passion for the sounds and actions for the natural world.

SPIDERS:

Seven of Dickinson's poems deal with spiders, and four of these have definite value for a further understanding of her poetic imagery.

Let us begin to consider poem 605 ("The Spider holds a Silver Ball") in which a spider's skillful technique of making a geometric pattern attracts Dickinson. A spider extracts "a silver Ball," an imagery Dickinson uses to represent nature's control over the process of her internal creation, much like her use of the butterfly's cocoon. Johnson interprets the "Silver Ball" as "an artistic potential that is concentrated, valuable, and ripe for expressive achievement...."[8] The origin of creation, which is expressed in "a Silver Ball" and "Yarn of Peal," implies beauty and value. "He plies from Nought to Nought—" in the second stanza, seems to demonstrate the spider's work in a negative manner. However, the true meaning is that he works diligently and innocently although what he does seems to be useless viewed from outside. Kher notes that "...by becoming nothing, the poet becoming everything,..."[9] and Bennet remarks that "insofar as what the spiders make are art, they are the products of imaginagion; hence, they are insubstantial."[10] It is clear that both these observers do not look at the spider negatively.

The spider forms "His Continents of Light" for a short time, but it disappears immediately. This imagery can be understood in several ways. "A boundary" has two meanings: one is a borderline and the other is a limit. Interpreting the word in the latter meaning, Budick insists that "The artist, she{Dickinson} insists, must recognize the proper limit beyond which language cannot and

ought not go."[11] Not only does the limit refer to words, but also to human beings' sensibility. From another point of view, there is no terminal point in composing poetry; poetry makes it possible to find a new discovery one after another. We have already shown that every time Dickinson meets something new, she finds a fresh perspective even in identical things. This sometimes leads her to deny what she had originally thought and to reconstruct her ideas.

Poem 1138 renders Dickinson's poetics, using unique vocabulary. A spider which "sewed at Night/Without a Light/ Upon an Arc of White" corresponds to Dickinson's comment that Dickinson did work "at night, too, and often, it seems with little or no light."[12] An "Arc of White" signifies not only a piece of paper for composing poetry, but also a celestial body, which readers may associate with open space. Nobody except the spider knows what the pattern he makes means; the spider faces himself, as suggested by the repetition of "Himself:" "Himself himself inform." The last stanza reads:

> Of Immortality
> His Strategy
> Was Physiognomy. (ll.7-9)

The spider's "Strategy" to grasp "Immortality" is "Physiognomy," which means 'the technique or art of discovering temperament and character from outward appearance.' This conveys a mysterious, religious and unscientific nuance. The word is related to Dickinson's view of signifying sharp observation, trying to find out what is hidden within. Finding something spiritual beneath the

surface of natural phenomena, as we have seen, has one of Dickinson's main strengths as a poetic observer.

Poem 1275 ("The Spider as an Artist") demonstrates the relationship between a spider's supreme ability as an artist and the world around him. "The Spider as an Artist/Has never been employed—" possibly represents the Dickinson's dissatisfaction at not feeling accepted by others. Rather, the spider, and Dickinson herself, seems to enjoy their natural freedom because neither Dickinson nor the spider needed to be obligated to the orders of a superior. The spider is valuable because he is often "Neglected." Similarly, an art form often conflicts with the public's sentiment or acceptance. As for the relationship between the spider in this poem and Dickinson, Diehl comments that "Unappreciated and therefore totally independent, the spider is Dickinson's image of the working poet."[13]

The spiders in her poems reflect Dickinson who concentrated on making poetry, carefully selecting words, and, while doing so, being isolated from the world.

FROGS:

Three poems out of Dickinson's four poems which deal with a frog, refer to a frog's cry, while poems 288 and 1379 contain references to frogs and frog-like behaviors, the imagery of which represents further aspects of Dickinson's relationship toward people, society and the world around her. In her poem 288, Dickinson speaks directly to us regarding her feelings toward society's view of a person's role and stature in social relations:

I'm Nobody! Who are you?
Are you—Nobody—too?
Then there's a pair of us!
Dont tell! they'd banish us—you know!

How dreary—to be—Somebody!
How public—like a Frog—
To tell your name—the livelong June—
To an admiring Bog!

In dialogue form, Dickinson talks to a person who may be her divided self. She finds the other "Nobody" and confides in her, hopes that she will be unknown because she will no longer be "Nobody," once she is known to the public. Here, Dickinson wanted to express the fact that as soon as a person becomes well-known to or advances to a high reputation in society, that person looses his true self whose inherent good qualities are replaced by charactersitics. Dickinson lived in a very terrible society, one in which a person who opposed the majority, was immediately criticized or, perhaps, ostracized, she confesses in poem 435 ("Much madness is divinest sense"). "To be—Somebody," she writes, is to lose the self. Budick presents an interesting comment: "When Dickinson's persona, ...says 'I'm Nobody,' her poem implies, on one level of meaning, that in having no body but plenty of soul."[14] "Nobody" and "Somebody" while diametrically oppposed, are, in Dickinson's mind, also mutually supportive. Thus, to be "nobody" in a social sense, means one's self-respect and character are maintained and protected, while to be "somebody," refers to one's loss of identity in the face of social

pressure and demands. Dickinson compares a person who is going to be "Somebody" to "a Frog" which, by its continuous croaking, repeatedly announces his name. The mass of people who flock to the person is likened to a "Bog." Socialite people sink into bogs, losing their individuality.

Dickinson's further skillful use of frog imagery is seen again in poem 1379 ("His Mansionin in the Pool") in which a frog, who asserts himself with an exaggerated gesture, is humorously compared to an orator. The poem depicts the orator's vain and transitory destiny.

Let us proceed to study how Dickinson thinks of 'name.' What is important for Dickinson is what an object means to her, not its name. Poem 70 ("'Arctus' is his other name'") and poem 168 ("If the foolish, call them 'flowers'") both express Dickinson's aversion to people who derive social status or credit by naming a star or a plant, or by classifying a plant based on their own-named scientific knowledge. In poem 173("A fuzzy fellow, without feet"), Dickinson addresses this issue, "A fuzzy fellow," she writes, is called a "Caterpillar" by common people, however, Dickinson hesitates how to call it. As she is closer to the "fuzzy fellow," her intimacy towards the "fuzzy fellow" prevents her from calling it a caterpillar as people do. Thus, through these clever metaphors, Dickinson comments on people of presumed importance who, because of their intended superior command of nomenclature, designate high-sounding or complicated names for common things which are out of the normal lexical range of the common people. To Dickinson, this is the epitomy of social arrogance and self-aggrandisement.

To compose poetry, first of all, is to grasp an object and then

to express it in words. Dickinson repeatedly states her limitation of expression in words. When she cannot make a poem using words which are used by common people, she coins a word or an expression. Dickinson's dislike for a name shows her dissatisfaction in applying a name for an object which in commonly used words fails to clearly express the essence of an object. In poem 508 ("I'm ceded – I've stopped being Their's – "), a narrator was "Baptized" and given a name "without the choice" in childhood. Because she had no choice in her name, she had to endure the one given in baptism and lived in embarrassment at being called it until she acquired the choice of changing her name through marriage. Dickinson considered matrimony a chance at freedom to choose the name desired. Again, in poem 493 ("The World – stands – solemner – to me – ") Dickinson poetically discusses how a change of a speaker's name because of marriage brings her into a more desirable social identity. Dickinson was a poet who intensely believed that a name absolutely identifies the thing named. Poem 1521 ("The Butterfly upon the Sky,") states that a butterfuly has neither "its Name" nor "any tax to pay" nor "any Home." In Dickinson's consciousness, there are too many troublesome things accompanied with a name, and that they should be kept as close to the essence of the item named as possible.

Returning to poem 288, a frog which advertises its name is proud of honor, status and worldly things accompanied with the name; Dickinson severely criticizes the society which is obsessed with names more than substance. Dickinson whose poetic ideas often deviated from accepted ones always desired to remain a "Nobody," as close to the vare of purity of her own character as

possible.

As can be seen, Dickinson has used the poetic imagery of the frog's cry or croak to extensively and deeply criticize the human socialization process. Among all the sounds of nature dear to Dickinson, none served to help her mimic social arrogance or social blindness toward fame more than the cry of the frog. She also told the frog to poetically cry out for her, telling the world that while she, herself, remained quite isolated from the public, she could not and would not remain silent in the face of social vanity.

Conclusion

Through her use of creatures and their behavioral imagery in poetic expression, Emily Dickinson sought to explain the human condition as well as her own place within the natural and social world around her. We have also tried to illustrate certain of the mechanics, style and techniques Dickinson used as a poet – poetic subject, poetic principle, sensitibity and the relationships of Dickinson as a poet to nature and society. Some of these mechanics and relationships are repeated many times. Dickinson sought to poetically employ the imagery of her favorite creatures – the bee, butterfly, bird, spider and frog. Of particular interest in this paper was to illustrate how a particular aspect of Dickinson's poetics is associated with a particular creature; great expansion of imagination is connected with honey a bee gathers; people who are obsessed with social fame are connected with a loud cry of a frog, how Dickinson's skillful mechanics are related with a spider's supreme art of forming a cobweb, and how she yearns for immortality and

freedom through her elegant imagery depicting the graceful metamorphosis of the butterfly from a chrysallis to a lovely insect.

Poetic expressions of the human condition (dreams, search for meaning, happiness and self-contentment) are referred to in the words, "Honey," "Amber," "Rhymes," "a tune," "a little print," and "Continents of Light." Creation of poetry is described in the words, "little hive," "a silver ball," and "Yarn of Pearl." As for making poetry, Dickinson employs such expressions as "brew," "Defies imprisonment," "From Cocoon forth a Butterfly...Emerged," "singing," "The little note...I fitted into place," "unwinds," "unsubstantial Trade," "sewed," "Of Immortality／ His strategy," and "Physiognomy." These vocabulary show how she finds fertile imagery and ideas towards poetry in relation to natural creatures. Although association in some of these words are common such as "Rhymes," "a tune" and "singing," her usage of words, in most cases, are unique and beyond lexicon. Calling creatures as "the most important population"(poem 1746), Dickinson finds significant meanings, which deepen and expand her world of creation.

Dickinson not directly but "slantly"(poem 1129) transmits many messages as a poet to the audience, representing them through the behavior of creatures and through the sounds of nature.

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NOTES

All quotation of Emily Dickinson's poems are from *The Poems of Emily Dickinson, Including Variant Readings Critically Compared With A Manuscripts,* 3vols, ed. Thomas H. Johnson (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1955).

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3. Inder Nath Kher, *The Landscape of Absence: Emily Dickinson's Poetry,* New Haven: Yale University Press, 1974, p. 127.
4. Barbara Antonina Mossberg, "Emily Dickinson's Nursery Rhmes," *FEMINIST CRITICS READ EMILY DICKINSON.* Ed. Suzanne Juhasz, Bloomington: Indiana University Press, 1963, p. 58
5. Suzanne Juhasz, Cristanne Miller & Martha Nell Smith, *Comic Power in Emily Dickinson,* Austin: University of Texas Press, 1993, p. 31.
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12. Richard Sewall, *The Life of Emily Dickinson,* New York: Farrar, Straus & Giroux, 1974, p. 398.
13. Diehl, p. 93.
15. Budick, p. 145.