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Textual Trappings in Emily Dickinson's Selected Poems

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Abstract

Dickinson's poetry is unique for several reasons. For her poems can be regarded very private. She was interested in the innermost world of the human mind. Thus one of the foremost aspects of her poetry is the ability to condense a great theme or an intense involvement into a few lines. Both the structure as well as poetic diction of Dickinson were exceptionally inventive in her lifetime. She highlighted her poetry by a distinctive use of capitalization, and of punctuations she used primarily dashes. Such use was so innovative and helpful to the poet to interpret her intention. It also functions as providing different interpretations to the poem leading the reader to have a very vivid and active role in these interpretations. This also might be due to her own personality as well as the sensitive attitudes she has towards issues in life and her desire to add ambiguity to her poems that are supposed to talk about her own experiences and the situations she lived in. Thus, Dickinson's poetic novelty is due to the spiritual forces of the world around her. Such a thing led her to have an acceptance of life as it is and gave her a distinctive style among which is the use of dashes as well as the intended capitalization to reflect in a very distinctive and unique way her intention as well as her conviction about life and the world around her. A conviction that is more personal and more of hers as well.

Trampas textuales en los poemas seleccionados de Emily Dickinson

Resumen

La poesía de Dickinson es única por varias razones. Porque sus poemas pueden considerarse muy privados. Estaba interesada en el mundo más interno de la mente humana. Por lo tanto, uno de los aspectos más destacados de su poesía es la capacidad de condensar un gran tema o una participación intensa en unas pocas líneas. Tanto la estructura como la dicción poética de Dickinson fueron excepcionalmente ingeniosas en su vida. Ella destacó su poesía con un uso distintivo de las mayúsculas y de las puntuaciones que usó principalmente guiones. Tal uso fue tan innovador y útil para el poeta para interpretar su intención. También funciona al proporcionar diferentes interpretaciones al poema, lo que lleva al lector a tener un papel muy vívido y activo en estas interpretaciones. Esto también podría deberse a su propia personalidad, así como a las actitudes sensibles que tiene hacia los problemas de la vida y su deseo de agregar ambigüedad a sus poemas que se supone que hablan sobre sus propias experiencias y las situaciones en las que vivió. Por lo tanto, la novedad poética de Dickinson se debe a las fuerzas espirituales del mundo que la rodea. Tal cosa la llevó a tener una aceptación de la vida tal como es y le dio un estilo distintivo entre el cual está el uso de guiones, así como el uso de mayúsculas para reflejar de una manera muy distintiva y única su intención y su convicción sobre La vida y el mundo que la rodea. Una convicción que es más personal y más suya también.

1. INTRODUCTION

Emily Dickenson's poetry is characterized by abruptness and the lack of regularity. It has also been characterized by the very daring

way of expressing her ideas as well as themes. This abruptness and lack of regularity by using form of dashes, the use of capitalization and astounding figures of speech. Also her poetry is to be considered private rather than political or social.¹

In her poem " I am nobody! Who are you?" Dickinson uses the abruptness in having irregular capitalization to certain words like 'you' and 'nobody' and at the same time she used many dashes as well:

I'm Nobody! Who are you?
Are you –Nobody—Too?
Then there's a pair of us?
Don't tell! they'd advertise—you know!

How dreary—to be—Somebody!
How public—like a Frog—
To tell one's name—the livelong June—
To an admiring Bog!²

In the above poem there were many dashes and the use of dashes is a very distinctive feature of the poetry of Dickenson .Such technique is purposeful for it gives the poem more than one interpretation. The interpretations are -----³ Or they might mean rendering the reader to get deep into the mind of the poet trying to find the actual meaning. Many words are capitalized here like 'you' denoting different meanings leading to ambiguity in meaning. The word 'you' might mean the poem , her poem and at the same time it might mean the reader himself to be drawn towards the poem itself magically. 'Nobody' is also capitalized in this stanza and later

separated by dashes on purpose. For the word 'Nobody' is ironically used to place an emphasis on 'nobody' and what it stands for. The use of dashes actually here is so purposeful and necessary as well because if there were no dashes or if there were comas for example instead of dashes the meaning will be lost. Dickinson's dashes are similar to the props that support. The following poem entitled "She lay as if at Play" is an example of the effectual use of dashes:

She lay as if at play
 Her life had leaped away-
 Intending to return-
 But not so soon-
 Her merry Arms, half dropt-
 As if for lull of sport-
 An instant had forgot-
 The tick to start-
 Her dancing Eyes-ajar-
 As if their Owner were
 Still sparkling through
 For fun – at you-
 Her Morning at the door-
 Devising, I am sure-
 To force her sleep-
 So light- so deep-"⁴

Through the use of these dashes in this poem, Dickinson is after multi meanings. She is after this depth of meaning that cannot be easily conveyed. Such depth is for the poem as a whole and for each line of the poem as well. Here comes the intention of Dickinson which to make the readers capable of providing their own comprehension of the poem as well as to explain not her thought directly.⁵

In her poem " After great pain a formal feeling comes" she was talking about the idea of relief that comes after an experience of pain then finally the person stops life, in other words die. Yet the technique is significant by using two dashes in the first stanza , no dashes in the second stanza while the third stanza two dashes with three parts in the last line. This has been done intentionally according to the meaning as well as the tone of the poem. Thus due to the theme of the poem there is only two dashes in the first stanza in order not to interrupt the smoothness of stanza and its fluent movement. Then no dashes in the second stanza so that the idea is not going to break up, finally there is the last stanza where the jest of the poem is presented mainly in the final line where the line as well as the idea is given in three parts divided by two dashes. For each of these divisions is with a meaning which distinctive , major and meaningful alone , yet connected with the other parts⁶:

After great pain a formal feeling comes-
The nerves sit ceremonious like tombs;
The stiff Heart questions-was it He that bore?
And yesterday-or centuries before?
The feet, mechanical, go ought,

Regardless grown,
 A quartz contentment, like a stone.
 This is the hour of lead
 Remembered if outlived,
 As freezing persons recollect the snow-
 First chill-then stupor-then the letting go."⁷

Not only the use of dashes is expressive here as a stylistic device, but also the capitalization as well. She uses capitalization in places where not obligatory . To capitalize the word 'heart' and 'he' this means the depth of sadness she herself has got or the person in the poem . it is the heart that bears the sadness that is why the heart is capitalized here and personified as well by referring to it in the same line as 'He' . An emphasis is placed here and twice for the sake of conveying the idea of sadness. And the essence of her style is this "connotations of her words,[and] their interaction on one another"⁸

Capitalization is widely used by Dickinson , for ordinarily it is used to place emphasis on significant words to show their importance aside from its normal use. She recurrently used capitalization of words so that she can gain a unique style for sometimes this capitalization might lead to ambiguity. The reader in this case does not know which word is highlighted and which word is not. In the following poem which is entitled "The Bustle in a House", there are many capital letters for verbs, nouns, pronouns as well as prepositions. Aside from the necessary capitalizations , there are many unnecessary ones which are of equal importance. They are used to show Dickinson's thought and intention as well. The word 'Bustle' shows a kind of disruption ,

both, physically and mentally. While the word 'House' refers to a place ,death has just visited, while the word 'Morning' the morning in which there is a mourning of death and 'earth' is the place where death is to take place. Also there is this reference to occur repeatedly to the heart, where the heart is the place of pain due to the departure of love.⁹ This is excellently conveyed by the word sweeping which also capitalized. Hence comes the major theme which is immortality coming after death, in other words, when the soul leaves the body :

The Bustle in a House
The Morning after Death
Is solemnest of industries
Enacted upon Earth-
The Sweeping up the Heart
And putting Love away
We shall not want to use again
Unite Eternity.¹⁰

Thus the overuse of dashes is purposely done . it might be for bringing an astonishment to the reader or to give him time to stop and think after each line so that the reader might consider deeply the idea behind each line or the deep meaning that lies behind the surface. Similarly , the dashes might consolidate the way the poem is read, referring here to musicality according to Johnson .¹¹ While in relation to Anderson dashes in Dickinson's poetry is a way of systemizing the musicality in her verse so it might help in reading her verse.¹² this is concomitant to Edith Wylder who consider the dash a rhetorical symbol being one of the basic rhetorical symbols that help in reading

poetry. In the following lines, Dickinson by using the dashes is trying to provide a breathless reading to the lines that is suitable to its theme. As if the stanza is to be read as one single line with one period.:

. . .then my shoes
 Would overflow with pearl,
 Until we met the solid town .
 No one he seemed to know
 And bowing with a mighty look
 At me, the sea withdrew.¹³

The use of capitals in Dickinson's poetry for the key-words she has is , as John Crowe Ransom has mentioned, " is a way of conferring dignity upon [the poet's] objects, or as a mythopoetic device , to push them a little into the fertile domain of myth." ¹⁴ In this way she tries to deepen the meaning of her poem by the dissemination of capital letters. Consequently this places emphasis on what is thematically important and not only the important words. The importance here related not to a word only but to the theme in the entire poem rather than a single word or phrase. An effect is placed here and it would be lost , in one way or another, if the letters of the words intended is not capitalized. The following is an example taken from Dickinson's poem No. 516:-

Beauty-be not caused-It Is-
 Chase it, and it ceases-
 Chase it not, and it abides-¹⁵

Here, the word 'Is' is capitalized due to its relevance to the whole poem for it denote a full verb and not an auxiliary verb and such

significance is far more strengthened by further capitalizing the word 'it' after 'is' leading to the conspicuous distinction of the theme rather than the phrase itself.¹⁶ Similarly, capitalization is used in another poem in a contradictory way. In her "By The Sea" the word 'the sea' is at the beginning, of a completely different and dissimilar meaning to the same word at the end of the poem:-

I started Early-Took my Dog-
And visited the Sea-
The Mermaids in the Basement
Came out to look at me-
Until We met the Solid Town-
No One He seemed to know-
And bowing-with a Mighty look-
At me-The Sea withdrew-¹⁷

The sea, then at the beginning of the poem, which stands for the physical sea in her mind, is different from the sea at the end of the poem which shows the transformation from an ocean into a gentleman who is bidding goodbye to the character in the poem. Thus when the definite article, 'the', is capitalized, it strengthens the meaning of the word 'sea' and further deepened it by making it a personification, so the meaning becomes greater in the poet's mind and intention. Similarly in her "One Anguish-in a Crowd" capitalization is very much dependent on the intention of the poet as well as the theme she intends which is war which is an expression of violence due to the political subjecthood:

One Anguish- in a Crowd-
 A minor thing-it sounds-
 And yet, unto the single Doe
 Attempted-of the Hounds
 'Tis Terror as consummate
 As Legions of Alarm
 Did leap, full flanked, upon the Host-
 Tis Units-make the Swarm-
 A small Leech-on the Vitals-
 The silver, in the Lung-
 The Bung out-of an Artery-
 Are scarce accounted-Harms-
 Yet mighty-by relation
 To that Repealles thing-
 A Being-impotent to end-
 When once it has begun-¹⁸

The poem is to contain dashes as well as capitalizations. For the word 'anguish' is capitalized to show the poet's print in the poem about the subject which is war, then the word 'terror' which is also of similar correspondent meaning. There is this complete fear due to war, and this confusion the individual as well as the group might face while trying to assure themselves about where the body is to be exposed to violence starts and finishes. The other words that are capitalized are 'doe' and 'host' . Each one is in a different stanza ,yet they are to have this correspondence with each other referring to a sacrificial victim on the ordinary level. And this capitalization might carry to Christ as well.

Yet another meaning might lay behind the surface which is soldierly body of men , in other words an army of men to affect and be effectual . So host is both alternative word as well as opposite word for the word legion. There is a confusion on the part of the reader is and a sense of loss amid this peculiar division of civil war, in other words they are "divided between loving as well as doing violence to the beloved."¹⁹

The capitalization of the words 'unit' and 'swarm' is due to their political significance. For 'unit' means dehumanization or being expendable while swarm means unmanageable army or those who viciously subjected. Consequently they might mean something evil like US= Unit Swarm. This further enhanced in the coming stanza when she talks about the mass violence of the battle field. While in the final stanza she talks about the attacks on the human body which is so bad , yet they were rendered victory , by saying "mighty" which might refer to a certain similarity with Christ.

Another example of dashes usage is the following:

Through the Dark Sod--as Education--

The Lily passes sure--

Feels her white foot- -no trepidation--

Her faith --no fear- -²⁰

The use of dashes here is to show vitality in the same extant to the vitality of the words. For the themselves give tone and have an effect to the whole poem. It might show a discontinuity in the thought or a silent gap leading to a transformation in the tone of the poem.

There is also here an excessive use of capitals. And it is random at the same time , as in the following:

I heard a Fly buzz--when I died--
 The Stillness in the Room
 Was like the Stillness in the Air—
 Between the Heaves of Storm--²¹

Here all the nouns are capitalized while the verbs are not. The reason behind that is been left to speculation. The reader has to give his own interpretation according to the way he/she sees the meaning or gets it.

Capitalization in such a poem as " 'Faith' is a fine invention" is not for speculation rather it is made for sarcasm. She says:

"Faith" is a fine invention
 For Gentlemen who see—
 But Microscopes are prudent
 In an Emergency.²²

In this poem , which is quite short poem that consists of four lines in only sixteen words, faith is satirized in a witty way to show that it is something mechanical just like "Microscopes" and in this case , she is criticizing religion, the traditional religion. This criticism is clearly strengthened by the adjective 'fine'. Besides capitalizing the word 'Microscopes' provides prominence to the status more than the word faith at the beginning of the poem which is just a alteration of the word.

The Capitalization of words helps Dickinson to convey more than one meaning , for example in her "I Could Not Stop for Death" ,

she capitalize the word 'Death' where not needed yet it was necessary for to convey the idea she is after. The apparent meaning in this poem is a lover who leads his women in a carriage. Yet the deep meaning convey a different idea especially when she says:

Because I could not stop for Death—
He Kindly stopped for me—²³

Here, when she capitalized 'death' , she led the reader to think deeply about the meaning which might be that the lover stands for immortality and the carriage she is being carried in stands for death.²⁴ Yet having used the dashes at the end of these lines provides the ambiguity of meaning whether she desired death or she is terrified of it, once more it is left to the reader to solve this ambiguity. Similarly the use of the word 'Room' , in her " I Heard a fly buzz –When I Died", is to convey more than one meaning denoted by the capitalization and the lack of it she says;

I heard a fly buzz-when I died-
The stillness in the Room
Was like the stillness in the air
Between the Heaves of storm
The eyes besides-had wrung them dry-
And Breaths were gathering sure
For that last Onset, when the king
Be witnessed in his power.
I willed my keepsakes, signed away
What portion of me be
Could make assignable,-and then

There interposed a fly-
 With blue, uncertain, stumbling Buzz,
 Between the light and me;
 And then the windows failed, and then
 I could not see to see."²⁵

'Room' is so significant for it has been used differently in different stanzas , the first use in the first stanza is to show the literal meaning of the word , the room where she is lying in her bed. While in the second use is the metaphoric meaning of the room, which is the grave, where man is going to face the end of his journey where he is going to meet the King, God in other words. Thus capitalization, especially in the first stanza above provide a questioner whether she is conversing with God or not. They are misleading , yet the create an emphasis in the poem and significance as well.

The use of dashes in her "I Taste a Liquor Never Brewed" reflects hastiness as well as a tendency to embrace death which is the main theme of the poem being everywhere around here to the extent that she became mindful of it but never afraid of it, that's why she is in a haste, she says:

Inebriate of Air-am I,
 And debauchee of dew,
 Reeling, through endless summer days,
 From inns of Molten blue.²⁶

Capital letters when not obligated is to be for a deep meaning like in "Papa Above" , she says:

Papa Above!
Regard a Mouse
O'erpowered by the Cat!
Reserve within the kingdom
A "Mansion" for the Rat!
Snug in seraphic Cupboards
To nibble all the day,
While unsuspecting cycles
Wheel solemnly away!"²⁷

Here Dickinson uses a beautiful image of a mouse that regards a cat as a symbol of the angle of death and it thinks at the same time of heaven as a homely storeroom where it can find or gain eternity. This meaning is achieved by capitalizing all the nouns even when it is not obligatory.²⁸ And this is done intentionally to achieve her own technique and consequently her own significance.

Such sudden pauses that might and do have internal music as well as richness of meaning despite the apparent oddity is to be found in "Through the Dark sod—as Education" :-

Through the Dark Sod—as Education—
The Lily passes sure—
Feels her white foot—no trepidation—
Her faith—no fear—²⁹

The dashes here produces tone and provide effect in the poem as well. Thus Dickinson did not capitalize words haphazardly or capitalize them all rather she do this inconsistently like in "He fumbles at your Soul" when she says:

He stuns you by degrees—
 Prepares your brittle Nature
 For the Ethereal Blow.³⁰

The words that are capitalized here are so significant to the meaning of the poem and its theme. Besides they add musicality to the poem and balance it. They draw the reader's attention to them leading him to think about them and create an image related to these words like "Ethereal Blow" which draw the reader's mind to what is light and delicate related to man's nature.

"Publication—is the Auction" is to have a meaning that is related to Dickinson herself about being pure and 'unstained' when meeting God the creator. This meaning is conveyed through her use of capitalization in the poem as well as the use of dashes, she says:

Publication—is the Auction
 Of the Mind of Man—
 Poverty—be justifying
 For so soul a thing
 Possibly—but We—would rather
 From Our Garret go—
 White—Unto the White Creator—
 Than invest—Our Snow—³¹

The capitalization of such words a 'Snow', 'White' is to refer to this meaning for the word 'Snow' stands for soul, pure soul while the word 'White' which has been mentioned twice, stands for purity in the first time and for divine in the second time. Consequently the meaning is going to be achieved. She tries to keep her purity while meeting God

and she starve to reach this aim and at the same time she refuses to sell her soul to publicity rejecting the auction of the Mind of Man".³² Immediately after that she referred to a mental image of man , "Corporeal illustration" , this is in the third stanza :-

Thought belong to Him who gave it—
Then—to Him Who bear
Its Corporeal illustration—Sell
The Royal Air—³³

With this image of "Corporeal illustration" she tries to convey her idea which is God's dominance over our life as well as soul. Having the word 'Soul' capitalized and followed by a dash gives the word more emphasis to strengthen the meaning intended. The insistent use of the dash as well as the capital letter is what helps Dickinson to deduce the meaning and give it more intensity as clearly shown in 'Of Bronze—and Blaze—" , she says ;

Of Bronze—and Blaze-
The North—Tonight—
So adequate—it forms—
So preconcerted with itself—
So distant—to alarms—
An Unconcern so sovereign
To Universe, or me—
Infects my simple spirit
With Taints of Majesty—
Till I take vaster attitudes—
And strut upon my stem—

Disdaining Men, and Oxygen,
 For arrogance of them—
 My Splendors, are Menagerie—
 But their Completeless Show
 Will entertain the Centuries
 When I, am long ago,
 An Island in dishonored Grass—
 Whom none But Beetles—know.³⁴

A shift in meaning happens that serves as irony and this is helped by the insistent dashes as well as capitalization. Another example about the use of dashes as well as capitalization is in her "The Soul that hath a guest", she says:

The Soul that hath a
 Guest
 Doth seldom go abroad—
 Diviner crowd at home-
 Obliterate the need-
 And Courtesy forbid
 A Hosts' departure
 When
 Upon Him self be visiting
 the Emperor of Men—³⁵

Dickinson here vary in the length of the dashes she used and this is done purposefully. For when an idea or thought is complete as in the second and final line where the whole poem and thus the idea is completed. Yet , she might use them as well or another purpose like

which the highly emotional state of hers, especially when knowing that the poem has been written to Dickinson's best friend ,Susan, to convey the idea that both of them were very close and intimate. So she want to covey the idea that she loves her friend and her heart is filled with Susan's love. The final dash is long and at the same time is strong to stand for a completion of the idea and almost the end of the poem rather than the overflow of emotion.³⁶

Another example of this use of dashes is in hers " A Tongue-To tell Him I am true!" where a great number of dashes has been used by Dickinson:-

A Tongue-to-tell Him
I am true!
It's fee-to be of God-
Had Nature-in Her
monstrous House
A Single Ragged Child—
The Earth A Mine-would run
That Interdicted Way,
And tell Him-Change
Thee speak it plain-
That so far-Truth is Truth?
And Answer What I do-
Beginning with the Day
That Night-begun—
Nay-Midnight-'twas—
Since Midnight—happened—say—

If once more-Pardon-Boy-
 The Magnitude thou may
 Enlarge My Message-If too
 Vast
 Another Lad-help Thee-
 Thy Pay-in Diamonds-be-
 And His-in solid Gold-
 Say Rubies-if He hesitate-
 My Message-must be told-
 Say-last I said-was This-
 That when the Hills-come
 down-
 And hold no higher than
 the Plain-
 My Bond-have just begun-
 And when the Heavens-disband-
 And Deity conclude-
 Then-look for me-Be sure
 you say-
 Least Figure-on the Road--³⁷

Again , the poet used the dashes according to the thought I the poem and whether it is complete or not and also according to the emotional status rather than caring about grammar. At the end of the poem there is a striking bold dash indicating finality. But when at the end of each stanza there is a small dash it might indicate a change in mind or thought.³⁸

Another short poem with a plethora of dashes is "Could I – then shut the door" where the poem is dedicated to her friend Susan as well.

Could I - then

- shut the door

- Lest my beseeching

face - at last -

Rejected - be - of Her?³⁹

The use of dashes here is to show the pressure the poet herself felt. The pressure is clear in the first three lines indicating a status of being waiting for something , actually it is an indication of her temperament. While in the final line the pressure comes to be stronger because the poet here is concerned with writing. Thus when she used a light dash after 'I' and after "last" , this might reflect her mood of having the feeling of restlessness or anxiety . While almost all the pronouns in the poem are capitalized no matter their place in the poem which is an indication of personality referring to a thing or a person in her life especially when she underlined them in this poem to provide more emphasis so that the personal aspect of her life comes clearer. Consequently, dashes as well as capitalization in this poem, as in most of her poems, is rather emotional than grammatical.⁴⁰

The following is an extra example of dashes as well as capitalization that are used intentionally to suggest the theme which is about the mysteries of nature through the image of the rise of the sun and its set:-

I'll tell you how the Sun rose –
 A Ribbon at a time –
 The steeples swam in Amethyst
 The news, like Squirrels, ran –
 The Hills untied their Bonnets –
 The Bobolinks – begun –
 Then I said softly to myself –
 “That must have been the Sun”!
 But how he set – I know not –
 There seemed a purple stile
 That little Yellow boys and girls
 Were climbing all the while –
 Till when they reached the other side –
 A Dominic in Gray –
 Put gently up the evening Bars –
 And led the flock away –⁴¹

Once more the use of dashes here is for creating pauses to the reader so that he can think and meditate about the mysteries of nature, the poem's topic. Dashes also function here as to connect the sections of the poem together, just like a bridge among them. Also the capital letters used here are to highlight the important words for here because she feels them necessary in conveying the theme. She capitalized the I not because it refers to her but here the I refers to the reader himself. The same with words like 'Yellow' and 'Bars' because they show the images related to the sun and its setting as well as rising.

Dickinson tried and was capable of presenting poetry that is exceedingly unconventional. And this is very clear through the capitalization as well as in the case of dashes. Such a thing has an implication for the use of dashes might convey a highlighting on the words they isolate or to make stilted lines to create lines that are impossible to be read without a stop, they cannot be read in an incessant mode. Sometimes the dashes are to create pauses for a stop to take a breath . In all cases Dickinson was after the distinctive style that permits her to explore unconventionality while talking about her experiences as well as her emotions. Consequently , she is going to make the reader when reading her poetry focusing on form as well as content.⁴⁶

Notes

¹ E. G. Neeru Tandon and Anjana Trevedi, *Thematic Patterns of Emily Dickinson's Poetry* (New Delhi: Atlantic : 2008), 67.

² Emily Dickinson *Poems* (Coradella Bookshelf Editions: 2004), 19.

³ Tandon, 67.

⁴ Emily Dickinson, *Poems* (Poemhunter.com-The World's Poetry Achieve :2012) , 812.

⁵"The poetic Technique of Dickinson", shodhganga.inflibnet.ac.in/bitstream/10603/.../10_chapter%204.pdf , 57.

⁶ Ibid. , 70.

⁷ Dickinson, *Poems* ,Poemhunter.com, 111.

⁸ Thomas W. Ford *The Role of Death in Emily Dickinson's Poetry*

⁹ "The Poetic Technique of Emily Dickinson" , 76.

¹⁰ Dickinson, *Poems* , Coradella Bookshelf Editions, 27.

¹¹ Thomas H. Johnson, ed., *The Poems of Emily Dickinson, Including Variant Readings Critically Comfiared with All Known Manuscripts*, 3 vols. (Cambridge: The Belknap Press of Harvard University Press :1955), 50.

¹² Charles R. Anderson, ed., *American Literary Masters*, Vol. I (New York: Holt, Rinehart and Winston : 1965), 566.

¹³ Dickinson, *Poems* ,Poemhunter.com. , 208.

¹⁴ John Crowe Ransom, "Emily Dickinson: A Poet Restored," *Perspective USA*, No.15 (Spring, 1956), p.6.

¹⁵ Dickinson, *Poems* ,Poemhunter.com. ,177.

¹⁶ Per Winther "On editing Emily Dickinson" *American Studies in Scandinavia* Vol. 11, 1979: 25-40 , 32.

¹⁷ Dickinson, *Poems* ,Poemhunter.com. ,208.

¹⁸ *Ibid.*, 740.

¹⁹ Martha Nell Smith and Mary Loeffelholz, eds. *A Companion to Emily Dickinson* (Mablen: Blackwall publishing :2008) ,229.

²⁰ Dickinson, *Poems* ,Poemhunter.com. , 1105.

²¹ *Ibid.*, 440.

²² *Ibid.*, 20.

²³ *Ibid.* ,178.

²⁴ "The Poetic Technique of Emily Dickinson" , 69.

²⁵ Dickinson, *Poems* ,Poemhunter.com. ,440.

²⁶ Ibid. ,496.

²⁷ Ibid. ,764.

²⁸ "The Poetic Technique of Emily Dickinson" ,80-81.

²⁹ Dickinson, *Poems* ,Poemhunter.com. ,1105.

³⁰ Ibid. ,340.

³¹ Ibid. ,782.

³² A.C. Ward, " A Major American Poet," , p.145.

³³ Dickinson, *Poems* ,Poemhunter.com., 782.

³⁴ Ibid. ,721.

³⁵ Ibid. ,1009.

³⁶ http://www.edickinson.org/editions/1/image_sets/72038

³⁷ Dickinson, *Poems* ,Poemhunter.com. ,94.

³⁸ http://www.edickinson.org/editions/1/image_sets/69604

³⁹ Dickinson, *Poems* ,Poemhunter.com. ,218.

⁴⁰ http://www.edickinson.org/editions/1/image_sets/70279

⁴¹ Dickinson, *Poems* ,Poemhunter.com. ,518.

⁴² Ibid. ,902.

⁴³ Ibid. ,183.

⁴⁴ Ibid. ,247.

⁴⁵ Paul Crumbley, "Dickinson's Dashes and the Limits of Discourse" (Utah: English Faculty Publications :1992) , 15-16.

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http://www.english.illinois.edu/maps/poets/a_f/dickinson/dash.htm

2. CONCLUSION

One of the extraordinary facets of Dickinson's poetry is the use of dashes and capitalizations where not obligatory in a vivid way so that they became quite apparent in almost all her works . Such style of writing led to divert interpretations of these poems. Consequently , this makes the readers contemplate over the meaning of its use and also make them to inquire into the mind of the poet so they can get what they mean. So such use of the capitalization and the dashes in the poems help the poet to create the dramatic effect she is after where the vitalities occur further in the association between words and between the poet and her words as well. Dickinson , to a major magnitude refused what is traditional and seems to be attentive in experimenting what is new. She went deep into the dominions of language and apprehended her own technique that appears to be enigmatic as well as unconventional by many. She deliberately went against the rules of grammar, possibly to accomplish unique importance to her poetry.

Thus dashes in Dickinson's poetry is just like a break in the form of her poems that forces the reader to stop so that he can reconsider the meaning, yet they might be confusing certain other times. In almost all of her poems dashes are more personal in their connotations for they refer to her emotional as well as mental status. They actually refer to stinging dissension as well as aching disruption.

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