

CHAPTER IV

ANALYSIS

Each in “Nature is what we see”, “ A bird came down the walk“ poems are analyzed in order to find out the symbol of nature.

4.1. The Symbol of Nature Used in Emily Dickinson Poems

4.1.1. “ Nature” is what we see --

“Nature” is what we see –

The hill – the afternoon –

Squirrel – Eclipse – the bumble bee –

Nay – nature is Heaven –

Nature is what we hear – 5

The bobolink – the sea –

Thunder – the cricket –

Nay – nature is harmony –

Nature is what we know –

Yet have no art to say – 10

So important our wisdom is

To her simplicity

The symbol of nature in this poem are :

The symbol of nature line

Hill 2

Afternoon 2

Squirrel 3

Eclipse, 3

Bee 3

Heaven 4

Bobolink 6

Sea 6

Thunder 7

Cricket 7

4.1.2. “ A bird came down the walk”

A bird came down the walk:

He did not know I saw;

He bit an angle-worm in halves

And ate the fellow, raw.

And then he drank a dew 5

From a convenient grass,

And then hopped sidewise to the wall

To let a beetle pass.

He glanced with rapid eyes

That hurried all abroad,-- 10

They looked like frightened beads, I thought;

He stirred his velvet head

Like one in danger; cautious,

I offered him a crumb,

And he unrolled his feathers 15

And rowed him softer home
Than oars divide the ocean,
Too silver for a seam,
Or butterflies, off banks of noon,
Leap, splashless, as they swim. 20

The symbol of nature in this poem are :

The symbol of nature Line

Bird 1

Angle worm 3

Grass 6

Beetle 8

Feathers 15

Ocean 17

Butterflies 19

4.2. The Meaning of each Symbols of Nature in The Poems

The hill can be described as a big image, static, relatively lasting, and mute, solid, tangible, and earthly. **The afternoon** can be described as being mobile, temporal, mute, intangible, celestial, and associated with light (sun). The sun represents creative energy, consciousness, thinking, enlightenment, wisdom, spiritual vision. **The squirrel** is small, dynamic, covered with fur, has a sound, tangible, usually generates a positive feeling in the viewer, and earthly. **The eclipse** can be describe as dynamic, celestial, mute, generates a scary feeling, but intangible. **The bumble bee** describes as symbol of

diligence than of a suitor with an eager fondness for the flower of womanhood"

(Biederman, 35). In dreams, the bee represents approaching death: one's soul is buzzing

off. They have often been viewed as brave, industrious, clean, politically harmonious, and aesthetically gifted; these qualities provide extensive fodder for symbolic

representation. The bee represents perfect community, and although it is weak in body, it

is strong in spirit and wisdom. "In Christian tradition, [the bee] is the emblem of Christ, of his forgiveness (through analogy with the sweetness of his honey), with his justice (through its sting), and Christian virtues (because of the exemplary way worker bees

behave towards their queen" (Julien, 35). **Heaven** can be described Along with earth,

heaven completes the spirit half of the spirit/matter duality. It is almost universally

regarded as the home of the gods or God, and it is a superior realm. Considered

masculine, active and spiritual. In context with the manifestation of god, the blue sky is

the veil hiding his face, the clouds are his garments, light is his ointment and the stars are

his eyes. Associated with the number three. In Hebrew accounts there are 7 heavens;

1-

between earth and clouds, 2-region of the clouds, 3-6-homes of various grades of

angels,

the higher respectively, 7-the abode of god and the seraphim. **The bobolink** a

migratory

dynamic song bird that is covered with feathers, it has a sound that is stronger than the

bumble bee's and possibly weaker than the squirrel's. Its sound generates a positive feeling in the listener, and it is tangible, and earthly-celestial like the bumble bee. As for the **sea**, it is big. In fact, the sea is the biggest mentioned tangible object so far.

Thunder has the loudest sound of all objects mentioned in the poem. The sound of thunder is associated with darkness and fear just like the eclipse, intangible and celestial like the afternoon, eclipse, and Heaven. Thunder is typically perceived as an expression of the sentiments of God or the gods; it is considered a vehicle for conveying divine wrath. While thunder is a voice, a lightning bolt is a weapon. **The cricket** is nocturnal, associated with darkness, tangible, dynamic, and earthly.

<http://www.umich.edu/~umfandsf/symbolismproject/symbolism.html/>

General meaning :

In the group of tangible objects (hill, squirrel, the bumble bee), one can notice a pattern that relates to size; there is a movement from big to small to smaller. Whereas in the group of intangible objects (the afternoon, eclipse), one can notice a movement from light to darkness, from positive feelings to negative scary feelings. One can also notice a movement from earthly objects to celestial ones. The last object mentioned (bumble bee) becomes the link between the earth and the sky - a link that prepares for the reference to "Heaven" as the second definition of nature. In her definition of Nature, Dickinson

defines it as "what we hear" such as the Bobolink, the Sea, Thunder, and the Cricket.

When comparing the sea to the afternoon, one finds a pattern that links the conscious (sun) with the unconscious (sea) and sun with sea. These objects also reflect the spiritual

mystery which characterizes the relationship between humans and their creator. They also reveal the contradictory feeling of timelessness and eternity and the destructive passage of time and life.

The poet, then, defines nature as Harmony. Harmony occurs when there is a concord of sounds. In fact, Dickinson's nature has a "healthy" and "balanced ecosystem"

because of its diversity which is reflected in the entire poem; big objects versus small ones, loud sounds versus weak/faint sounds, dynamic objects versus static ones, fluids versus solids, scary objects versus beautiful amusing ones, tangible objects versus intangible ones, temporal versus eternal, earthly versus celestial, visual objects versus auditory ones, etc.

4.2.2. Second poem

A bird can be describe as any warm-blooded vertebrate of the class Aves, having a body covered with feathers, forelimbs modified into wings, scaly legs, a beak, and no teeth, and bearing young in a hard-shelled egg. A bird as a subject that is being considered as a source of inspiration for writers told in this poem. **Angle worm** kind of worms are eaten birds, as prey of birds. **Grass** is the symbol for usefulness; it might represent native land, or, when pulled, surrender or conquest of a land or territory. However, the usefulness is often humble. Commonness, submission, lower caste of people, sign of defeat. Evanescence; quick to grow but may soon be gone. Also love, taking life easy, as in Yeats and Blake. Under the grass is a term commonly associated with death. **Beetle** : any of numerous insects of the order Coleopteran, characterized by hard, horny forewings that cover and protect the membranous flight wings. Feather The

feather is absolute lightness, flight, the element of wind and air. To wear feathers is to assume the powers of the bird, and thus puts the wearer in touch with the knowledge of the bird. Can also mean emptiness, dryness, height, flight, soul/heart, charity, faith and justice. Three feathers often connotes power, divinity and Light. Crimson feathers are normally associated with fairies. A feather crown is a halo. **Ocean** : The vast body of salt water that covers almost three fourths of the earth's surface. The ocean is the beginning of life on Earth, and symbolizes formlessness, the unfathomable, and chaos. The ocean can also be seen as a symbol of stability, as it can exist largely unchanged for centuries. The ocean is considered to be boundless, a place where one can easily be lost, and can therefore be seen to represent the boundless span of life, and the way one can get lost on the journey through life. In this poet Emily tried to imagine the sky as the oceans and makes the end of the poem to be beautiful

A bird came down the walk:

He did not know I saw;

He bit an angle-worm in halves

And ate the fellow, raw.

This poem are a simple description of the bird, not knowing it is being watched by the poet, being a bird, where Dickinson really hits her stride. The bird's "rapid eyes until hurried all abroad" is a good description of a bird on alert for predators. And while comparing the bird's eyes to "Beads" seems to make the bird less alive the fact that the beads are "frightened". The bird must have been made wary by Dickinson coming forward to offer it a crumb.

And then he drank a dew
From a convenient grass,
And then hopped sidewise to the wall
To let a beetle pass.

The second stanza of the poem is saying that the bird drank dew from a glass which is trying to resemble a human being drinking from a glass. And then he hopped on the side to let a beetle pass which signifies humanity.

He glanced with rapid eyes
That hurried all abroad,--
They looked like frightened beads, I thought;
He stirred his velvet head

The third stanza of the poem is saying that he glanced at every eye that looked at him which looked frightened which he compares to beads. This suggests that the bird is scared, and he is cautious; he has fear in him of some sort.

Like one in danger; cautious,
I offered him a crumb,
And he unrolled his feathers
And rowed him softer home

The fourth stanza of the poem is saying that the speaker tried to offer the bird some crumbs, but as the bird was already scared, her action flew him off.

Than oars divide the ocean,
Too silver for a seam,
Or butterflies, off banks of noon,

Leap, splashless, as they swim.

In the final stanzas, Emily tried to describe about the beautiful dawn sky at high noon that comes to her eyes as the birds flies away. "oars, rowed, ocean, banks, plash less, swim" tie together the ideas of the bird flying and the thoughts the speaker has of being in or on the water. The sky becomes the sea and **butterflies** In its metamorphosis from the common, colorless caterpillar to the exquisite winged creature of delicate beauty, the butterfly has become a metaphor for transformation and hope; across cultures,

it has become a symbol for rebirth and resurrection, for the triumph of the spirit and the soul over the physical prison, the material world. Among the ancients, is an emblem of the soul and of unconscious attraction towards light. It is the soul as the opposite of the worm. In Western culture, the butterfly represents lightness and fickleness. Note Owen Warland's spiritual progression in Nathaniel Hawthorne's *Artist of the Beautiful* as it parallels the development of the butterfly which he struggles to mechanically recreate.

In

China, secondary meanings of joy and bliss. Is very closely related to love, especially with wings and when being burned in Cupid's hand that is not holding the bow.

Wantonness, especially in Shakespeare. In Yeats, the opposite of the hawk, intuition as opposed to logic. , at high noon, leap into the air without a splash, a delightful image to this poetry and a wonderful way to end the poem.

<http://www.umich.edu/~umfandsf/symbolismproject/symbolism.html/>

General meaning :

Dickinson keenly depicts the bird as it eats a worm, pecks at the grass, hops by a

beetle, and glances around fearfully. As a natural creature frightened by the speaker into

flying away, the bird becomes an emblem for the quick, lively, ungraspable wild essence that distances nature from the human beings who desire to appropriate or tame it. But the

most remarkable feature of this poem is the imagery of its final stanza, in which

Dickinson provides one of the most breath-taking descriptions of flying in all of poetry.

Simply by offering two quick comparisons of flight and by using aquatic motion (rowing and swimming), she evokes the delicacy and fluidity of moving through air. The image of

butterflies leaping “off Banks of Noon,” splashlessly swimming though the sky, is one of the most memorable in all Dickinson’s writing.