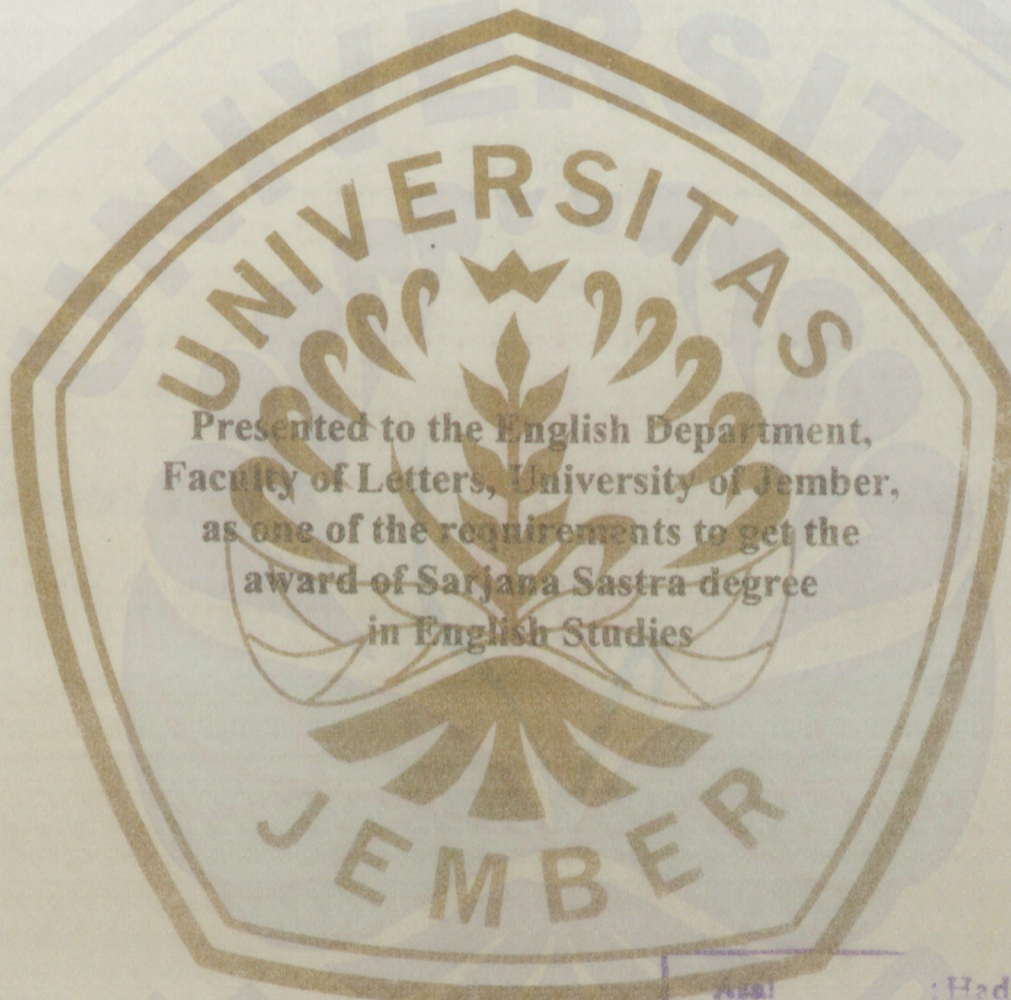




EMILY DICKINSON'S IDENTITY CONFLICT EXPRESSED IN HER SELECTED POEMS

THESIS



Presented to the English Department,
Faculty of Letters, University of Jember,
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award of Sarjana Sastra degree
in English Studies

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APPROVAL SHEET

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this thesis is dedicated most specially to :

My beloved parents,
Soedardi, Rasmi and Moedawamah

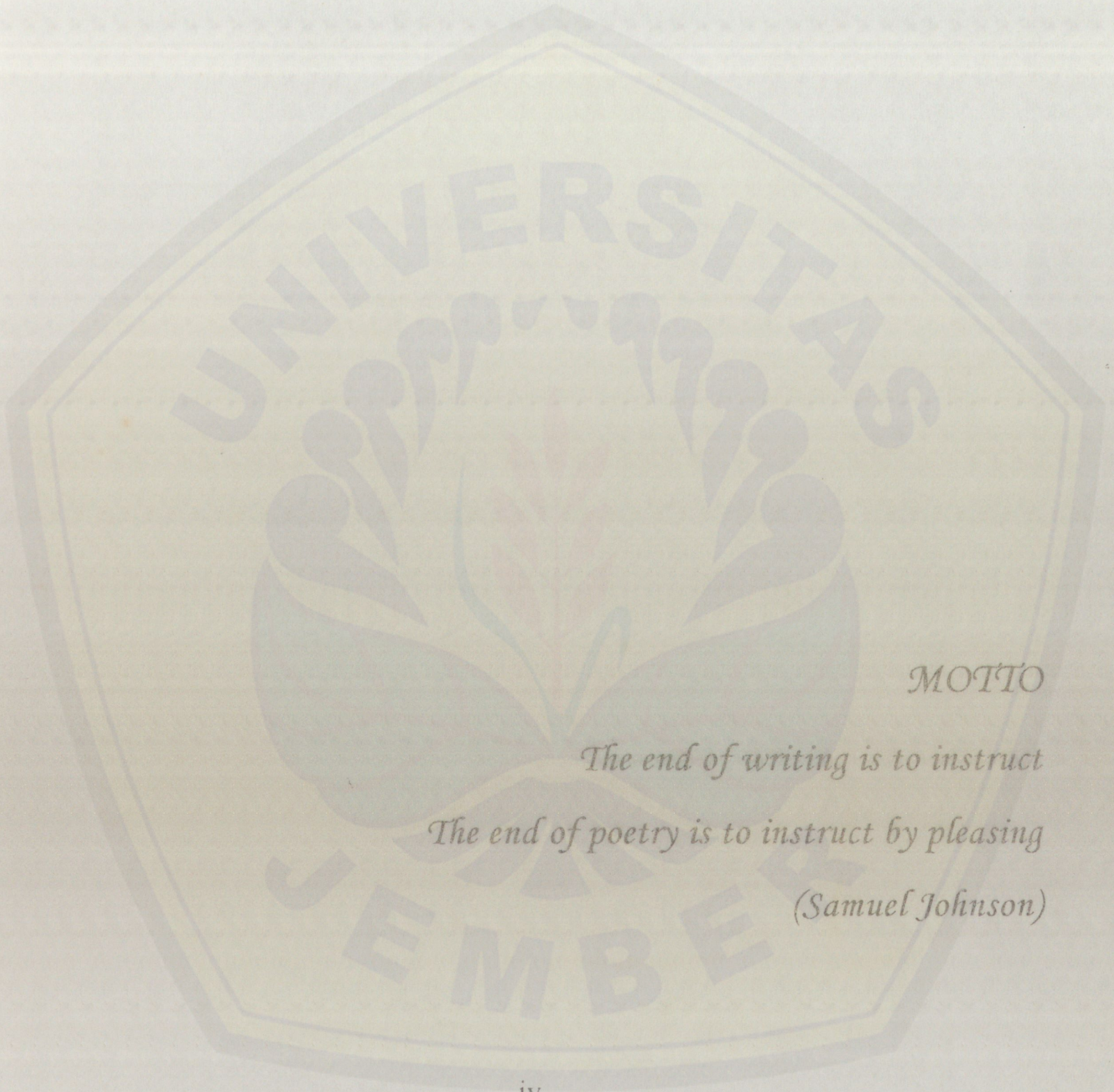
there are no words enough to thank for your
never-ending love and affection.

My beloved brothers and sister,
*Mochammad Fatoni, Deny Syafaruddin and
Suryani Novia*

you give me some smiles to enter my hard life, I need you all.

The one who is dear and near to my heart,
Yusuf Efendi

You teach me how to love this life, thanks to Allah SWT
for sending you to me.



MOTTO

The end of writing is to instruct

The end of poetry is to instruct by pleasing

(Samuel Johnson)

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Eny Sofiana

CHAPTER I

INTRODUCTION

1.1 Rationale

Literature is writing which expresses and communicates thoughts, feelings and attitudes toward life (Rees, 1973:2). It means that literature is the reflection of human life including the condition and the problem of society through the imagination and the experience of the author. Such reflection is expressed into three major forms of literary works namely narrative fiction, drama and poetry.

Poetry is difficult to define exactly because it employs words to convey thoughts and impressions or to tell stories like prose. Poetry is more compact, and more intense in its expression, and the poet consequently devoted special care to the sound and rhythms of words and lines (Robert, 1964:124). Furthermore, in *Dictionary of Literary Terms*, Wordsworth says that poetry is the imaginative expression of strong feeling, usually rhythmical, the spontaneous overflow of powerful feelings recollected in tranquillity (Shaw, 1972:292). From the explanation, poetry is a certain literary work in the form of words that have stronger expression than novel or drama. It is simpler in the use of the words but sometimes it is harder to understand the meaning behind the words and lines. In interpreting a poem, readers exploit their imagination and knowledge of the poet's life and the historical background concerning with the time when the poet creates the poem.

Emily Dickinson is an American poet who is now recognized as one of the Nineteenth Century greatest poets of America. Her poems are the direct expressions both of her mind and heart. Those are communicating herself in a long solitude of reflection as well. Except for the four earliest poems, Emily's poems are very personal creation and the form is very specific. The meanings of some of her poems express her detail life. It is difficult to guess how directly the matter of Emily Dickinson's life is woven into her poems. It is clear that readers cannot explain either her poems or her life in term of a single emotional crisis, as many biographers have tried to do. Like all great poets, Emily Dickinson draws on her imagination and vision, as well as her personal experiences, in creating her poems. Therefore I want to discuss her selected poems related with her identity conflict. The poems are *"They Shut Me Up in Prose"*, *"Why- Do They Shut Me Out of Heaven"*, *"What if I Say I Shall not Wait"*, *"My Life Had Stood - A Loaded Gun"*, *"Me from Myself - to Banish"*, *"Like Eyes that Looked on Wasted"*. Those poems express Emily Dickinson's thoughts and feelings concerning with her identity conflict. The title of this thesis is *Emily Dickinson's Identity Conflict Expressed in Her Selected Poems*.

1.2 The Problems To Discuss

The problems to discuss in this thesis are, first, what the contents of the poems are, and second how the relation between the poems and the poet's life is. The writer supposes that some of Emily Dickinson's poems chosen in this thesis are the reflections of her identity conflict concerning with her status as a woman (daughter)

and as a poet (writer). The main topic in this analysis is about Emily Dickinson's identity conflict expressed in her selected poems. The writer wants to discuss her selected poems relating to the topic, to prove that Emily Dickinson portrays her life through her poems.

1.3 The Scope of The Study

This thesis will be focused on the discussion of Emily Dickinson's conflict identity expressed in her selected poems. The identity conflict of Emily Dickinson concerns with her status as a daughter (woman) that always became a dutiful daughter to her family. However, as a poet, she was not accepted in her society at that time, because she was too expressive in express her feeling.

1.4 The Approaches to Use

In this thesis, psychological approach is used in analyzing Emily Dickinson's identity conflict. One can apply psychological knowledge to literature for it provides a more precise language with which to discuss the creative process, the study of the life of the author as a means of understanding their arts, also to explain fictitious characters (Scott, 1992:71). Since the poems have a relationship with the poet's life, it is necessary to use the first and the second application of psychological approach. The approach begins with the analysis of Emily Dickinson's poems chosen in this thesis. Then, the writer wants to analyze the poet's life and finally the writer discusses the relation between the poems and the poet's life.

1.5 The Goals of The Study

In thesis writing, defining some purposes of the writing which are scientific and useful for the readers is necessary. The purposes of writing this thesis are:

- a. to give the evidence of identity conflict that happens in Emily Dickinson's life relating with her status as a daughter (woman) and as a poet (writer),
- b. to apply my knowledge of literature and to give some contribution to others who are interested in studying Emily Dickinson's poems.

1.6 The Organization of The Thesis

This thesis is divided into five chapters. The first chapter is introduction, which includes rationale, problem to discuss, the scope of the study, the approach to use, the goals of the study and the organization of the thesis. The second chapter is literature in review, the biography and poetic career. The third chapter is methodology of research. The fourth chapter discusses Emily Dickinson's identity conflict, and the last chapter is conclusion.

CHAPTER II

LITERATURE IN REVIEW ,

THE BIOGRAPHY AND POETIC CAREER

2.1 Literature in Review

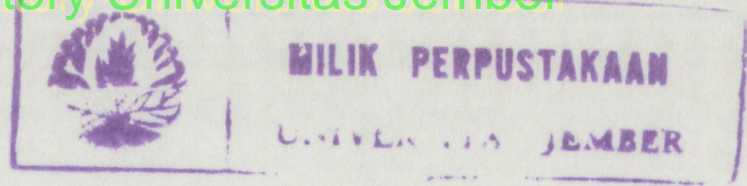
The image of Emily Dickinson as an eccentrically ascetic is so entranced in the American imagination that Thurber could draw. Luce compelling his Contemporary version of this image in "*The Belle of Amherst*" where Emily's chastity and self-sacrifice are canny, even naughty. Indeed, the popular image of Emily Dickinson appears more likeness to figures out of folklore than any actual person. Emily Dickinson wrote of anguished virginity, crazed or passive confinement, unconsciousness and awakening. She also wrote about persecution, abandonment, dissolution and transformation. She dressed only in white and lived in legendary, conspicuous seclusion in her "father's house". She renounced "all" which including the orthodox joys, and frustration of motherhood and the shopping trip, but not poetry (Mossberg, 1948:1). She could not leave poetry because she expressed her feelings and talked everything in her poems.

Bingham (in Mossberg, 1948:5) wrote about Emily Dickinson in his book entitled *Ancestor's Brocades: The Literary Debut of Emily Dickinson*. He told and also asked about the people's love to Emily Dickinson is not entirely love. It was happen because of her eccentric character and her way of life that different from commonly people that she always was imprisoned by her father. In people's opinion, the condition of Emily Dickinson's life that was imprisoned by her father made her creativity increase. It could be looked from her creation of poetry at that times that she created a lot of poems.

Emily Dickinson's tragic vision and her traumatic relationship with her father are written by Griffith (in Mossberg, 1948:5) in his book *The Long Shadow: Emily Dickinson's Tragic Poetry*. He told that her father was taking her seriously as a woman but his argument was taken as an insult to Dickinson's honor that scholars felt obliged to avenge. It was asked "ought one to think of fair play when a critic characterized Emily Dickinson as neurotic, erotic, laconic and scared."

Cody and friends have argued persuasively in their book entitled *After Great Pain: The Inner Life of Emily Dickinson*. They said that Emily's defensive attitudes are products of misplaced gallantry based on prejudices about mental illness (in Mossberg, 1948:5). But such attitudes may also reflect a gallantry based on a prejudice about "girls", which hold that girls are not neurotic, nor do they get "fed-up", nor they conscious of and angry about their culture's restraints upon them (Mossberg, 1948:2). Emily Dickinson does seem to arouse paternalistic feelings in those who like their daughters spicy but pure, by virtue of her apparent need of her father's protection and by her literature of inquisitive innocence. Many of Emily's poems are laconic, expresses human sentiments such as express neurotic, erotic and scared. A real woman wrote the poems and they reveal a uniquely accessible, immediate, and intimate portrait of this woman.

It is one of Emily's literary specialties that she makes an art of the complaint. In fact, she often deliberately present herself as a chronic complainer, whether about her invalid mother, the Puritan work attic, Christian values, her parent's preferential treatment of her brother, her alienation in her household -to express a few of her peeves. She cultivates a rebellious pose, professing to be wicked and unrepentant, as if she dissociates herself from the qualities characterizing the feminine ideal. Indeed, Emily exploits her "fed up" mood for the opportunity to show off her linguistic virtuosity. But if she takes liberties with syntax and vocabulary to distinguish



herself as a writer, these cases of brief rhetorical still express anger, frustration, indignation, scorn, arrogance and restatement (Mossberg, 1948:3).

It is important to remember that however she may represent her plight as a woman, she was never a drudge, never contended with society's sneers as a barkeeper's daughter. She also never felt shame because of illegitimacy, never endured the thousand hard-ships experienced by many women. She enjoyed the privileges of upper class life, and unlike her father and brother, she did not even have to work. She could pursue her intellectual and creative life more easily than most. It is significant that when she does pursue her intellectual life in poetry, she should identify herself as a tragic heroin. Her letters and poems not only provide evidence of her humanness but of her particular problems as a mature women poet, struggling for a voice in a society that tries to prison her from a conventional female behavior.

Taggard, one of Emily's first biographer, wrote in 1938 that when Emily Dickinson's letters are carefully assembled and studied, and three of four downright and candid sentences of her own about her self taken seriously we have story which tells itself, and a life the poems verify. Although Emily Dickinson specifically makes an issue of the consequences of the female identity, and this was perceived forty years ago, crucial poems and letters on this topic have been ignored or dismissed, as trivial, irrelevant, obscure, or inferior; thus we lose an essential component of Emily Dickinson (1930:xii).

Rich (in Mossberg, 1948:5) mentions in *Vesuvius at Home: The Power of Emily Dickinson*, that her sense of bewildered betrayal in going back to Emily Dickinson and finding out how much was there that had never been introduced to her. It was not until 1955 that the complete poems were made available by Thomas H. Johnson; yet a quarter of a century has gone by and

the critical portrayal of Emily Dickinson still does not reflect the altered image of Dickinson mandated by the complete poems.

Emily Dickinson's self-consciousness, feelings of subversive, conflict identity and secrecy belong to a "new" tradition, as Juhasz (in Mossberg, 1948:5) puts it of other women writers, and studies in the context of her female identity are only. But her case is unique and demands a new approach. We have not be able to construct-certainly, we have not been able to agree upon-the relationship between Emily and her poems.

Emily Dickinson had relationship with various people does not tell us which particular experience generated the poetic output or informs the poetry. Emily first began saving her poetry 1858. In the poetry return between then and her death in 1886, we find no substantive development in the poetry in style, outlook, imagery or theme (Mossberg, 1948:9). Emily was ambivalent throughout her career vacillated between moods of doubt and certainty over her prospects for eventual greatness, but there is no progressive development in her attitudes toward or depiction of love, death, immortality or her self. She expressed her self at the end in essentially the same idiom she began with; after her Valentine Sermon, her format, imagery, even line and poem-length, remain virtually unchanged. Events are obstructed to be given universal import and to confirm her world vision.

Anderson (in Mossberg, 1948: 5) divided Emily Dickinson's poems in *Emily Dickinson: Stairway of Surprise*, which are based on a sense that the 1776 poems, twenty five are "great", one hundred are "really fine", and the rest are media care or "not sufficiently distinguished to linger over". "Anderson and friends regretted that Emily did not do her "writer's duty to her public" by destroying the "miscellaneous sweepings of poets workshop", including what he refers to as her "absent-minded scribbling".

The methodology that concentrates exclusively on the “great” poems effectively censor the scores of amazing poems about Emily Dickinson’s conflict identity as a woman artist-such as “Rearrange a Wife’s Affection” or “They Shut Me Up In Prose”-, that do not fit what are necessarily subjective criteria for “great” poetry. Such selection could explain why Dickinson is still “Shut Up” today. We do not have a whole picture of the poet on her work. We have only a neutered version of her achievement, based on less than ten percent of what she had been written.

2.2 Short Biography of Emily Dickinson

Emily Elizabeth Dickinson, the second of three children of Edward and Emily Norcross Dickinson, was born on December, 10th, 1830 in Amherst, Massachusetts. She was educated at Amherst Academy and spent a year at Nearby Mounth Holyoke College, then called Mount Holyoke Female Seminary.

In Amherst Academy, Emily was admired by her tutor Leonard Humprey, the young librarian and instructor in Shakespeare. One day she wrote “A Valentine” to Leonard. It was a playful verse, which she printed in Academy Bulletin. Leonard untimely death, the following year was one of Emily’s early sorrow. It caused her to realize that death was a part of life (Gould, 1980:9).

In 1846, Emily went to Mount Holyoke Female Seminary at South Hadley. There, the student had many activities, such as group mountain climber girls. It did not make her happy, because she would be fun to stay at school and enjoy the solitude with a few good books. she was more enjoy to climb alone than with a group of chatting girls (Fisher and Rabe, 1965:64). Really her study at there was not her own choice, but she was not able to refuse it. Emily felt guilty, because she could not able to declare her disappointment and to express her feeling (Gould, 1980:8). Miss Mary Lyons,

the founder of Seminary, tried to persuade her to repent and receive a salvation, as the most of girls did. But her effort was in vain.

When Emily was growing up, Amherst was a country town remote from the intellectual ferment of Boston and Concord, where Emerson was formulating his transcendental doctrines. Until her maturity, there was only one church in the town, The Congregational, firmly Trinitarian and Evangelical; even Amherst College exhibited the religious conservatism that had long characterized town in the Connecticut Valley. Thought she was deeply moved by a religious revival during the winter 1845-1846 and again while at Mount Holyoke in 1848, Emily found herself unable to "convert" that is, to experience a conviction of faith and to testify to her experience before the assembled church.

Emily's father was a leader of the church, a lawyer and a treasurer of Amherst College. Her father asked to his family that they have to attended Sunday Meetings, and he bought some religious books for them to read. It shows that Emily lived in intellectual circumstances. Therefore, her father was unable to protect his family completely from the "latest infidelity", transcendentalism, from Ben Newton, a law student in his office. He gave Emerson's poem to Emily for Christmas in 1850. Thereafter Emily had two "fathers", Edward Dickinson at Amherst, to whom the strongest bond of love and gratitude tied her. The other one was Ralph Waldo Emerson in Concord, her intellectual "vandotor" who assured her that her religious doubts where not unreasonable and who inspired her to pursue religious institution that could not be fitted into Amherst's orthodoxy. For the rest of her life, she bought, read and reread, all of Emerson's books, which inspired many of her poems.

Meanwhile, her father dominated her family, Emily's mother was like a dove. She always taking cares of her nest, hoping keep it quite and peaceful. She never expressed her own ideas. Her mother always followed

what her husband wanted. What she have done depend on her husband. Even though her husband always limited her family activities, she never complains it (Gould, 1980: 9). It is one of the reasons why Emily just can protest her father through her poems.

Denied most of the comfort and satisfactions that sustain humanity, particularly love and marriage, and a secure religious faith. Emily lived intensely, finding in her books, her garden, and the friends with whom she corresponded the possibilities of rich experiences and fulfillment. After her father's death in 1874, she went into the seclusion that led to her being called "the Nun of Amherst". She died there on May, 15th 1886.

2.3 Poetic Career

Over a thousand poems were discovered in Emily Dickinson's room after her death. In all, she wrote nearly 1.800 poems, several hundred of which among the finest ever written by American Poet. She gave the title only 24 of her poems, and only 7 were printed during her lifetime.

Four years after her death in 1886, Emily was recognized as the most important woman who presented a new form of poetry that finally resulted in Modern American Poetry. Though she died before Twentieth Century began, Emily's unconscious innovation - her spare, unevenly accented lines, random lines and amazing images marked the beginning of the feminine influence in modern poetry. That is why she becomes one of the pioneer of modern poetry (Gould 1980:1).

In 1850, the first time she wrote the "Valentine", the verse which was sent to Leonard and published in Academy Bulletin. In 1860, she was conscious of herself as a poet and began to develop an interesting poetic techniques. She was creating a new medium of poetic expression.

Emily did not entitle most of her poems, she really wrote these poems not for publishing, but for enjoyed it herself. She just wanted to express her thoughts and feelings in her poems. Emily's most creative period, from 1858 to 1862, ended with her "nervous breakdown". After this, she composed less often but not less well; some of her latest poems are among her greatest, for example "A Route of Evanescence", "How Brittle are The Piers", and "The Road was Lit with Moon and Star".

Emily's style of poems were simple, she discovered the sharp and intense images. It was the best poet's instruments. She anticipated the modern enlargement of melody by assonance, dissonance, and "off-rhyme". Her ideas were witty, rebellious and original. She presented her materials to the world of the small village, her domestic circle, her garden and her good books (Bradley, 1956:177). She wrote a various themes for her poems. Beside love and death, she also wrote about winter in "There is a Certain Slant of Light", "Heavenly Hurt", and "Soul Desperate". She also wrote about life in "Our Life are Swiss", "A Little Bread a Crust-a Crumb", and "A Tood, can Die of Light". Eternity are talked in "They Leave Us with The Eternity" and "Forever- is Composed of Nows" (Johnson, 1960:735).

During her life, no more than seven poems were printed.. Mabe Loomis Todd, a friend and neighbor manages to persuade Higginson, who had publishing connections, to joint her in editing and "correcting" a selection of the poems, some four years after her death. Thereafter, friends and relatives continued to publish edition-edited selections from the manuscripts. In 1955, Thomas H. Johnson published complete poems of Emily Dickinson, in three volume editions, including variant reading of the poems as the poet had written them.

CHAPTER III

METHODOLOGY OF RESEARCH

3.1 Type of The Data

Type of the data that will be used in this thesis is qualitative data. As stated by Djadjasudarma (1993:15) that qualitative data is the data which are not in the form of number, they can be in the form of words, phrases, sentences or descriptions. In this thesis, the data are presented in the form of sentences. the sentences are taken from Emily Dickinson's poems. Then, the poems will be analyzed.

3.2 The Data Collection

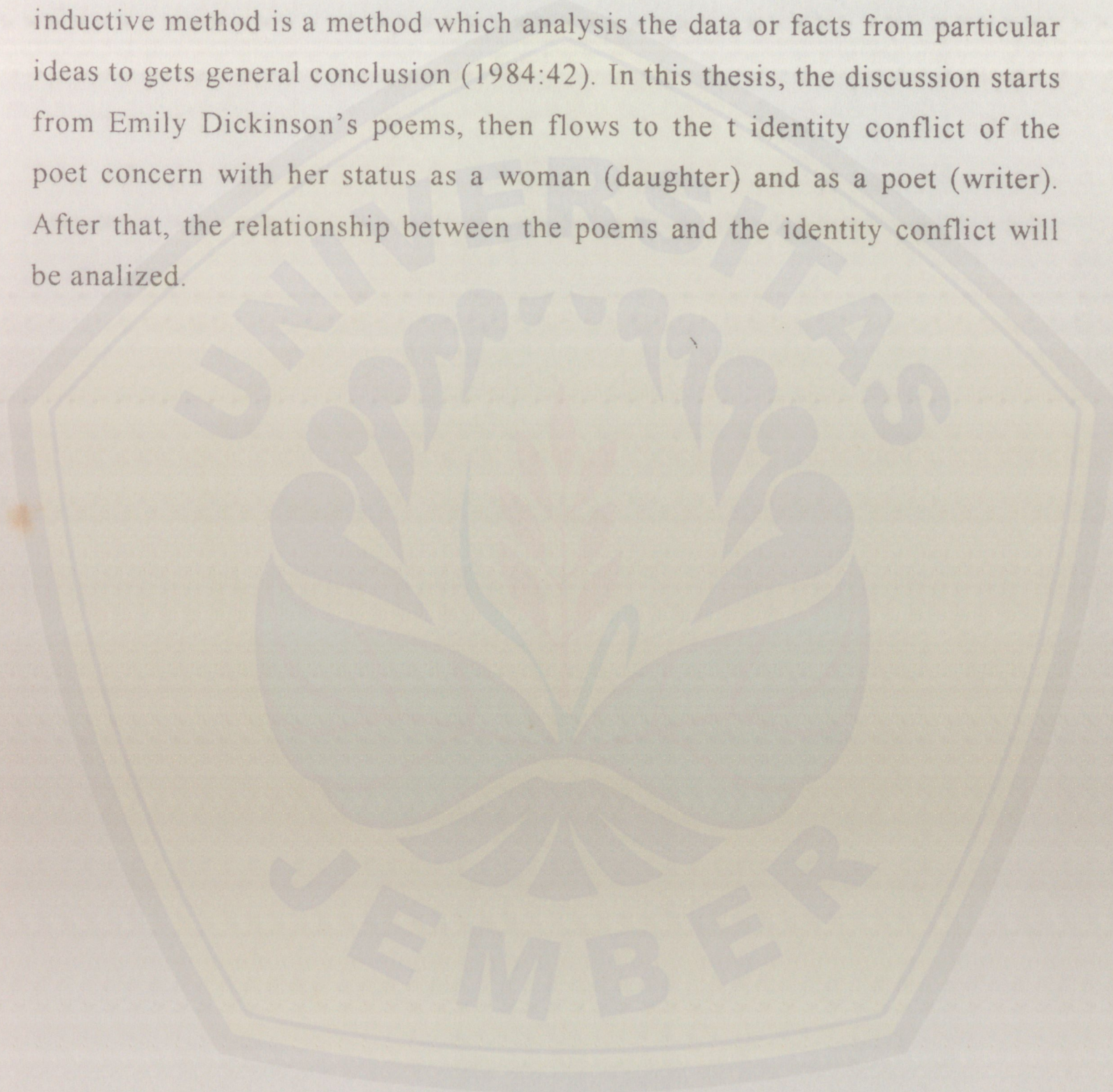
The data of this thesis are obtained by doing library research. It means that the data or other informations are taken from several books (Djadjasudarma, 1993:6). More specifically, the data are chosen and collected from some of Emily Dickinson's poems that related to the theme.

3.3 The Type of Analysis

This thesis uses descriptive analysis. Djadjasudarma says that descriptive analysis is an analysis which purposed to arrange a description. It means that the analysis is to represent the data, the characteristics, and the special relationship of the phenomenon which are being analyzed systematically, factually and accurately (Djadjasudarma, 1993:8). In descriptive analysis, the researcher not only collects and arranges the data. but also analysis and interpretes them.

3.4 The Type of Method

The inductive method applies to analyze the data that are dug out from the poems and the supporting theories. In inductive method, the conclusion is drawn from particular understanding to general opinion. Hadi says that inductive method is a method which analysis the data or facts from particular ideas to gets general conclusion (1984:42). In this thesis, the discussion starts from Emily Dickinson's poems, then flows to the t identity conflict of the poet concern with her status as a woman (daughter) and as a poet (writer). After that, the relationship between the poems and the identity conflict will be analyzed.



CHAPTER IV

EMILY DICKINSON'S IDENTITY CONFLICT EXPRESSED IN HER SELECTED POEMS

This chapter discusses the factor influencing Emily Dickinson's identity conflict such as the mother's attitude, the treatments of her father to the family, and the social condition at the time. By discussing the factors that influence Emily Dickinson's identity conflict, we will know the motivational background of her conflict that expressed in her selected poems.

4.1. The Factors Influencing Emily Dickinson's Identity Conflict.

There is a close relationship between people and the situation where they live. The environment around them will influence them in shaping their attitude. About the attitude, Vander in his book entitled *Social Psychology* writes:

An Attitude is a learned and relatively enduring tendency or predisposition to evaluate person, event or situation in a certain way and to act in accordance with that evaluation. It constitutes, then, a social orientation an underlying inclination to respond to something either favorable or unfavorably. (1984:16)

According to this quotation, the attitude is a certain response toward specific object, someone or other, either pleasant or unpleasant. It depends on one's evaluation. If someone lives in a certain society, he or she will face many kinds of characteristic of people.

Having a close relationship with others, someone will have a certain opinion about something. It is common that among people there are different opinions. The different opinions depend on the people's personalities. The differences make them have a certain evaluation about something. In

evaluating something, someone will be influenced by many factors, for example maturity, which grows together with perception. Everybody will find either pleasant or unpleasant experiences. About unpleasant side, someone will find fear, anger, disgust, jealousy, sorrow and disappointment. In expressing disappointment, someone can express in many ways.

Emily Dickinson, in this case, expresses her identity conflict toward her own status as a daughter (woman) and as a writer (poet) in her poems. According to *Dictionary of Sociology and Related Sciences*;

“ A Conflict means a process- situation in which two or more human beings or groups seek actively to thwart each other's purposes, to prevent satisfaction of each other's interests, even to extent of injuring or destroying the other. Conflict arises out of the principle of limitation inherent in a finite universe. The wishes and interest of sentiment beings run counter to each other, and the quality of egoism impels each party to seek to eliminate the other to the extent necessary for the satisfaction of his own desires” (Fairchild, 1964:58-59).

Whereas, in *Webster's Third New Dictionary*,” conflict means to contend with or against another in strife or warfare” (1961: 477). According to the quotation, identity conflict is a conflict of someone's identity as a something. In this case, a conflict of Emily Dickinson toward her identity as a woman (daughter) and as a writer (poet).

4.1.1. The Mother's Attitude

The Emily Dickinson's identity conflict is influenced by several factors. The first factor influencing her identity conflict is her mother's attitude. When she was two years old, her aunt took her care, because her mother recuperated from the birth of her sister, Lavinia. It causes disharmonious relationship between mother and child, so that Emily feels that she has no mother.



Her mother's attitude, which always submissive to her father, also influences her. Her father wants Emily's mother becomes a dutiful wife. He always dominates his wife and his family. Mrs. Dickinson becomes powerless to take care of her children because of the domination of her husband. It causes Emily Dickinson does not want to be "a woman". As the result Emily Dickinson is lack of her identity (Mossberg, 1948: 47).

4.1.2. The Father's Treatment

The second factor of Emily's identity conflict is her father. The domination of her father to his family made Emily Dickinson, one of his daughter, is not able to be free to determine her own choice. The children have to do what the father orders them to do. The result, the orders of the father created the dependence of the children to the father. Moreover Emily Dickinson is not able to avoid her fathers command. Emily Dickinson can not do anything when her father takes her away from school or even sends her to school, although she does not like the school (Fuller, 1930:153).

Mossberg (1948:76-77) explains that different treatments between Emily Dickinson from her brother, Austin, make her cannot accept the condition. The father wants the family to read only the Bible. He does not care about Emily's interest in poetry. Her father is over protected his daughter, so that Emily Dickinson feels under the pressure to do something. On the other hand, Austin is educated and goes out in to the world. He is given a freedom to do everything.

4.1.3. The Social Condition

The third factor, which also influenced Emily Dickinson, is the social condition at the time. Mossberg (1948:41) explains that at conventional nineteenth century standard, a perfect "woman" is like Emily's mother. A Woman has to be submissive to a man, although she is dominated by a man

and not able to choose her own choice. Emily confronts the paradox although her mother lives up to ideal society. In Emily's opinion, that woman is most unappreciated, neglected by her husband and ridiculed by her children.

As a result from the discriminative treatment, Emily Dickinson wants to show that she can do a work men do although she is a woman. She can write a poem that is scarcely written by a woman at the time. Emily also protests to God as an expression of her dissatisfaction toward the treatments of her father and society. Her father always talks to her that God will answer her prayer when she asks for something. Because of her experiences with her own father, she claims that she can not accept religion. Emily does not believe what her father and the clergy say, because they have lie to her by telling her God will answer her prayer. Emily is angry to them because they try to make her feels "small" and inferior to be a woman in the case that a woman is powerless than a man.

4.2 The Poems Showing Emily Dickinson's Identity Conflict

This sub chapter emphasizes on the analysis of Emily Dickinson's poems. There are six poems that will be discussed in detail in this sub chapter. It will prove Emily Dickinson's protest against her surrounding, as the reflection of her identity conflict.

4.2.1 The Study on "They Shut Me up In Prose"

Mossberg (1948:3) explains that Emily Dickinson lives in advantageous intellectual circumstances. Her father, the most influential figure in her career as a poet, dominates this circumstance. It is also supposed by the family's life, which belongs to the upper class life. This condition make her get different treatment, that is, unlike her father and brother; she

never has to work. It is understandable that she can develop her creative life easily. She can freely develop her intellectuality in her creative process of producing poems.

Emily wants to give the evidence of her humanness and her particular problem as a mature woman by "fed up" her letters and poems. She struggles for a voice in a society that tried to 'shut her up' in the 'prose' of conventional female behavior.

They Shut me up in Prose-
As when a little Girl
They put me in the Closet-
Because they liked me "still"-

(Stanza 1, lines 1-4)

In these lines, Emily draws herself as a little girl in her own father's house, a family house. She tries to express what she feels and experiences in poetry, particularly when she is an adult, but she is still governed by some kinds of strict rules. In both cases 'they' try to make her 'shut up', Emily uses the connotations and literal meaning of the phrase: as a little girl she is 'shut up' in a closet, presumably because she does not 'shut up' and be 'still' (Mudge, 1975;43).

Emily makes the same symbol between punishment repression by the closet with the prose. She is expected to live and write as an obedient adult or "little girl". Emily conceives poetry to be the opposite of "prose". In her opinion, prose is a concept when she dissociates herself from her family by virtue of her poetic sensibility. Prose becomes Emily's term for society's value and repress enforcement of conformity. On the other hand, poetry is free from the limiting rules and refraction of conventional behavior.

Still! Could them self have peeped-
 And seen my Brain - go round -
 They might as wise have lodged a Bird
 For Treason- in the Pound-

(Stanza 2, lines 5-8)

The mind of the poet as well as a daughter is only stimulated by repression. Emily's brain still goes "round" even through in society's eyes she is still in the 'closet of prose'. She still becomes a dutiful daughter in her father's house. In this stanza, Emily refers to 'brain' than 'mouth'. She wants to tell that she understands about society's command to silence herself as a rebuke for her intellectual activity; especially in thinking. Her thoughts are the expression of anger to society.

Himself has but to will
 And easy as a Star
 Abolish his Captivity-
 And laugh- No more have I-

(Stanza 3, lines 9-12)

If she expresses her self as a dutiful daughter, she will effectively be stifling her art. If she behaves like a dutiful daughter following traditional female behavior in society, she will be "shut up" because she will be regarded as having nothing to say. She wants to be free to express her voice from her feminine identity and destiny by writing poems. Therefore, this poem is not the work of a daughter who is feigning "submission" to her father's treatments.

This poem is written in 1862, and in the same year she writes a letter for the first time to Thomas Wentworth Higginson. In that letter, she asks his opinion about her poetic potentiality. According to nineteenth century text on behavior, virtuous women are quiet, passive and timid. It means that she is a "still" dutiful woman. That is the ultimate behavior, which is practiced by women. When she writes this poem, she is thirty-two

years old, and has written over 600 poems. The self-image of the mature poet is the rebellious daughter who always refused to silence herself. Emily struggles for a 'voice', even though she writes some poems in secret. She lives out the metaphor of being a 'closet poet' who is then published posthumously. (Sewall, 1963: 70).

Emily Dickinson's only problem is that "they liked me still". Actually she wants to be loved, but she has to be obedient and pleases "them" and she will end up in prose or "still". If she does not accept their expectations, she can never be loved or get her poetic recognition, but her mind still goes round. Ironically, Emily's escape takes her straight back to her "closet" where she writes in secrecy and seclusion. The effect of this continuous effort to escape is seen in the poetry. The characteristics of her voice are silences and stutters, and the theme of the poetry manifests a "stilled" consciousness, which is weary of identity conflict.

4.2.2 The Study On "Why- Do They Shut Me Out of Heaven?"

This poem describes repeatedly the existence of Emily Dickinson's imagination. In the earlier poem, Emily again makes an analogy between her identity as a daughter and her role as a poet. She sees herself as a rebellious daughter being punished by 'them'.

Why- do they shut Me out of Heaven?
Did I sing- too loud?
But- I can say a little "Minor"
Timid as a Bird!

(Stanza 1, lines 1-4)

The way she confronts her father's spiritual precepts is by being "too loud", not by shutting up. Her punishment is that she is shut out, not shut up. She is kept out of heaven, which served as a metaphor both for the poetic

achievement of immortality and the 'perfect peace' enjoyed by the dutiful. Although she does not know why she is 'shut out', she assumes that she has something to do with the fact that she writes poetry, displeased those who wants 'prose' and like her 'still'.

The first thought that occurs to the persona is "Did I sing- too loud?". She transgresses ladylike behavior as an effort to express her voice through poetry. Her voice being 'too loud' is the way of saying that by writing poetry, she knows she is too bold, assertive, and aggressive (Mossberg, 1948:110).

Wouldn't the Angels try me-
Just- once- more-
Just- see- if I troubled them-
But don't- shut the door!

(Stanza 2, lines 5-8)

Emily feels that 'they' want her to be real daughter 'still'. This statement is proved by stanza in which she assures her readers that she can be 'timid', presumably the quality 'they' desire. Emily tries to express her eagerness to please by offering to adopt those traits of timidity and restraint. It constitutes the feminine code resembles Emily's response to her brother, Austin, when he rebukes her for her voice that has been 'too loud' for his taste. However, she is offering to be timid that implies such behavior which is not natural to her. She is letting her readers know that any obedience she demonstrates is only a skillful and cooperative pose. It is a subtle way to assert her individuality and rebellion. She gives society what it demands, but robs it of any satisfaction in gaining control over the writer/daughter. This is Emily's tactic in her relationship with her father, pleasing him but spiting him in her process.

What important about "Why-do they shut Me out of Heaven?" is that Emily states that timidity and being 'little' are society's requisites for woman. The word 'minor' along with the diminutive 'little' is significant, for beyond 'Minor's' musical connotation relating to singing, it suggests that

what society want from her is nothing 'Major' or significant. If she sings more dutiful she will be degraded herself into Prose. Therefore, her dilemma is whether to be 'still' and 'timid' and get into heaven with prose, or to write a real poetry and suffer as a woman and as a poet. Again the poet is rejected for not knowing her proper place.

Oh, if I- where the Gentleman
 In the "White Robe"-
 And they- where the little Hand- that knocked-
 Could I- forbid?

(Stanza 3, lines 9-12)

Even though the persona in "Why- do they shut Me out of Heaven?" is more subdued than in "They shut me up in Prose", she is not less rebellious. She seeking for the wisdom of God in keeping her out of heaven, just as questions about the authority and wisdom of those who shut her in closet in their futile effort to stop her from writing 'poetry'.

Emily distinguishes between God and the Angles in the poem, although in the end of the poem she shows that they are the same. It may caused by the public and the omnipotent editor decides a poet's fate. It is finally the 'Gentleman' - a secular God who controls poetic immortality- who rejects the knocking 'Little Hand' . The image of the 'little hand' is important, for Emily gives us a diminutive reference to the self in specific relation to the hand which the poet's tool: is her hand perhaps too little for God? Is her poetry not 'large' enough? Is being a little girl in itself a reason for being rejected by a social and spiritual alliance of fathers? (Mossberg, 1948: 111).

4.2.3 The Study On "What if I Say I Shall not Wait!"

In the two poems before, Emily Dickinson portrays the dilemma that she experiences as a woman writer who is dutiful, timid, little and 'still', particularly acceptable attributes for a well-received woman or loved daughter- or published female poet. However, the poet refuses to be 'shut up' at least privately. She also continues her bird/song analogy to herself as a poet, replaying in her defiant, willful stance of the rebellious daughter to those who have apparently told her to be 'still'. It is unclear whether the authority who is being thus defied is her father, society or God: but to the daughter poet, any authority figure that tries to repress her career is impotent: he cannot control her voice.

What if I say I shall not wait!
 What if I burst the fleshly Gate-
 And pass escaped- to thee!

(stanza 1, lines 1-3)

The poem also illustrates that the poet is a rebellious daughter in reference to a secular-spiritual world of prose fathers who try in vain to 'shut her up'. This poem begins with a familiar childhood question, "What if?"

What if I file this Mortal- off-
 See where it hurt me- That's enough-
 And wade in Liberty!

(Stanza 2, lines 4-6)

This is the most important thing about these examples of the little girl or daughter triumphing over a discomfort society which tries to suppress her voice. It is how the little girl for Emily functions as both a metaphor for repression such as a vulnerable, dominated, restricted existence led by woman, and a representation of her own experience and identity as a little girl.

In "They shut Me up in Prose" and "Why- do they shut Me out of Heaven?" the persona is locked up or ostracized for breaking agreement regarding little girl persona abilities a more complex meaning of repression.

They cannot take me- any more!
Dungeons can call -and Guns implore
Unmeaning- now- to me-

(stanza 3, lines 7-9)

Punishment, in this poem, is not administered in the world of house or heaven, but in the realm of civil and military authority, represented by 'Dungeons' and 'Guns' . The limitation placed upon the little girls are not externally imposed, taking the form of closed or gate; rather they take the shape of her female body. The prison to which the persona is condemned in her own flesh. Such extension of the original metaphor will not make sense unless the readers sees that it is society, represented by dungeons and guns, which makes the woman feel that her body is a prison.

The society imprison her by imposing a limitation behavior upon her. This is why Emily writes that the persona's flesh can be "filed" off: she is implying through her use of imagery that the female body is a chain or shackle, because it is chained and shackled by convention , Prose, expectation to be 'still', 'timid', and 'minor'.

As laughter- was- an hour ago-
Or Laces- or a Traveling Show-
Or who died- yesterday!

(stanza 4, lines 10-12)

The persona's childish and even exuberant teasing becomes sinister and tragic when Emily projects victory over society's sexism by killing herself, filing off the offended. The transcendent tone the end of the poem is made

ironic with the image of a woman celebrating her potential to escape the House- or Closet- of Prose by committing suicide and ridding herself of her female sexuality.

Grim as the above poem may be, Emily Dickinson shows a persona at war with society because of her refusal to mind her manners and confine her voice. In this poem, convention can be escaped, and restrictions, domination's, repression and vulnerability - the aspect of being little girl- are converted through the use of the voice of freedom, power, invulnerability, and triumph (Mossberg, 1948: 112).

4.2.4. The Study On "My Life had Stood-a Loaded Gun "

This poem is significant poem because it illuminates Emily's attitude toward herself as an artist and the nature of the identity crisis. In her most brilliant metaphor for her poetic power as a woman, she is a gun; which is potentially explosive, but in the other hand, the gun is dependent on the owner. She is like a tool that the function is to save her master's desire to use.

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

(Stanza 1,lines 1-4)

Although, she is essentially passive, controlled and activated at her owner's whim, she cannot do anything without her master. She becomes powerless and useless until she is "carried away"- out of control-and this abjures "life" doing "the owner's" bidding.

A gun “reports” or speaks when it fires. “Speak” here, suggests the poet’s voice. The ability to “speak” in both sense depends on the owner’s need to discharge his will. As Emily Dickinson is able to speak, the persona is able to establish a more integrated relationship with the owner. Between the gun and the owner act in harmony.

And now We roam in Sovereign Woods-
 And now We hunt the Doe-
 And every time I speak for Him-
 The Mountains straight reply-
 (Stanza 2, lines 5-8)

This sense of a team spirit is reflected in the persona’s identification with her master to the point where she adopts a plural identity “We hunt the Doe”. Although the persona feels that she can be separated from the owner, she reveals an essential ambivalence toward the poet self. Her identity depends on her ability to speak, but she is helpless to speak without her owner. That is the fact that explains about the poet’s autonomy when she creates her works.

In stanza three, the gun becomes increasingly animates a function of the owner’s dependence as a hunter on the Gun. The identity of the owner depends on his ability how to use and how to possess his gun.

And do I smile, such cordial light
 Upon the Valley glow-
 It is as a Vesuvian face
 Had let its pleasure through-
 (Stanza 3, lines 9-12)

Although the gun is only a tool, it can be used without the will of the owner. It is possible that “smile” is as destructive as an erupting volcano. Because of the phrase “My Master” in paragraph four, implies a willing submission and a sensibility of will, on the gun’s part. So the denotative meaning of the phrase is the will of the gun reinforced by the sinister image of the persona.

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-

(Stanza 4, lines 13-16)

The persona is ebullient with pleasure at the honor of guarding her master's head. Emily draws she has all the loyalty and devotion of a dog or five soldiers. She is sure that duty is more desirable than personal comfort.

The necessity of protecting the master's Head is a crucial concept in the poem. The owner/master cannot "speak" without the gun. "Speaking" is related to the brain as a motor system. Perhaps the Owner and the Gun have an integral parts one sensibility. The Owner is the brain and the gun is a tool to do the job from the owner.

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

(Stanza 5, line 17-20)

Stanza five hints at the nature of identity. The persona wants to establish as the nature of identity is an aggressive. She has a destructive capability designed to strike out at foes. Especially foes that threaten the mind of the informing consciousness (Mossberg,1948:22). The persona assumes the identity of judge or final arbitrator by way of her ability to speak. This status gives her legal authority and sanction to act out the destructive impulses of her mind - owner.

In a larger sense, the power to create a word (to speak) is fatal. The persona achieves immortality, by virtue of the fact that she does have the "power to die". As a fool, of course, she does not have the power to live or die. The relationship between "I" and "He" pivots on reversals of power.

Through I than He - may longer live
He longer must - than I -
For I have but the power to kill,
Without - the power to die -

(Stanza 6, lines 21-24)

“He” in this stanza, must live longer because He has the “power to die” as well as the power to confer life and identity. Emily was apparently interested with this paradox of artistic power. Her persona has been presented in animated and lifeless by crisis. However, Emily has the consolation that one can undercut the power to kill by dying. In other words, by cutting the power of the killer and making him consequently impotent. The power to kill is an attribute of the poet, Emily’s persona of the poem, conceives this power as a sign of lack of power.

In this poem, the power to kill or create is undercut because this power depends upon being identified and brought to life. Thus, to be alive is to have power. But the power to die is greater than the power to kill and the ability not to die. That is the power to create and the ability to become immortal. The “I” in the poem refers to the artist’s creative power and “He” refers to her controlling mind. It would make sense that though the creative abilities endure once they are set in to motion. Although Emily Dickinson has a creative power, She cannot use without create something. The persona activities a creative power, but the power to create (the power to kill) cannot die, because the product of creation (the word) is immortal, and it possesses no power of its own to active itself or deactivate itself. Only the mind can die, but the poetry if produces, while having the power to kill, lives on (Mossberg,1948:23).

4.2.5. The Study On “ Me from Myself ”

Emily says herself with her own term, that she is a “Bachelor from Birth” (Mossberg, 1948:174). It term is a singular, masculine- identified in her pursuit of power. She disavows the doctrine of the maternal matrix that includes her own femininity. She knows that her feminine sexuality is her identity. Emily portrays her conflict arising from her identity as a woman poet. The woman poet contradiction manifests in her fear of her mother’s destiny. This poem draws about disavowing the doctrine of the maternal matrix and also her own femininity :

Me from Myself- to banish-
Had I Art -
Impregnable my Fortress
Unto All Heart -

(Stanza 1, line 1-4)

If she can ‘banish’ her threatening feminine potential, strip to essential neuter self, she will be safe in an “ Impregnable ...Fortness”. Her word choice is particularly significant. The word “ impregnable “ is a form of specifically feminine invulnerability that Emily looks for. If Emily becomes pregnant, she also becomes the dreaded, crippled, mortal mother. Therefore, Emily have to “banish” or deny her pregnability. She cannot change her own sexuality, but she can become impregnable. She wants to banish a conventional female life and behavior such as love and marriage.

To Emily, poetry becomes antithesis of female creation. It is an act which nullify, as it protects, her sexuality and secret source of identity. This “Art” enables her to escape her mother’s fate. However, Emily still is a woman, and she recognizes the absurdity and futility of her desire to escape her femininity.

But since Myself - assault Me -
 How have I peace
 Except by subjugating
 Consciousness ?

(Stanza 2, lines 5-8)

This stanza draws that there is no escape between Emily's identity as a woman and poet. There are one and the effort to deny either identity leads to madness and death.

As Emily Dickinson understand it, than, her problem with her self-image as a poet arises from her female sexuality. The problem is not about what it is but what it signifies in her culture. Instead of fighting the logic of her culture's masculine image of the poet, Emily shows that as a male - poet prototype has upon her. She presents her self as burdened a misfit at odds with herself as well as society.

In stanza three, Emily's self loses meaning and disintegrates :

And since We're mutual Monarch
 How this be
 Except by Abdication-
 Me - of Me ?

(Stanza 3, lines 9-12)

Emily has a sensibility of separation, she never harbors the illusion that she can be separated from all her alien selves. Thus, this can be no solution to her dilemma as she defines it. She unable to escape with her sense of herself as a despised alien being, for without this consciousness, the self loses meaning and disintegrates. There can be no resolution until one of the selves abdicates. She is trapped in the plural identity by her need of her alien self (Gelpi,1966:101).

Although the persona interprets her heart's, soul's and brain's anarchism as defeat for her sense, and although she may reject herself in

substantive ways, she also acknowledges her “need” of a consciousness suffered by antagonism directed against itself. In this way, her identity conflict is revealed as necessary to her art. This is why “Myself” cannot be destroyed, miserable as “he”, “it” or “they” make her. The description of the persona’s mind as an attention in civil war may become a metaphor for the creative process that depends upon identity conflict. As long as the war manifests itself in madness and dissociation of sensibility, the general - poet exists. Therefore, peace can never be declared, or the self banished, because the conflict fuels the poems.

4.2.6. The Study on “Like Eyes that Looked on Wastes”

This poem is a key one to understanding Emily Dickinson’s life as a daughter as it relates to her aesthetic strategy. It serves as an important example of the process of objectification of the creating self for the purpose of art. The self that creates the mask of dutiful daughter is the same self that creates the poetry.

Like Eyes that Looked on Wastes-
Incredulous of Ought
But Blank - and steady Wilderness-
Diversified by Night-

(St.1, lines 1-4)

The creator is pictured as alienated from what she creates, the mask. The process of creation is transformed from an active one to a passive state of merely receiving. In this way poetry is merely a mirror of the conflicted self.

The second stanza makes the analogy more clear. We see that the line one through six have functioned as an appositive. It is describing the face she is looking at. The face she “Looked upon” sees “just infinities of Nought”, or an endless and hopeless procession of nothing. At this point of in the poem, Emily reveals that the hopeless face she describes, is her own. It is shown in the line eight “So looked itself- on Me- “.

Just Infinities of Nought -
As far as it could see-
So looked the face I looked upon-
So looked itself - on Me-
(St.2,lines 5-8)

She herself constitutes the “steady Wilderness” which her eyes reflect. The pronoun “it” has been used in line eight in the poems, to describe what turn out to be a face. The repetition in line 7 and 8 is ironic and starting because we are made the realize that the persona is talking with detachment about her self. The pronoun “it” does not only suggest an inanimate object, but one that is sexually neuter. The persona indicates that she is alienated from her female sexuality. Her other self is either woman non- person.

This poem is also dealing with an identity problem. The choice of “it” describes her reflected image is significant when contrasted with a “Queen”. What becomes apparent is that even though “I” and “it” are established as two separate entities, they formulate a single identity in reality. The persona reveals her self as suffering from a negative self-image. The artistic process itself demands a double awareness. The image of herself creating and dealing with the conflicting pressures on her as a woman who wants to write. Writing about herself verifies the reality of her pain in her existence as a creator.

The third stanza shows that the pain caused by objectifying the self (such as madness, death, detachment and alienation) through the process of art. It is not unwelcome to the persona. Although the self in the poem is still an “it” and suffering she does not elect to “Help” it” because the cause was mine-” It” is the creative self that has been mentioned by the necessity of wearing her mask as dutiful daughter.

I offered it no Help-
 Because the Cause was Mine-
 The Misery a Compact-
 As hopeless - as devine-

(St. 3, lines 9-12)

Emily realizes that the cause of neutered self and suffering is caused by herself. It is shown in line 10. Since the condition of this self is caused by her, Emily takes responsibility for what she has done to herself. That is why she does not want to help the stricken eyes she sees. It become a function of her belief in her own "Cause" to transcend her inferior destiny as a woman and achieve greatness by writing poetry. We have seen that Emily Dickinson's aesthetic credo insists that misery is necessary for creation.

The fact that she identifies "Misery" as a "compact" is significant. Mossberg explain that compact here is an old legal term used to symbolize an agreement, a form of social behavior (1948:179). Emily's strategy to become great through her misery is her "compact". That she refers to her plan as both "hopeless" and "divine" shows her doubt that she will succeed. However, the "divine" nature of her mission is to become divine and immortal. A self in pain is necessary for her "cause". In this stanza we see that the persona acknowledges control over her self. "It" in this poems not in rebellion against her after all. "It" is suffering, and "It" is reflection if herself, so she is suffering.

The last stanza emphasizes the reasons of her refusal to forsake this self-image of unhappiness in her writing poetry and confronting this self. Emily presents two reasons that argue in defense of why the unhappy self cannot be helped by her. First, the two selves cannot be separated because they are mutually guilty. "Neither- would be absolved" if she offered to "Help." The world "absolved" suggests that harboring the unhappy self is a crime for which she can be blame. Secondly, neither self "would be a Queen/

Without the Other.” The admission is that rather than identify herself in the negative terms which the poem began. The persona feels herself to be a “Queen” , possessing a social status and in heritage rank as well as considerable power as the sovereign figure. Even more significantly, she feels that her status as a queen is directly dependent upon seeing herself of “Blank” misery and conflict identity.

Neither- would be absolved-
 Neither would be a Queen
 Without the Other- Therefore-
 We perish- tho' We reign-

(Stanza.4, lines 9-14)

This poem concludes with acknowledgment of Emily Dickinson's dependence as a poet on her rebellious, conflicted self. Being a Queen or a great woman poet is a result of the identity crisis incurred by being a daughter. Therefore, Emily gives evidence that she contrives her description of her torment in the poetry. It is happen because she cannot be the Queen without being the persecuted, abandoned, anguished “It”. She has created a self-image that is instrumental to her designs, she has haunted her house of art.

The self-seeking at itself in the poem is a metaphor of the artistic consciousness aware of itself. Without this consciousness of pain, being a Queen is impossible. The interdependence of pain and consciousness makes the other “perish” as a singular entity. Therefore, consciousness is a pain. Consciousness and perception cannot be felt without pain and questioning. Pain can only be known through self- consciousness.

This poem can be interpreted as the poet 's umbilical cord to the self she expresses to the poetry. The cost of acknowledging the necessity of the mask is the lost of individual identity for the creator. It is shown in the last line that she is forced to admit that she needs to rend her self in order to exist. Further, this poem demonstrates the necessity of consciousness and

pain in terms of its value in creation. At the end of the poem, "Me" and "It" is fused on "We". There has been a schism between the mask (objectified self) and the creating poet self to an affirmation that they are one. When it is combined, a poet defined in specifically feminine term, "Queen".

In other hand a Queen is a daughter and poet in conflict, a woman at odds with her own femininity. The pained woman in the self is no longer banished, but became the integral dominant ingredient in the poet's identity. "Reigning" in the last line, is equivalent to perishing because pain and identity crisis are necessary to produce art. Then, the poem presented a positive resolution to Emily's identity conflict as a writer and a daughter. That is the daughter with her pain, guilt and sense of inferiority is the Queen. Thus Emily reveals that the identity conflict, guilt and pain caused by her assumption of the mask of a dutiful daughter is an aesthetic strategy. She needs to pose to write poetry and becomes a "Queen".

CHAPTER V

CONCLUSION

Every one has a different identity that may be caused by the one's roles in society. For each person, the differences of identities may happen because they have double roles so as they have more than one identity. This case happens in Emily Dickinson's life, because she has status as a daughter (woman) and a poet (writer).

In her life, Emily Dickinson has a identity conflict relating with her status as a daughter and as a poet. As a daughter, she is a dutiful daughter in her own father's house. In her poem entitle "They Shut Me Up in Prose", Emily draws herself as a daughter (woman) who can not be free to choose her own way of life. She has to obey what her parent's decisions. She does anything that is ordered by a man who had power, that is her father. She can not reject what her father orders her to do, as it is a social behavior that women have to be submissive to men. Although her father represes her creativity in writing poems, she still writes many poems in her life. It prove that her father's repression make her more creative.

On the other hand, as a writer, she writes many poems to express her ideas. She finds freedom to express everything in her poems, nevertheless she can not be free in her daily life. She also draws her disagreement to her father's rules. In "Why do They Shut Me Out of Heaven?" and "What If I Say I Shall not Wait" she confronts her father's treatments by being rebellious daughter. The society can not accept her status as a writer (poet), but she does not care the society's opinion about her and she still writes her poems in secrecy. It gives a proof of her desire for being a poet (writer).

In "My Life had Stood- a Loaded Gun", Emily realizes that she depends on someone who is strongest than her. She represents herself as a

gun that is potentially exploded. She is like a tool that the function is to serve the master. So, the gun depends on the owner. Although the gun has power, it can not do anything without the master. In the next poem, "Me from Myself", Emily portrays her conflict that arise from her identity as a woman. She is afraid of her mother's destiny (that always be submissive to her father) will happen to her. So, she can not accept her destiny as a woman and she tries to banish a conventional female life and behavior such as love and marriage.

The last poem, "Like Eyes that Looked on Waste" describes Emily's identity problem as a daughter, and the problem relates with her aesthetic strategy. She tries to hide herself in writing poems by using a mask. She separates the two identities in her poem, whereas in reality they were a single identity. Emily realizes that her identity as a daughter and as a woman writer can not be separated. This poem draws how she tried to solve her identity conflict. Finally, it can be concluded that the explanation above give a proof about Emily Dickinson's identity conflict. The conflict that happens in her life is expressed in some of her poems, especially the six poems that are chosen in this thesis.

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*They Shut me up in Prose-
As when a little Girl
They put me in the Closet-
Because they liked me "still"-*

*Still! Could them self have peeped-
And seen my Brain - go round -
They might as wise have lodged a Bird
For Treason- in the Pound-*

*Himself has but to will
And easy as a-Star
Abolish his Captivity-
And laugh- No more have I-*

poem. 613

*Why- do they shut Me out of Heaven?
Did I sing- too loud?
But- I can say a little "Minor"
Timid as a Bird!*

*Wouldn't the Angels try me-
Just- one- more-
Just- see- if I troubled them-
But don't- shut the door!*

*Oh, if I- where the Gentleman
In the "White Robe"-
And they- where the little Hand- that knocked-
Could I- forbid?*

poem. 248

*What if I say I shall not wait!
What if I burst the fleshy Gate-
And pass escaped- to thee!*

*What if I file this Mortal- off-
See where it hurt me- That's enough-
And wade in Liberty!*

*They cannot take me- any more!
Dungeons can call -and Guns implore
Unmeaning- now- to me-*

*As laughter- was- an hour ago-
Or Laces- or a Traveling Show-
Or who died- yesterday!*

poem. 277

*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 replay-*

*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-*

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

*Through I than He - my longer live
He longer must - than I -
For I have but the power to kill,
Without - the power to die -*

*Me from Myself- to banish
Had I Art -
Impregnable my Fortness
Unto All Heart -*

*But since Myself - assault Me -
How have I peace
Except by Subjugating
Consciousness*

*And since We're mutual Monarch
How this be
Except by Abdication
Me - of Me ?*

poem. 642

*Like Eyes that Looked on Wasted-
Incredulous of Ought
But Blank, - and steady Wilderness-
Diversified by Night-*

*Just Infinities of Nought -
As far as it could see-
So looked the face I looked upon-
So looked itself - on Me-*

*I offered it no Help-
Because the cause was mine-
The misery a Compact-
As hopeless - as devine-*

*Neither- would be absolved-
Neither would be a Queen
Without the Other- Therefore-
We perish- Tho' We Reign-*

poem. 458