Chapter One

Introduction to Toru Dutt and Emily Dickinson

The universal phenomenon of isolation in nature or man can create or destroy, be all-powerful or reserved, bringing out the best works of art in man or his most ambitious projects that come to nothingness. The sense of isolation occurs in various forms - personal, religious, social, intellectual, emotional, linguistic and so on. Toru Dutt and Emily Dickinson, who lived and wrote in the mid-decades of the nineteenth century, experienced this sense of alienation so totally. Though contemporaries, they lived in different social set-ups, in different parts of the world, with different cultural heritages. Yet in their creative writings, an all-pervading sense of loneliness is prominent.

I. Toru Dutt - biographical details

The Dutts of Rambagan was a well-known aristocratic family in Calcutta. They were known for their wealth and literary leanings. Many of the family members held high security jobs under the British rule. In 1870 the Dutt Family Album was published from London. It is a collection of poems written by the members of the family, chiefly imitative in style and form of the British Romantics. Toru's father Govin Chunder Dutt and a cousin named Omesh Chunder contributed the largest number of verses to the Album.

Family: Toru Dutt or Toru lota Dutta, was born on the 4th of March 1856, in her country house in Baugmaree, Calcutta. She was the youngest child of Govin Chunder Dutt who describes her affectionately in a sonnet thus. "Puny and elf-like, with disheveled tresses/ Self-willed and shy, ne'er heeding that I call;/ Intent to pay her tenderest addresses/ To bird or cat,"
but most intelligent. Her family became converted to Christianity when she was about five years of age. Her mother Kshetramoni Mitter, a woman of beauty and intelligence, steeped in Hindu beliefs and mythology, nurtured her children with stories of folklore and ancient epic tales of India from their earliest childhood. The first domestic tragedy struck when Abju, the eldest and only son passed away in 1865. Broken in spirit, yet accumulating strength from his new found faith, Govin Chunder Dutt took his two daughters, Aru and Toru to Europe where he remained for four years letting the sisters pursue their studies.

b. Life Abroad: Aru and Toru spent a year at Nice studying French and another year in London studying Music and History and translating French poems into English. In 1871 the family moved to Cambridge where they attended Higher Lectures for Women and where Toru met and made friends with Mary E. R. Martin who was to remain her closest friend during her brief life. These years were the happiest in Toru's lifetime when she experienced freedom in body and spirit that contrasted sharply with her last years in Calcutta.

c. Life after Return to Calcutta: Aru's death in 1874 struck another tragic note in the harmonious life of the Dutt family. Apart from being her only sister, she was Toru's soul mate and literary companion. Aru's death may have given her premonitions of her own death as expressed in her letters to Miss Martin and in the urgency of her writings. Life in Bengal, where woman were still very much in 'Purdah' offered her ample time and space to throw her heart and soul into the pursuit of her literary activities, and she ultimately found her roots in her own sacred language of India, Sanskrit. Here she translated the French poems, transcreated the ancient ballads of India and ultimately found her own voice and created for herself a place among writers before death stilled that voice.
d. Her Works: It is to Govin Chunder Dutt that credit must be given for the publication of Toru's *A Sheaf Gleaned in French Fields*. It is a book of French poems translated into English. It received high praise from both foreign and Indian reviews. Apart from this, there were two essays and two ballads, which were published during her lifetime. Posthumous fame touched her for her crowning work *Ancient Ballads and Legends of Hindustan* and her novels *Bianca* and *Le Journal de Mademoiselle D'Arvers*.

II. Emily Dickinson-biographical details:

When Emily Dickinson was born in 1830, Amherst, Massachusetts, New England, Puritanism had dominated New England society for more than a century. Liberalism had again blown its way into Amherst and the material and worldly aspects of living had already reached its climax. The Amherst College had already been founded, which advocated the stern aspects of Puritanism in its own way, although liberal enlightenment entered through its other door, a trend unavoidable in any educational institution.

a. Family: Speaking of Edward Dickinson, Emily considered him a man who read "lonely and rigorous books" on Sundays. He was a staunch puritan and a stern politician. Her mother was beautiful and a woman of culture and delicate tastes busy with domestic well being. Emily shared a close bond of affection with Austin her brother and Lavinia, her sister. The members of the family thus developed a singular sense of independence within themselves. Mr. Dickinson was away a great deal, being a busy figure in politics and social work. Austin had a college education whereas the sisters pursued their studies between intervals, stretching over a period of six or seven years.
b. Life in Amherst: Emily went to the Amherst Academy for a few years of schooling and spent a year at Mount Holyoke Seminary at South Hadley for women. That was the only period she was away from home for any length of time. As early as her twenties, she exhibited a growing reluctance to leave home and when she reached her thirties, her withdrawal was almost complete. She kept up her correspondence with a number of friends with whom she shared much, yet too little. She shied away from visitors and remained obscure till her death in 1886.

c. Her writings: The Letters of Emily Dickinson gives us an insight into her mysterious personality, who distanced herself in a Sybil manner. There were many letters which have not been preserved by friends, which were either too private or lost through carelessness and these would surely have thrown more light into her sensibility. Her poems, one thousand and seven hundred and seventy five of them, her one prolonged letter to the world and posterity speak to all about the deepest mysteries of life, death and immortality. She dedicated her life of extreme individualism to produce a body of work that would unravel some of the deepest mysteries of life and of the individual mind.

III. Objectives of the study

The lives of Toru Dutt and Emily Dickinson were over-shadowed by a sense of alienation as seen in their letters and writings. In spite of their cultural differences, they were isolated socially, intellectually, emotionally and spiritually. Hence the objectives of the study will be to further probe into this aspect of isolation in their lives and thought which found expression in their poetry. This will provide the student of Toru Dutt and Emily Dickinson a better understanding of their personalities, lives and works.
Toru Dutt, in her brief span of life received acclaim for her invaluable translation of French poems called *A Sheaf Gleaned in French Fields*. Due to the efforts of her father, Govin Chunder Dutt and sympathetic friend Mademoiselle Clarisse Bader, her star towards literary fame steadily rose until the death of the mentors stilled the voice of praise and a pall of forgetfulness fell over her small sprig of verse. Edmund Gosse, the eminent English critic into whose hands fell her *Sheaf* had indulgently remarked "When the history of the literature of our country comes to be written, there is sure to be a page in it dedicated to this fragile exotic blossom of song". Many histories have been written since, and none remembered this tragic blossom. The objective will therefore be to resurrect this hitherto unknown poet and grant her the rightful place she had achieved in history through her sheer perseverance unshaken faith and spirit of courage battling against grave sickness and time.

Emily Dickinson, whose thousand and seven hundred poems is a long letter to the world, remained obscure during her lifetime. But posthumous fame held up her poems to the world and the knowledge of this universal spokeswoman in poetry is steadily on the rise, winning readers outside America, as the decades move on. If this sombre factor of isolation which haunted this poet and produced a vast chaos of poems dealing with deep-rooted themes of life, death and immortality is dealt with in detail, it is sure to produce one more sympathetic ear and eye to this mysterious New England poet, who lived her life as she breathed in silence and seclusion.

*Adopted Views*: Through a very objective and detached view of the works of the poets, alienation that traces a grim line throughout their works will be faithfully recorded. This sense of loneliness is a result of their personal and social conditions. The biographical aspects loom large and overshadow their works.
Had time been generous to Toru Dutt instead of remaining only a promise, she would have been a fulfilment. Yet her translations, poems and fragmentary novels provide perfect enjoyment to the reader. Hence she remains "one of the inheritors of unfulfilled renown."  

In Emily Dickinson, her poems are the only form of contact to a larger world. Her immediate and smaller world failed to hear her except for a few friends. Hiding behind the crass reality of harsh social and puritan values, she produced her poems in complete isolation from the world, which rejected her creative genius, to speak to a future audience in her deep, rich and majestic tones amplifying the meaning of Life, Death and Immortality. To a shocked or confused audience, the study of the sense of alienation, which was the poet's life-long companion, will give a better understanding of her poems.

The works of the poets will be looked at from the isolation point of view, the reason for this feeling of loneliness, its manifestation in their lives and works, and thereby their interpretations. This will give a better comprehension of the poets in future.

IV. A brief review of earlier work done on Toru Dutt

a. Sir Edmund Gosse: In his Introductory Memoir of the Ancient Ballads and Legends of Hindustan, Gosse, the then representative critic of England has reviewed all of Toru's works. Regarding the Sheaf he says "A rare virtue of Miss. Toru Dutt's translations is their absolute and unaffected exactness ........she translates what she sees before her, and if it is impossible to make the version poetical, she will leave it in its unpolished state, rather than add......... In consequence, her book recalls the French more vividly than any similar volume we are acquainted with. and if modern French literature were entirely lost, it might not be found impossible to reconstruct a great number of poems from this Indian version. In short,
her book, taking for granted that it really is what it seems to profess to be, a genuine Hindu product, is an important landmark in the history of the progress of culture. "Her French novel, *Le Journal de Mlle d'Arvers* is viewed thus - "it is remarkable for coherence and self-restraint no less than for vigour of treatment. Toru Dutt never sinks to melodrama in the course of her extraordinary tale and the wonder is that she is not more often fantastic and unreal." The *Ancient Ballads and Legends of Hindustan* which Gosse points out "constitute Toru's chief legacy to posterity" merits praise thus from him: "No modern oriental has given us so strange an insight into the conscience of the Asiatic as is presented in the stories of Prahlad and of Savitri, or so quaint a piece of religious fancy as the ballad of Jogadhya Uma." Speaking of her essays, he ponders. "There is something very interesting and new, alas! Still more pathetic in these sturdy and workman like essays in unaided criticism." He

Gosse is full of praise for Toru's poems and translations; the only flaws he finds are the technical ones and the lack of maturity she exhibits at certain points. Regarding the *Sheaf* he muses - "She was ready to pronounce an opinion on Napoléon le Pyrénéen or to detect a plagiarism in Baudelaire. But she thought that Alexander Smith was still alive, and she was consciously vague about the career of Saint-Beuve. This inequality of equipment was a thing inevitable to her isolation, and hardly worth recording, except to show how laborious her mind was, and how quick to make the best of small resources." Further, "the English verse is sometimes exquisite; at other times the rules of our prosody are absolutely ignored, and it is obvious that the Hindu poetess was chanting to herself a music that is discord in an English ear." He

Gosse is very sympathetic in his review. Nevertheless he is not blind to its faults. He does not go into the deeper aspects that moulded Toru's personality. His review is brief and concentrates on facts and techniques and in what literature has lost by her untimely death. He
writes "Literature has no honours which need have been beyond the grasp of a girl who at the age of twenty one, and in languages separated from her own by so deep a chasm, had produced so much of lasting worth........"  

b. Katharine Helen Maud (Marshall) Diver: Maud Diver, in her book titled *The Englishwoman in India* devoted a few pages to Toru in the chapter "The Indian Woman as Poet." She gives here only a sympathetic recognition of Toru Dutt's creative genius that was snipped off by her early death before reaching full maturity; who sought and found "recognition in that world of books across the "black water" where true talent rarely fails to come to its own."  

About the *Sheaf*, Maud writes, "This first book, though the least polished of her productions, is by no means the least interesting, abounding, as it does, in countless instances, of the power of genius to override all obstacles, though inevitably baffled here and there by the mists of ignorance and experience."  

The French novel *Le Journal de Mlle. D'Arvers*, is reviewed thus, "Their pages abound in records of action and thought and character, such as can only be surpassed in interest by the actualities of life itself, actualities which these studious sisters, in their simple manner of living, were unlikely to experience in the flesh."  

Aru, Toru's only sister died three years before Toru. The rest of Diver's article deals with the details surrounding the publication of her works after her death and the lament over what Indian literature has lost by her early death.  

c. Charles Freer Andrews: Charles F. Andrews remembers Toru Dutt from a missionary aspect and the Indian renaissance. In a short but thought provoking article he dwells on how
she has "pointed out the pathway of assimilation between East and West through the
indwelling Spirit of Christ."13

To further quote Andrews, "To Toru Dutt, such an assimilation of the best life of
India to Christianity came as a natural instinct. Her passionate love for the traditions of her
community, inherited from her mother, in no way mitigated against her Christian faith."14
Freer compares her to Keats, who too experienced "solitude of soul on the shore of the wide
world."15 He gives reference to a few haunting melodies of the poet like Our Casuarina Tree,
and Sita. It is spontaneous praise to Toru Dutt as a Christian Missionary who conveyed the
spirit of classical India through her ballads and poems.

d.Harihar Das: Harihar Das in his Life and Letters of Toru Dutt has given us a more
comprehensive view of the poet. A touching biography, it brings out even the minor details of
her brief life. The Foreword is given by H A L Fisher and the supplementary review by E J
Thomson. The book begins with Toru's ancestry and records her early life and visit to Europe
in chronological order. The letters sent to Miss. Mary Martin, her closest friend, from 1873
until her death in 1877 are neatly arranged. Brief reviews on all her works are given in its
sympathetic pages. A chapter is devoted to describe the character of Toru Dutt as revealed in
her letters. The last days of Toru is recorded with reminiscences by her father, Mr. Govin
Chunder Dutt and her few close friends like Mary Martin and Mademoiselle Clarisse Bader. It
shows how stoically Toru bore her physical pain till the end, as a true Christian.

Das writes in his preface that "no further apology is needed from me for this attempt
to do honour to an Indian maiden, in truth an 'inheritor of unfulfilled renown,' in view not only
of what was lost to the world through her early death, but also of the comparative oblivion into
which her name has sunk."16 He has faithfully given us all the available letters of Toru Dutt.
sent to her best friend Mary and pen friend Mlle. Clarisse Bader and to her few cousins and friends. Das has also included a few of the French lady's replies to Toru. These letters show to us, to quote Fisher, "how devoid was Toru of the foibles often attaching to the literary character, how exempt from ostentation, vanity, self-consciousness, how childlike and eager, with how warm a glow of affection she embraced her friends, how free was her composition from all bitter and combustible elements."17

His short reviews on her literary output are sympathetic and indulgent. From his Preface, it is clear that Das had developed adoration for Toru over a period of years. Therefore he needs no further excuse for this first and early attempt to give a comprehensive review of his forgotten heroine.

Though Mr. Harihar Das gives us a detailed and touching picture of the poet, we need further studies to understand how and why the sense of isolation moulded Toru's personality.

e. A N Dwivedi: Dwivedi in his full-length study of the poet, titled Toru Dutt, gives us a beautiful pen-picture of Toru's characteristics as revealed through her works and through the reminiscences of her father, Mr. Govin Chunder Dutt and a few close friends.

Reviewing the Sheaf, Dwivedi briefly adds - "the subjects, however, which were the dearest to Toru were pathetic ones - those that spoke of separation and loneliness, exile and captivity, illusion and dejection, loss and bereavement, declining seasons and untimely death. In many poems, there is a note of frustrations and longings. No doubt, Toru's innate susceptibility to the pathos of life has manifested itself."18 He gives as examples a number of her French translations and points out its merits and flaws. It is to his credit to say that Dwivedi has not forgotten to give a just evaluation of Aru's contribution to the Sheaf.
The novels too are reviewed in detail. Note what the critic says - "Le Journal, like Bianca, is rich in personal elements. It epitomises the story of Toru's own life in a sophisticated manner. Perhaps no other autobiography has ever been written in such a restrained style. This novel glorifies the tragedy of her momentary life in all its potentialities 

In the story, therefore, we see her deeply devout and religious mind, her sensitive nature, and her unselfish readiness for service and sacrifice."\(^\text{19}\)

In her Ancient Ballads and Legends of Hindustan, "Toru agreeably responds to the heart-beats of an antique racial tradition."\(^\text{20}\)

Though Dwivedi gives us a comprehensive analysis of all her works, including its technicalities, styles and flaws, yet he has not given us the touches of isolation, which dominates her poetry and prose.

V. A Brief Review of Earlier Work Done on Emily Dickinson

a. George Frisbie Whicher: George F Whicher, in his This was a Poet published in 1938, opened a new pathway for the future of Emily Dickinson criticism. He broke free from the conventional outlook of the earlier decades and dealt with the poet in a more realistic way. Nevertheless it was an early attempt to project the poet freely and on more solid grounds.

In this critical work, Whicher consider Emily's poems "as the consummate expression of a region and a period."\(^\text{21}\) In the first half of the book, he gives us the life of the poet, her family, her nature, religion and friendships. It is in the latter half that he has attempted to "define her position in relation to the forces current in her time."\(^\text{22}\)
The book begins with the details of the village of Amherst where Emily lived and died. The writer gives an accurate view of the village, quoting its descriptions from Emily's contemporaries and forerunners, revealing its beauty, culture and puritan settings. Emily's ancestry, characteristics of her family members, the two institutions in which she had her short and periodical education, their influences upon her, are well traced. This first part is aptly titled, *The Little Tippler* where our poet's early years are seen in vivid detail. It is written in depth and style, allowing us to know the young Emily more closely than ever before. In the chapter on Mount Holyoke Female Seminary, G F Whicher writes, "The first of the huge negations that separated her from the accepted forms of action in her time, and so doing forced her into individual activities of her own, occurred which she was at the Seminary. There she discovered, finally and irrevocably, that she could not share the religious life of her generation." 23

In part two, sub-titled "Tutors and Shepherds" Emily's later years of life are given in picturesque detail. Her intimate friendships with Ben Newton and Charles Wadsworth are noted with clear objectivity. Whicher tries with remarkable strength to give us the picture of a very normal Emily and with good reason too. It is surprising to notice that none of the ambiguous assumption formed in the later decades regarding the poet, is found here. He writes in the chapter *Society in Solitude*, "The plainest reason, then, why she limited her society to that of a few chosen friends was that she had no time to spare. Her work must at no cost be neglected. If there were people who failed to understand her determined isolation and made merry over her as a "partially cracked poetess," she had more important things on hand than to defer to their opinions. She was not the sort of person to do things by halves." 24 The titles of the chapter are taken from the lines of Emily's poems themselves, such as *an amethyst remembrance, Rowing in Eden, Thoughts in the Gown* and so on. In part five, titled *Poetry*
as Playmate the chapter The Leaf at Love Turned Back gives the three stages through which Emily triumphed over her unfulfilled passion for a man and matured as an American poet of passion - "The most flinty soil could be made to yield a crop, and from her stony acre she gathered a little sheaf of poems that describe her prostration. "After great pain a formal feeling comes" (365, c/viii) [341] "There is a Languor of the life" (366,e/ix) [396] "There is a pain so utter" (366,c/x) [599] "At leisure is the soul" (371,c/xvii) [618] and others" 25

(The numbers in parenthesis follow the Johnson edition of the Poems)

b. Richard Benson Sewall - "Sewall is an exemplary biographer and critic, perhaps in some ironic way the kind of friend Emily sought unsuccessfully in her life" - Robert Kirsch, Los Angeles Times.

This two-volume critical work titled The Life of Emily Dickinson is considered "a major event in American letters." A detailed biography touching aspects, which were not dwelt upon by previous biographers, Sewall apologizes for his work, which is still the largest critical work on Emily Dickinson, thus, "I hate the thought of having thinned Emily Dickinson. Even now, when I run through the poems and the letters again, I am appalled at what I left out: deft formulations that cut to the quick, revealing insights............."26 The book contains illustrations of Emily's friends and family and places that were associated with her. A detailed chronology follows along with a chapter on the Problem of the Biographer posed by Sewall himself. Here he points out what he has tried to achieve in his work, to quote his own words, "Thus the biographer must mediate between her and the world to which she refused so much, fill out the hints she dropped, be discursive where she was elliptical:............." 27
In volume one, Sewall gives abundant details of Emily's background. For her family members a considerable number of pages are devoted. They shared with Emily many common traits. A large section titled "War between the Houses" brings out the tension there was between the members of Emily's family and her brother Austin's, who lived in the house next door - a situation in which Emily was involved for thirty years, which could have largely contributed to the traits she developed in the latter years, is well focussed upon. This section carries a large Appendix. A final chapter on the Dickinson rhetoric "shows the bearings of a family trait on Emily Dickinson's habits of expression and offers some suggestions as we approach the narrative of her life, about a perennial problem: the Dickinson hyperbole."  

Volume two deals with Emily's life from her birth, through her various friendships, her agonies over love, her poetic sensibility and her intense personal traits. Through the chapters concerning her childhood, schooling and friendships we find incidents and details in remarkable profusion, which unfold the personality of Emily Dickinson. Sewall does not exaggerate here. His account is analytical. In the chapter on Childhood he gives us a few of her poems which deals with a child's deprivation. But he never lets us feel that Emily herself had a deprived childhood - "Although her vivacious early letters (at age eleven) hardly show it, she may have been something of the "Somber Girl" she later called herself in a poem - and somber girls seldom get talked about." The 'it' referred here is to her being a wit in her later school years and some of the religious alienation she shared with her friends which eventually was not mutual. Two chapters are devoted to Emily's "Early Friendships." Here we see Emily's special preference for her "Amherst girls" and her early bonding with a select group of friends, mostly girls, and her growing sense of isolation as the years pass, as she slowly realises that her tastes differ, both in religious and social sense, from those friends she loved. "In measuring everything she met, she was constantly assessing "with analytic eyes" and typical Puritan introspection her own being in relation to others and to what she later called
"Ourself behind ourself." 30 Her friendship with Benjamin Newton, the only friend of her youth, who sensed her poetic inclinations, ended in tragedy when he left Amherst and died a few years later. Sewall takes us through Emily's relationships with Charles Wadsworth, Samuel Bowles, Thomas Wentworth Higginson her literary advisor, the Hollands, her late blooming of love for Judge Lord and her early friendship with her sister-in-law, Susan Gilbert Dickinson.

Thus Richard Benson Sewall has given us a detailed, critical and analytical study on his "elusive poet of Amherst." Yet through the bird's-eye view of this biographer, we get only a very comprehensive life of Emily Dickinson, from her childhood, through her schooling, friendships, loves and poetry writing. Her solitary life, which was the main cause of the realisation of her poems, is not given due importance.

c. Barbara Antonina Clarke Mossberg; Mossberg's critical study titled When a Writer is a Daughter, deals with the conflicting father-daughter relationship. Through the various chapters like the Mother Matrix, the Father Eclipse, the Voice of the Dutiful Daughter, the Daughter and the Awful Father of Love, Mossberg constructs an exclusively tyrannical Father-dominance theory where Edward Dickinson is portrayed as an omnipresent tyranny all through the poet's life. "In her poetry, Dickinson perpetuates her identity as a little girl to her absent mother and tyrant father, extending her childhood even through her after-life, to a school-yard heaven where God never naps and recess never comes. In fact, in her poetry she appears to nurture and even extol the repression, dependence, frustration, and deprivation of childhood." 31

In spite of condemnation of the patriarchal tyranny over Emily Dickinson, Mossberg never refers to the poet by her maiden name. She is Dickinson all the way. Apart from this
minor peculiarity. Mossberg's attitude is fatally feministic. Her criticism of Edward Dickinson is blown out of all proportions. Here Edward appears more sinned against than sinning. "God is simply a blown-up version, a ballooned Edward Dickinson on a string whom the daughter addresses as "Father in Heaven." God, no more than a super father, differs from Edward only in degree; both are spectacular failures as fathers, but God fails on a cosmic scale." 32 She gives examples of poem 49 ("I never lost as much but twice,) poem 690 (Victory comes late -), poems 251, 413, 576, 1544 and so on.

Mossberg's critical study infers that Emily's withdrawal is the outcome of her father's rejection of her female persona and hence her poetry. The direct relation between the poet and her sense of isolation is not clearly pointed out by the critic.

d. Douglas Duncan- In his short critical biography Emily Dickinson, Douglas Duncan gives a compact study on the poet in relation to her poems. In five short chapters, he focuses on the phenomenon of the poet's life, the complex variety of her poems that conformed and segregated with contemporary poets and the revaluation of some prominent critics. Through the analysis of her early poems, Duncan writes, "Although it was Emerson who posed as the American poet who valued oracles above broadcloth, it was she who most effectively cut through the "social incrustation" ("my barefoot rank is better") and became the true American Sybil." 33

"In Emily Dickinson's case the participator and the commentator were evenly matched, and the distinction between them was so strongly marked that it presents itself as an essential point of departure in a consideration of her poetry." 34 Duncan concentrates more on the kind of poetry Emily wrote and does not go into any lengthy detail regarding the
complexities surrounding her verses and her person. It is impossible to do so in a short biographical criticism. The dominating factor of withdrawal and alienation is totally left out in the study.

e. Judith Farr - Farr tries to find out in her critical study, *The passion of Emily Dickinson*, "what became Dickinson's passion to lead a life in and through art, her own and that of others.............. with her quest for honour, not fame, as a writer; with her aesthetic, supported by a Ruskinian image of herself as a painter; with her participation in the artistic modes of her day:..................." 35 She paints on a canvass a picturesque portrait of the poet commemorating the highlights of her life in the context of her poems. Farr's art begins in the first chapter *The Hidden Face*, which covers the funeral of the poet. She paints for us the poet's relationship with Sue(Susan) and dissects the meaning of the *Master Letters* and the love poems addressed to a Master. The Master here is preferably Samuel Bowles, the editor of the *Springfield Republican* whose vibrant personality mixed with a quick intelligence for wit and ethics appealed to Emily's sensitive heart and mind.

"Clearly she enjoyed confiding in Bowles, as in Master, her thoughts about the living "who came back in the morning" and the dead with their "repealed lips." 36 Farr gives examples from pre-Raphaelite painters like Charles Allston Collins, Thomas Cole, William Holman Hunt and so on, giving illustrations to point out the one source of the *Master* poems and letters. She thus illustrates the visual aspect of the poems to the exclusion of her concrete themes of Death and Immortality for which she withdrew from society.

VI. Method of Procedure

The objectives of the study and a brief review of critical work done on the two poets have been dealt with in this introductory chapter. This is followed by the dominant influences
(personal, spiritual, literary, social, political, linguistic) that shaped their poetic outlook. In Toru Dutt, her friendship with Mary E.R. Martin and Mademoiselle Clarisse Bader, the role of Mr. Govin Chunder Dutt in shaping Toru's literary career, her family's early conversion to Christianity, European travels, domestic tragedies and the prevalent British rule are dealt with in detail.

This section also includes Mr. Edward Dickinson's overbearing influence upon Emily's poetry and personality, her fatal attraction for a number of men who were representatives of Edward, her spiritual turbulence that failed to conform, her hidden literary aspirations and her withdrawal which was the outcome of all that went before.

Section three contains the sense of isolation in Toru Dutt and Emily Dickinson, the reasons for this sense, the manifestations and interpretations of the same and their outcome. This sense of isolation in Toru Dutt is manifested as a result of her domestic tragedies, her broad education and the foreign rule. Her poem *Our Casuarina Tree* and fragmentary novel *Bianca* are clear examples of her feeling of estrangement.

In Emily Dickinson, alienation is visible from her obsessive relationship with Edward Dickinson, her spiritual crisis she carried with her till the end, her unfulfilled passion for older and married men and her deep pondering on Life, Death and Immortality from an early age.

The various phases in the poets' literary career, the dominant influences and attitudes in each of these periods, the reasons for such dominance and the detailed examination of their works along this division, comprises the fourth and fifth sections.
The literary career of Toru Dutt develops from a faithful translator to a talented transcreator. Her volume of French poems translated into English called *A Sheaf Gleaned in French Fields* forms the first stage. The ballads of *the Royal Ascetic and the Hind, Buttoo* and *Sindhu* are transcreated from the ancient Indian legends. Her final years in Calcutta saw the search for roots, which made her into an original poet who wrote touching melodies like *Our Casuarina Tree* and *Sita*. The three different phases of her career is well traced with examples from her works.

The phases in Emily Dickinson's literary career is less demarcated than that of the Indian poet. Yet three poetic periods can be roughly traced. The period before the eighteen sixties, the Great Sixties period and the Last Decades. The great poetic output of the sixties can be termed as the Great Harvest. This decade saw Emily's agonies and ecstasies of love that gave rise to a number of love poems. Her almost one thousand poems of the decade speak on the themes of Life, Love, God, Heaven, Fame, Death and Immortality with depth and feeling.

A comparative analysis of the points of similarity and dissimilarity between the two poets form chapter six. The sense of isolation that is present in both, the reasons for the same in Toru Dutt and Emily Dickinson, the expression of this sense in their poetry, the different angles from which this is seen, thus this sense of isolation in one is heightened by the same in the other, is proved in the concluding chapter. Thus it makes clear that the sense of alienation dominated their lives and works and hence the points of similarity thus make them share in a common view of life and interpretation of the same.

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