Conclusion

In the foregoing chapters, I have looked at the five stages in the process of Dickinson's aesthetic transcendence. I have observed the verbal and extraverbal materials used in her slant telling of the truth. The five groups of poems are shown to be the five states of versified existence; these have been equated with the five phases of Dickinson's transcendent act.

Chapter One proceeds through the non-variant state of lyrical existence in which the version of a poem remains rough, semifinal, or fair. It identifies seven verbal, and five extraverbal, items involved in the means of indirection that Dickinson is seen to have employed in surmounting the limits of the lyric mode of expression.

Dickinson's metaphors succeed against the prosaic rendering of the personal and the factual. Personification enables her to get into ideas and abstractions, and to make them palpable for aesthetic apprehension. Dickinson magnifies the familiar, and familiarizes the strange and unfamiliar. Both are oblique attempts at setting forth the truth. Suggestive compression is another. It overpasses discursive verbosity, and gives intensity and concentration to her language. Another source of vitality to her idiom is the use of Anglo-Classical diction. This conflicting verbal device is found to be an indirect method of transcending the difficulty in bringing together ideas and perceptions. Dickinson's use of persona enables her to surmount the narrow limits of the self, and to overpass the conventional representation of women.

The extraverbal elements in the slant telling of the are of
no less important in Dickinson's transcendent aesthetic. They prove how the conscious efforts at rendering her poetry particularly reader-oriented; they have been specially devised to catch the attention of the reader's eyes rather than the listener's ears. They help her to get over the difficulties posed by the rules and conventions of prosody.

The poet uses capitals in order to highlight the connotative potential of words of every denomination. Her dashes form a system of demarcation that assists the truth of utterance come out clearer in writing. The unusual application of dashes enlarges the visual and auditory space in expression. Words are awarded quote marks, to evoke the conversational tone, as well as to signify their special importance in a given context. Underlining / italicizing is a sign of accentuation. It is a method of bringing to the notice of the reader verbal items whose significance could otherwise be lost in a crowd of words.

Syntactic inversion is employed for fruitful ambiguity. It has two phases: one is a reversal of the natural order of words in a clause, in a line itself; the other involves a reversal of clauses, in two or more lines.

Chapter Two examines the second stage in the process of transcendence, where the poem invariably remains either rough or semifinal, but never fair or final. It makes way into the poems each of which has a single version that carries suggested changes. It establishes how speculation proves to be a slant means of transcendence operating on verbal and extraverbal items in this state of versified utterance.
Speculation thrives on possibility: the positive side of it is illustrated by the substitution introduced; the negative is in the cancellation effected. Substitutes are advanced for words in the text of a poem without actually cancelling the displaceable items. They are founded either on the process of a word-for-word or on a multiple choice for a word. These suggested changes are not always equivalents. There is also the case of the substitutes given in the text near where the words have been crossed out. The suggested alterations themselves are occasionally struck out; they are followed, or not, by further substitutes. The verbal suggestions are made on the basis of the words' degrees of comparison, their precision, their mood, and their contextual demand.

Suggested changes of the extraveral kind speculate on the gain and loss in the capitalization of words. Majuscules and minuscules are observed to be advanced accordingly. Another item of substitution involves the gain and loss in dashes. Substitutes are found to be underlined / italicized for indicating preference. Inversion is suggested for the rearrangement of syntactical order. Brackets are given for the same purpose. Changes are suggested for the rearrangement of words in a line, and for the reorganisation of lines in a stanza.

Chapter Three surveys the third stage in the process. Speculation, of Chapter Two, finds its logical conclusion here, in the course of redaction. It establishes how redaction becomes a slant method of transcending the limits of lyric expression in Dickinson.
The chapter studies the versions of poems with changes suggested / incorporated: the copies with suggested changes are either rough or semifinal; the others are fair. The verbal and extraverbal alterations advanced in one copy of a poem are worked out in another. Upon revision, some of these changes are made an integral part of the variant copy or copies; the others are not.

There are substitutes introduced even during the fair versions are being drawn up; these may be preferred to the substitutes already advanced in the rough or semifinal copy. Redaction is seen to be made in pursuance of precision in utterance; the suggestions are examined and re-examined for this purpose. It is a matching work based on the selection and / or rejection of substitutes.

The verbal aspect of redaction involves, word-for-word displacement, according to individual or multiple choice. It can be a word newly introduced into the text of the fair version. A cancelled word may be resurrected in use while a semifinal copy is made fair. An adjective or adverb is displaced by another, keeping usually to the same degree of comparison. Occasionally, the superlative is recruited for the comparative or positive; the comparative for the positive; the positive for the superlative or comparative. Suggestion, in the same degree, is seen rejected. A pronoun can be displaced by another; this may cause a change in persons, numbers and cases.

Redaction affects the extraverbal elements as well. Capitals are introduced/removed as the details of utterance are weighed and considered. A poem gets a greater supply of dashes
when its semifinal copy is revised: periods and commas often give way to dashes. Redaction at times introduces quote marks, awarding special distinction to select verbal items; these also shape the required conversational tone in the verse. It illustrates the selection or rejection of underlining / italicizing of words for effecting the right emphasis in expression. The stanzaic pattern may undergo change when a semifinal is redacted. Two or more stanzas can be re-rendered as one individual body of lines with, or without, the attendant re-ordering of words in lines, or of lines themselves.

Chapter Four proves how duplication operates as a slant method in Dickinson's transcendent aesthetic. This stage of her poetic work is concerned with the reproduction of fair copies of poems as a slant method of surpassing the limits of the lyric mode. It reflects the poet's struggle for excellence, in creating a finished poem, sifting essence from accidents. The chapter examines the versions of poems with changes incorporated: the variants are apparently fair.

Duplication intensifies the fairness of the text though not necessarily the finality of it. It enables Dickinson to give a more effective expression to the truth. It dwells on verbal and extraverbal changes, nominal or multiple.

Accordingly, the verbal elements of a poem are more precisely rephrased. The imagery gets recast: in happier expression. An alteration is introduced to suit an occasion, as the displacement of a word to show the difference in gender; this is to signify the person to whom the variant has been sent.
Duplication can produce a more condensed expression.

The extraverbal changes incorporated in the variants emphasize their psychological value. They are designed for the eye; they must, therefore, rouse the mind to pay greater attention to the highlighted instances of utterance. A change in capitalization records a shift in emphasis; so does the alteration in the use of dashes. According to the gain/loss of dashes, the variant copy of a poem can represent more exactly the sudden stops and turns of thought. The lineal positioning of words may be reorganized when a fair copy is reproduced. The stanzas may be rearranged; two or more stanzas can be reshaped into one, unified lyric speech. This effect is the more conspicuous when the length of the verse is rendered shorter, on duplication.

Chapter Five observes the final stage in Dickinson's process of transcendence. The poet's slant methods of surmounting the limits of lyric expression, shown to have been used in the non-variants and variants, reach their ultimate in the fascicles. The process is left incomplete. The making of the fascicles indicates more aesthetic than personal requirements. It has metaphorical, religious, editorial, and calligraphic bearings.

The fascicles appear to be a metaphor of Dickinson's comprehensive efforts at organizing her aesthetic vision. The short lyrics are arranged into a complex sequence; they form a sort of confessional Song of Herself. Like Whitman's Leaves of Grass, Dickinson's sequence has an organic form rather than any thematic or structural unity. The fascicles are a private
publication to get over the perils of public reception. Dickinson's editorial slant is particularly revealed in the way she has entered the suggested changes in the text of a poem. The manuscript of the fascicles gives Dickinson's italic handwriting which gives even a literal extension to her dictum of slant telling of the truth.

I have thus argued that Emily Dickinson's poetry discloses a transcendent aesthetic at work.

The relevance of this explorative project lies primarily in the fact that it is based on Dickinson's own view of poetic composition, given in Poem 1129. Her entire aesthetic operation is seen as a slant telling of the truth.

The study examines the poems, focussing on their verbal and extraverbal constituents; the findings are set forth accordingly arranged. Correspondences are established between the immanent and the transcendent: between what indwells in these materials of composition, and what cannot be fully effable.

The work lays emphasis on the significance of the extraverbal elements in the poet's slant telling of the truth. The extraverbal items are found to have especially been designed to catch the attention of the beholder's eye, thereby to rouse the mind to dwell in particular on select details of expression. They speak volumes for Dickinson's conscious craft.

Attention is drawn to the importance of an analysis of the poet's manuscript. The study of a poem's verbal and extraverbal changes, suggested/ incorporated, demands an examination of Dickinson's original script. A study of the fascicles makes a
scrutiny of this kind quite imperative. This is born out in Chapter Five.

The manner of narration goes hand in hand with the explorative nature of the project. Findings from select poems of the Crisis Period are advanced in the narrative itself, in relation to the other verses of the period. They are related to the rest of the corpus through Notes and Appendixes. This has been planned with a view to making the study precise as well as comprehensive.

The expanding course of Dickinson's transcending act provides the rationale for dividing her poems into five groups. The classification is bound to be overlapping. Though it is somewhat arbitrary it is felt to be essential to the analysis of the Dickinson art of versification.

The Appendixes serve as ready reckoners. They can be of help in any Dickinson project, especially Appendixes 3, 5, 6, and 7.

The inductive method is found to be suitable for an empirical study of this kind. It makes possible an investigation into Dickinson's aesthetic process without the casting weight of critical theories. In this way, arguments can firmly be built on the findings afforded by the poems themselves.