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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**ANTHROPOMORPHISM IN EMILY DICKINSON'S
NATURE POEMS**

Speciality: 5718.01 – World Literature (USA Literature)

Field of science: Philology

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Baku – 2022

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GENERAL CHARACTERISTICS

Urgency of the theme and the degree of research. After the independence of the Republic of Azerbaijan, as in all fields, in the field of literary criticism, the work of conducting comprehensive scientific research on world literature has expanded, and certain works have been carried out. Over time, literary criticism has gone beyond the friendship of peoples and focused more on the study of global issues, the solution of current and problematic issues that keep pace with the times. Academician M.J.Jafarov rightly notes that everything belongs to the common humanity in all national cultures. In this regard, the work of Emily Dickinson (1830-1886), one of the most prominent representatives of American feminist literature, living only 56 years, and having a special place in American poetry in the second half of the XIX century, is very significant. For this reason, one of the most important and fundamental principles of modern literary criticism is to study the poets who lived at the same time as Emily Dickinson, who brought many innovations to American literature, and the currents of transcendentalism and Puritanism, their representatives and the ideas they gave to American literature. Although a number of currents emerged during this period and are relevant to the subject of research, there are two currents that have influenced Emily Dickinson's work, Puritanism and Transcendentalism. The style of writing typical of that period, the differences from the writers of the period of Emily Dickinson's poetry, the commonalities or similarities are shown in a comparative way. The work of many writers is in harmony with their lives. Emily Dickinson, the founder of a new genre of poetry in American literature, lived a quiet and reclusive life with the exception of very few of her works that were not published during her lifetime, and literally became "box literature". On the verge of death, she bequeathed to her sister to burn and destroy a collection of thousands of poems, which she had written in her own handwriting and divided into 40 parts (as the poet called Fascicles). But after seeing her sister's collection of poems, Lavinia decides to get them published. Thus, a new method and style of poetry enters into the world literary

heritage, especially American poetry. Dickinson's work is unique. Her literary heritage is not limited to poetry, but her series of letters to various people ranging from her adolescence to the end of her life also applies to her literary heritage. Emily Dickinson's poems, according to research carried out in terms of content can be divided into a few issues that have written poems about the nature of this study, and sample of anthropomorphism is mainly used in poems was taken as the subject.

One of the main goals of the second half of the 19th century was to study American poetry in general, comprehensively analyze and compare the works of Emily Dickinson, and present them to Azerbaijani literary criticism as a scientific research work.

A number of sources, such as prof. Gorkhmaz Guliyev's essay, phd. Shahin Khalili's translations, phd. H.Aliyeva's article, phd. Sabitova's monograph and a few poems translated by Heydar Orujov and Aisha Nabi have been used in investigating the theme of research. The theme has been explored in a new light on the basis of research materials, mainly in English, Turkish, Russian and partly in Spanish.

Given that the main subject of the study was American literature, it was no coincidence that most of the research was in English.

The object and subject of the research. The object of the research is to study anthropomorphism in the poems of Emily Dickinson, who lived in the second half of the XIX century, and determine the preservation of the same content in different translations. At the same time, the existing artistic, scientific and critical materials related to the problems raised in connection with the topic were studied and carefully considered, and the author's attitude to these views was expressed. It was also translated into Azerbaijani without compromising the main idea of the poems, and compared with other languages. The materials preserved in the archives of Emily Dickinson in English, and researches in English, Azerbaijani, Turkish, Russian and Spanish have been used in the thesis.

In Emily Dickinson's poems on nature, the transference of human emotions and feelings to nature, objects and animals, in short,

the discovery of examples of anthropomorphism, is the main subject of research.

The goal and objectives of the research work. The main purpose of the dissertation is to promote the poems of Emily Dickinson, one of the first examples of modern American poetry of the second half of the XIX century, which differ from those of all poets of that time in its writing style and originality. To achieve this goal, the following objectives have been identified:

- Currents that emerged in the American literary environment in the second half of the XIX century, their founders and the influence of these trends on Dickinson's work;

- Emily Dickinson's rise as a poet;

- The sudden replacement of Puritan ideas with Transcendental ideas in the work of Emily Dickinson;

- A study of Dickinson's work in world literature;

- Dickinson's love of nature and praising it in her works. Here includes the "Herbarium" she created with her own hands in the very early days of her life, and among the letters are poems about sending gifts of flowers she cultivated and praising those flowers and treating them as a living thing;

- Translation and analysis of nature poems into Azerbaijani and revealing examples of anthropomorphism in them.

All the objectives shown above were met as the goal of the study.

The research methods. The study focuses on Dickinson's life and literary work by 19th century and modern American writers, Harvard University publications, and in part by Spanish and Russian researchers. In the translation of some poems into Azerbaijani, reference was made to the translations of Ph.D. Professor Shahin Khalilli, Heydar Orujov and Ayisha Nabi, as well as a number of Turkish, Russian, Spanish and French writers.

The main provisions for defense are:

- to identify the currents in American literature in the second half of the XIX century;

- to overview the work of representatives of transcendentalism;

- to compare the poetry of transcendentalism with the work of Emily Dickinson, revealing similarities and differences;
- to determine the place of Emily Dickinson's work in 19th century American literature;
- to shed light on anthropomorphisms in Emily Dickinson's poetry of nature;
- to study Emily Dickinson's poetry by scholars from different countries.

Scientific novelty of the research work. Emily Dickinson, who began her literary career in the fifties of the XIX century, was a very rich artist. The research confirms that this outstanding representative of American literature was the author of about 1,800 poems. But, unfortunately, for some reason, the works of this great writer were left out of the attention of Azerbaijani literary criticism, and very few of her poems were translated into Azerbaijani. Emily Dickinson's letters to many famous people of her time are also preserved. It is very interesting that these letters are closely connected with her poems. Therefore, it is necessary to study her work, her poems together with her letters. In general, the main scientific novelty of the research is the study of the works of the famous American poet Emily Dickinson as a separate object of research for the first time in Azerbaijani literary criticism. It also includes:

- to research the mystery life and literary work of the poet in Azerbaijan literature;
- to show her position in the world literature;
- to research Emily Dickinson's poems on nature as a research topic;
- to show the means of expression of human actions on plants and animals in Emily Dickinson's nature poems;
- to investigate the opinions of other writers on this topic and compare them.

As we mentioned above, Emily Dickinson's works are given very little space in Azerbaijani literature and by translating and analyzing these works into our own language, we are opening the way for a comprehensive study of this theme in the future.

Theoretical and practical significance of the research. The theoretical and practical significance of the research is that its results can be used by literary critics and researchers dealing with American literature, history and philosophical and social thought. At the same time, the text of the research can be one of the necessary sources in the study of American literature, theoretical and elective courses, literature of foreign countries, taught in various universities of the republic.

Approbation and application. The dissertation was approved at the Coordination Center of the "Council of Problems of Literary Studies" operating under the Azerbaijan National Museum of Literature of Azerbaijan National Academy of Sciences named after Nizami Ganjavi.

The applicant's articles, abstracts and provisions on the topic of the thesis have been published in scientific journals and collections in the Republic and abroad, international and national scientific conferences.

Name of the organization where the dissertation is performed. The dissertation was performed at the Department of Foreign Literature of the Azerbaijan University of Languages and University of Seville, Spain at the department of North American Literature.

The total volume of the dissertation with a sign including a separate volume of the structural units of the dissertation. The research work consists of the introduction, two chapters, the summary and the list of applied literature. The dissertation Introduction – 6 pages, Chapter I – 58 pages, Chapter II – 63 pages, the result is 5 pages, and the total volume of the symbol is 206.287 characters.

BASIC CONTENTS OF THE THESIS

In the *Introduction* to the thesis the relevance of the topic, the object and subject of the research work, the purpose and objectives, the hypothesis, the material, background of the thesis, the scientific novelty, methodology, theoretical and practical significance of the research, are presented.

The first chapter of the thesis called “**Emily Dickinson in American literature**” consists of two subchapters. The first subchapter called “*Literary Currents in American Literature in the Second Half of the Nineteenth Century and Their Role in Dickinson's Work*” overviews the general picture of American literature in the second half of the nineteenth century. Dickinson's work is studied in the context of the interpretation of literary trends and trends of that period. In this chapter the poetic atmosphere of nineteenth – century's American literature was shown by touching on the work of contemporaries of E. Dickinson. The leading currents in American literature until the end of the 19th century were Puritanism (Calvinism or theocracy), Enlightenment (Deism, Aristocracy) and Transcendentalism (Democracy). The origins of the trend of transcendentalism, its main representatives, their contributions to American literature, innovations and the impact of this trend on the work of E. Dickinson are vividly expressed.

In the first subchapter the author also refers to the views of Sabitova A., and compares E. Dickinson's literary work and life with Khurshid Banu Natavan and Ramiz Rovshan – famous Azerbaijani poets. In Azerbaijani literature, E. Dickinson can be compared to Khurshidbanu Natavan, one of the female poets of her time.

Emily Dickinson and Khurshidbanu Natavan are the two female poets with similar lifestyles, living different lifestyles. After a carefree childhood, Natavan faces a number of unexpected events in her life. With the khanate losing its independence and Russia uniting the Caucasus under its full rule, Natavan inevitably suffered a number of losses. If in the first stage of her work Natavan's poems were rich in motives of joy, love and happiness, in the second stage this happiness was replaced by anxious and dissatisfied feelings, tired and offended feelings of love. The poet's work, which was deeply shaken by the untimely death of her son Mir Abbas, became even more pessimistic¹.

The poet, who has suffered many losses in her life, leaves her happy childhood behind and becomes a pessimistic poet. However,

¹ Natavan X. Əsərləri. Kitab. Bakı, “Lider”, 2004, 88 səh

the motives of grief do not end with Natavan's poems dedicated only to her son. At the same time, facing the contradictions of public and private life, Natavan's heart beats with despair and frustration.

It is said that the most beautiful and moving works are the product of the author's painful moments. Even the prominent Azerbaijani poet Bakhtiyar Vahabzadeh said: "Sometimes a poet needs pain to express his feelings well." Perhaps, it is the deep pain of their lives that makes these two women poets so similar in terms of creativity. But in any case, both poets left rich literary work after them.

She left this world, leaving a legacy. Not only did they write poetry, but they also lived their feelings, thoughts and spirits in other areas. Valuable handicrafts of Khurshidbanu Natavan with beautiful carvings of that period have been preserved up to the present day.

Although Emily Dickinson lived alone in her room, she devoted the rest of her life to the flowers left by her mother in her yard, the herbarium she created, the pearls of nature, and the collection of plants and flowers. She left behind a large collection of dried plants.

If Dickinson had a "book of spirit" when she was away from everyone, she poured her heart and soul into it, and Khurshidbanu Natavan also has an album called "Flower Book" that reflects her soul. Kh. Natavan included in this album 13 ghazals, watercolors and pencil drawings of different flowers. The 227-page album includes not only flowers, but also landscapes and other paintings created by the poet with a unique sense of beauty².

Just as E. Dickinson wrote and sewed this treasure, which she called "Fascicles", which she kept secret from everyone, Kh. Natavan also made loops on this 227-page album with her own hands with delicate, colorful threads and beads.

We know that from the first days of his life, E. Dickinson, who began to correspond with her relatives, friends, and later the literary people of her time, was left with a large army of letters³. It is possible

² <https://525.az/news/244-xan-qizinin-gul-defteri>

³ Shurr.W. H.The Marriage of Emily Dickinson:A Study of the Fascicles.p.91

to study and research the poet's inner world through these letters, the meaning of her poems, and the events she had lived through.

Professor Seyfaddin Ganiyev states in his researches that Mahmud aga, one of the famous musicians of his time, carried on a long correspondence with Khan gizi Natavan. Mahmud agha sponsored Seyid Azim Shirvani's "Beytus-Safa" assembly, kept in touch with many well-known poets, masters of words and mugam of that time, and noted this in his letters.

Although they lived differently in different places, Khurshidbanu Natavan's and Emily Dickinson's works gave individuality and distinction to poetry in terms of glorifying women's feelings.

From this point of view, the comparison of Emily Dickinson's and Khurshidbanu Natavan's poems based on the same motives is very interesting for research.

The Enlightenment period in American literature covered 1750-1800 years. This genre includes political documents, speeches, letters. The most obvious example of this period is Benjamin Franklin's "Autobiography", or as he called it, "Memories" autobiographical work⁴.

Transcendentalists do not believe in traditional beliefs, signs, or symbols, but in knowledge formed from the thoughts and thinking of the individual. Due to their skeptical approach to all religions, they lived in the heart of every man of God, the church merely as a vehicle to enlighten people believed that hinder⁵. Here it is necessary to comment on one issue, albeit indirectly: the idea of "*believing that God lives in the heart of every person*" echoes the Sufi ideas of the great Azerbaijani poet Imadaddin Nasimi.

Sufism was a fierce rebellion against materialism and orthodoxy. Just as transcendentalism denies the church and its clergy, Sufism values the spiritual significance of religion, not religious books or mullahs. Both took place in mosques or churches to get

⁴ Lawrence Buell. The American Transcendentalists. Essential Writings.p.33

⁵ Simon and Schuster Versluis, Arthur. American Transcendentalism and Asian Religions. Oxford: Oxford UP, 1993. Print. Religion in America Ser.p.72

closer to God and find God at the individual heart but not in mullahs or the monks as they claimed that⁶.

Ralph Waldo Emerson was the founder of Transcendentalism in America. His first work, "Nature" was written in 1836, is the clearest example of the ideas of Transcendentalism. With the help of Emerson's associates The Transcendentalist magazine "The Dial" was published from 1842 to 1844. Emerson's close friend and partner Henry David Thoreau was the chief editor of the magazine⁷.

Although transcendentalism did not last long (1840-1855) it left an indelible mark on American literature for a long time.

Doctor of Philology, Professor A.Sabitova indicates in her monograph "Typology of World Romanticism" (based on the presentation of American and Azerbaijani literature) the philosophical basis of American romanticism is transcendentalism, which was formed in America and England by Ralph Waldo Emerson and Henry David Toro in the second half of the 1930s. In American Romanticism, which did not have a unified philosophical and ideological basis, transcendentalism emerged as a rather exhaustive doctrine⁸.

Although Walter Walt Whitman is known as a poet, journalist, and author of essays, he is best known as the author of the first free-form poems in American literature. Note that W. Whitman's literary work has attracted the attention of Azerbaijan's writer, playwright, translator, Honored Art Worker of the Azerbaijan SSR Rasul Rza said the following: "*Walt Whitman is a poet of the American democratic movement of the 50s and 60s of the 19th century. His seemingly strange, controversial poetry opened a new path to the world literature. Great poet's literary work- although all the controversial aspects won an honorable position*"⁹. Although there are many 19th-century poets, Emily Dickinson's work is comparable to that of Walt Whitman. They have a completely different style of

⁶ İmadəddin Nəsimi. Seçilmiş əsərləri. I cild. Bakı, "Lider nəşriyyat" 2004. 336 s.

⁷ Павлычко, С. Д. Философская поэзия американского романтизма (поэтическое творчество Ралфа У. Эмерсона и Э. Дикинсон), Киев, 1988 с.28

⁸ Sabitova A. Dünya Romantizminin Tipologiyası. Dis. Avtoref. Bakı, 2013.s.7

⁹ http://rasulza.musigi-dunya.az/terchumeler1/uolt_uitman_1.shtml

writing, contrasting well yacht to live, even though the two pillars of American poetry today are considered to be a poet. *"If Walt Whitman addressed the innovations and events of the time, even at the level of human imagery, and reflected them, it is impossible to see the signs of the times in Dickinson's work."*¹⁰

Phd. Hamida Aliyeva, commented in her article " Ideological and thematic features of Emily Dickinson's poetry" on Whitman and Dickinson's ten works, albeit indirectly. It is noted that Whitman and Dickinson not only caught the pulse of the time, but also made it very popular¹¹. After that, the literary critic I.Kashkin praised the work of both of them: *"If Whitman was considered the heart of original American poetry, then Dickinson is the second heart. Both Whitman and Dickinson, complementing each other to determine America's contribution to world literature in the second half of the nineteenth century"*¹².

For many features there are also similarities and differences between Emily Dickinson and Allan Poe. For example, from the earliest times of their lives, according to their style of approach to the same topics in their work. Both writers were afraid of death because they have suffered many losses from the very beginning of their lives, and this is very evident in their works. However, Poe indicates that he did not understand death and was unaware of what would happen after it, but Emily believed that there was a life after the death. Both poets were criticized during their lifetime. However, while Emily Dickinson silently isolated herself from the society she lived, Edgar Allan Poe isolated himself from life by speaking¹³. Emily's Transcendentalist thought was founded by family friends Benjamin Franklin Newton. She loved him as he introduced Emily

¹⁰ Salska, Agnieszka. Walt Whitman and Emily Dickinson: Poetry of the Central Consciousness. Philadelphia: University of Pennsylvania Press, 1985.p.12

¹¹ Əliyeva Həmidə "Emili Dikkinson poeziyasının ideya-mövzu xüsusiyyətləri" məqalə, ADU, 2008 p.1-2

¹² <https://www.enotes.com/homework-help/compare-contrast-emily-dickinson-walt-whitman-132905>

¹³ <https://edgar-allan-poe.123-helpme.com/edgar-allan-poe-and-emily-dickinson-compare-and-contrast/>

with well-known poets and writers, their works. Emily's first acquaintance with Emerson's poetry was through Newton.

Lawyer Benjamin F. Newton was her father's student and Emily Dickinson's first teacher. He helped Emily develop her literary skills and had a great influence on her religious ideas. The theme of death, which occupies an important place in the work of Emily Dickinson, almost begins with the loss of Benjamin Franklin¹⁴.

Emily Dickinson first met Thomas Higginson a well-known public figure, publicist in 1870, when he visited their home in Amherst. At the time, she was wondering how Higginson felt about poetry she said: *"If I read a book and it makes my whole body so cold that no fire can warm me, I know that is poetry. If I feel physically as if the top of my head were taken off, I know that is poetry. These are the only ways I know it. Is there any other way?"*¹⁵

Emily Dickinson's contemporary readers were outraged that Thomas Higginson's advice not to publish his poems in their original style during his lifetime and to publish them later with modifications.

When we look at Dickinson's life in the first subchapter we see that she was away from the first days of her life, living a quiet life away from everyone in her house, in her room, dressed in white, and all this was reflected in the poet's poems.

In this part of the dissertation, looking at the life and work of Emily Dickinson, showing the parallels and differences of Dickinson with the poets and writers of her time, shows the different positions of her work in American and world literature.

The second subchapter, entitled ***"Emily Dickinson's research in world literature"***, examines the reasons for Dickinson's late study in world literature, and then why it has not yet been widely translated in Azerbaijani literature. Researchers from around the world have repeatedly said that the American public became acquainted with Emily Dickinson's work too late. Undoubtedly, the late publication of

¹⁴ Taggard, Genevieve. The Life and Mind of Emily Dickinson. New York: Alfred A. Knopf, 1930 p-23

¹⁵ Emily Dickinson's Selected Letters. ed. Thomas H. Johnson. Cambridge: Harvard University Press, Belknap Press, 1986 p-45

the poet's poems in her homeland had a negative impact on her later recognition in foreign countries and the translation of her works into foreign languages. Translation of Dickinson's poems into several languages and delayed research. Research and indisputable facts confirm this. However, looking at their research in the writings of researchers in different languages, it is clear that they unequivocally accepted Emily Dickinson as a genius. There is another issue that needs to be addressed. The poet's works were mainly published in the United States in the twentieth century, or more precisely after 1955, and later translated into other languages and found their researchers.

Dickinson's recognition as a genius is a clear confirmation of the power of her works. There have been several translators of Emily Dickinson's works into Russian.

One of the most prominent of them is Vera Markova, known as a translator of ancient and modern Japanese poetry. According to Russian researchers, Markova translated the poems well, but her translations did not reach the level of Arkady Gavrilov's translations. In 1981, he published a book of translations of Emily Dickinson's poems. This is the first book in Russian dedicated to Emily Dickinson¹⁶.

Turkish literature's first acquaintance with Emily Dickinson began in 1982. For the first time, translations of Emily Dickinson's poems by Fatih Özgüven were published in Yazko Çeviri magazine under the title "Thirteen Lyric Pieces".

The boundaries of our interventions are not enough. Although literary critics in many countries around the world - France, England, Germany, Poland, Russia, Turkey, Georgia, Greece, as well as Arab countries - have known this name and Dickinson's poetry for many years, it is surprising that the Azerbaijani literary environment is far from this feminist poet. Dickinson's poetry, which has long crossed the American border and made its voice heard around the world, has been familiar to Spanish literary circles since the early first half of the twentieth century. During a three-year study at the University of

¹⁶ Т.д. Венедиктова тематический лексикон поэзии Эмили Дикинсон вестн. Моск. Университета сер 8. Философия, 1980, №5, с 63

Seville in the Spanish province of Andalusia, we had the opportunity to discover the facts that the Spaniards had known this person since 1916, to be more precise. Emily Dickinson's work was first introduced to the Spanish literary community by Nobel Laureate Juan Ramón Jiménez.

While we are studying the translation of Emily Dickinson's poems into Russian, Spanish, Turkish, French and Azerbaijani, several issues have come to our attention and need to be addressed.

First, based on research, it can be said that Dickinson's poems have a title neither in the original, nor in the translation into Spanish, French, or Turkish. However, when Aisha Nabi translated E. Dickinson's poems into Azerbaijani, she named each poem. Second, Emily Dickinson wrote all her poems fluently, and were translated into Spanish, Turkish, and French in the same form, that is, with original preservation. However, both Heydar Orujov and Aisha Nabi Dickinson translated their poems into syllables¹⁷.

As can be seen, Emily Dickinson's poems were translated into the languages of the peoples of the world and began to be researched. However, research has shown that the poems of the American writer were translated into Spanish, Turkish and French earlier than in Russian and found their readers.

Chapter II of the dissertation is entitled “**Anthropomorphism problem in Emily Dickinson's literary work**” and consists of two subchapters. “*Nature review in Emily Dickinson's poetry*” is the first subchapter that deals with anthropomorphism samples in world literature, Emily Dickinson's love of nature, her attachment to animals, her attention to animals, her ability to describe flowers and birds so delicately and accurately, was due to her estate, Homestead, where she was born and raised. Emily lived with the flowers and plants she had grown in this vast greenery for the rest of her life. She even wrote to a relative, "I grew up in the garden, among the greenery." From this point of view, it is understandable that she used anthropomorphism so much in her poems. If we take a closer look at Emily Dickinson's collection of poems and letters in general, we can

¹⁷ Dickinson E. şerləri. “525-ci qəzet”, 2007, 23 iyun

see that a large part of her work consists of living members of nature - the animal world.

In all her up to 1800 poems, she talked up to 700 times animals, 600 times about plants, 317 times about the birds. The poet, who mentioned the rose more than 350 times, then narrated daffodils, daisies and so on¹⁸. In view of all this, Dickinson can be called a poet of nature in general. She described nature as she felt it.

Nature is what we see
The Hill - the Afternoon
Squirrel — Eclipse — the Bumble bee-
Nay – Nature is – the Heaven¹⁹

In this poem, the poet describes to readers the magnificent beauties of nature and its supremacy. She means that nature is around us, we are completely surrounded by nature, but we can't take it with us anywhere. It is as magnificent as it is simple, we can enjoy nature, we can feel it, but we can't transfer it to any painting. What we see is just a sight, a sound we hear. However, in fact, we hear not only the sounds of bees, birds and squirrels, but the harmony of nature.

Emily Dickinson's animalistic characters are gentle, caring creatures. On the one hand, this is related to the delicate, sensitive nature of the author as a woman, and on the other hand, the spiritual, moral and philosophical content of her poetry. Emily Dickinson tries to reflect the lyrical content in her poetry through subtle forms in nature. Clover, rose petal, branch, sunrise are the artistic tools that carry such subtle shades of meaning. We can apply this idea to the animalistic images she created. In the poem that we have shown as an example, inanimate images have a powerful effect. The hill, the sky, and the thunder are set against the squirrel, the wasp, and the grasshopper. However, this apparent contrast – the fact that inanimate nature is large, powerful, and strong, while the animalistic images, on the contrary, are small, delicate, unsustainable – does not prevent them from creating harmony together. Because their unity forms Nature itself. The divinity and beauty of nature lies in its

¹⁸ Aaron Schackelford “Dickinson’s Animals and Anthropomorphism p-1-2

¹⁹ Dickinson, Emily. *The Complete Poems of Emily Dickinson*. ed. Thomas H.

completeness, in other words, its harmony. Apparently, Emily Dickinson tried to develop naturalism to pantheism in this poem, but also used simple romantic forms of expression, which is a characteristic feature of her lyrics.

"I am Nobody who are You?", Which has a very deep meaning and wide content. In a short poem called "The main meaning that the author wants to instill in people is to accept you as you are, to have a simple friend, to live as comfortably as you want, to be always in the spotlight, to be admired by those around you, to live in a way that suits a large crowd." In other words, it is much better to have a friend at heart than to have thousands of people walking around.

Mən bir təkəm! Bəs sən kimsən?
Sən də mən tək kimsəsizsən?!
Birləşəndə iki təklik,
Sən demə olur xoşbəxtlik!
Dinmə, duyuy düşməsinlər,
Bizi Kimsə etməsinlər!

Because, when a person is in the center of attention at any moment, he is forced to live in the way demanded by society and the masses, and even if he talks about himself all day, he is not interested in anyone. However, when he needs, no one is around. Comparing people with this trait to frogs is the culmination.

How public, like a frog,
To tell your name the livelong day,
To an admiring bog!

Kimsə olmaq deyil xoşluq,
Ətraf dolu, qəlbə boşluq.
Deyib-gülüb əylənsən də,
Zamanını keçirsən də,
Sən özünçün kimsəsizsən!
Öz qəlbində yenə təksən,

In summer, the frog makes a sound all day, but it is not interesting to anyone. In a way, in this poem, the author shows the events that took place in the modern world. Although the content of the poem is wide, there are two verses in the original, but in the

translation it is possible to give it in 3 or even 4 verses.

Death has become a major theme in Dickinson's poems, as she has lost several loved ones in his life. We are not even mistaken in saying that she also lived a lifeless, dead life. A woman who isolated from society, lived a reclusive life and always dressed in white, wrote about her life and death. However, in such poems she emphasized it in a unique way, with a special passion. "Because I Could Not Stop for Death", "I heard a Fly buzz - when I died", or "I died for beauty" are also among the famous poems written by the poet in this style. In each of her poems she approached the same subject in a different way.

The second subchapter of the dissertation is entitled "*The unity of Nature and human in Emily Dickinson's literary work*". In the first half of the twentieth century, examples of anthropomorphism were identified as part of Emily Dickinson's rich work.

We see anthropomorphism as an opportunity to learn how Emily Dickinson understands the relationship between people and nature.

The birds in these poems are traveling in the wheeled carts through the garden, mice "are rented" and "surrendered" owls are as "smart" as human and "not clear what they think."

Emily Dickinson has the ability to turn the images into children's characters she portrays in most of her poems. By using such symbols, she makes her images more sensitive and vulnerable, and thus protects and preserves them by creating other images that are as influential and dominant as Mother Nature:

NATURE- the Gentlest Mother,
Impatient of no child,
The feeblest or the waywardest –
Her admonition mild

TƏBİƏT – ən Zərif, qayğıkeş Ana
Ən zəif və ən Qəzəbli
Övladlarına səbrli,
Mehriban, nəvazişli

If we look at this poem in general, we can see that the poet has completely transferred the characteristics of humanity to nature. In this poem, she reveals the nature that is always referred to as Mother Nature, and shows that she is caring and compassionate to her weak and crazy children, treating them equally and equally.

Nobody knows this little Rose –
It might be a pilgrim be
Did I not take it from the ways
And lift it up to thee.
Only a Bee will miss it –
Only a Butterfly,
Hastening from far journey –
On its breast to lie –
Only a Bird will wonder –
Only a Breeze will sigh –
Ah Little Rose – how easy
For such as thee to die!²⁰

Not even the slightest change escapes the eyes of Emily, who is attached to nature with all her being. No one thinks that bees, butterflies, birds, or just a sad breeze will "miss" this little flower when someone picks a flower growing on the side of the road.

Kimsə tanımır bu kiçik Qızılgülü –
Bəlkə də bir səyyah ola bilərdi
Onu yollardan ayırıb
Sənə uzatmasaydım
İndi bir arı darıxacaq onunçün
Bir də bir kəpənək
Uzun yollardan tələsib
SİNƏSİNDƏ YATMAQÇÜN
Bir Quş gəzəcək onu
Bircə Meh axtaracaq –
Eh kiçik Gül – necə də asanmış
Səninçün ölüb köçmək,

²⁰ The Complete Poems of Emily Dickinson. Ed. Thomas H. Johnson. Boston: Little, 1960 p-

Hardan biləsən nədir,
Səni sənsiz gözləmək

The bee will long to suck the juice from this flower, the butterfly will hurry to rest on its delicate petals after a long journey, a bird will worry about its absence, and the wind will sigh for it. If we look at the original version of the poem, we see that words such as Rose, Bee, Butterfly, Bird, and Breeze, written as proper names, are written in such large letters between the lines. It is true that this approach belongs to Emily Dickinson's writing style, but if we pay attention to the last verses when it comes to the idea she wants to convey in this poem, we can say that she compares human life with a flower. It should be taken into account that after the loss of their relatives, they express their longing and need for them with anthropomorphism. Simply say “Oh rose, your life is over, you are gone, but those who love you and miss you are suffering here. Or, on the other hand, someone who is ignored by many can be very valuable to others.

They dropped like flakes, they dropped like stars.

Like petals from a rose,
When suddenly across the June
A wind goes with a finger.
They perished in the seamless grass, –
No eye could find the place;
But God on his repealles list
Can summon every face.

Qar dənəsi tək göydən yerə ələndilər,
Sanki, ulduzdular yerə endilər
Qəfil əsən yay küləyində
Xəzan olan çiçəkdilər.
Ana təbiət aldı qoynuna onları
Elə gizlətdi ki, kimsə görmədi.
Lakin, Tanrı istəsə kitabından
Yenidən həyata qaytara bilər

According to many sources, as well as research, this poem was written during the American Civil War of 1861-1865, thinking about

the people who died there. It is true that Emily did not talk to anyone at the time, so she did not leave the house. Her works on this subject are almost non-existent²¹. However, if we look at this poem from the point of view of our own research, we can clearly see examples of anthropomorphism here as well. When you look at the first paragraph, they are the bodies of young soldiers who died in the war, "snowflakes falling alone, falling like stars, rose petals falling alone." The "wind that goes with the finger" is the transfer of human characters to nature. The last paragraph states, "Even if people do not remember dead soldiers or other people, God remembers them, keeps them in mind, and does not forget any of His children. Again, the poet, taking all his parables from nature, in this poem refers not only to the people who died during the Civil War, but also to the losses in her life. If we look closely at this poem, we can see that it has a great meaning. In fact, we cannot say for sure that the poet was dedicated it to the civil war. Because, at the beginning of the dissertation, when talking about

Dickinson's life, we emphasized that despite living in the most difficult times in America, she was only a resident of her world, and to this day we have not come across a single poem on this topic. From this point of view, if we look at the above lines from another point, we can see that the snowflake is depicted in the image of a human being. In the first lines, they first shine like stars when they are babies, then open the petals of golden roses alone and scatter around. As life goes on, a sudden wind blows their lives up and down. Thus, time passes, the end of life comes. With death, a person's entire life is erased, as if she had never lived in this world. As in snowflakes. No one even knows what the end will be. Only by showing the greatness of God's power and might she declares that He alone is the ruler of human destiny. When Dickinson distanced herself from people and avoided contact with them, she took refuge in nature and found himself in nature, which led him to create perfect works on the subject of nature.

²¹ <http://bloggingdickinson.blogspot.com>

A word is dead, when it is said
Some say –
I say it just starts to live
That day²²

Translated from English by phd. prof. Translation by Shahin Khalili:

Dildən çıxsa,
Söz də ölür –
Dedin, – daha
– Yox, həmin gün
Söz başlayır Yaşamağa

There is a great meaning in her giving the word "spirit" and presenting it alive. The word serves only man, it belongs to him. Its purpose was to persuade people to think, to explain thoughts. It is the most powerful weapon in the human psyche. There is a saying: "The wound of the word is worse than the sword." Or we can fully explain our opinion in the language of the pen of a prominent political figure and poet Sh.I. Khatai:

Söz vardır kəsdirir başı
Söz vardır kəsir savaşı.

So the word is alive, it is so effective and changeable. Emily Dickinson's tradition of poetry is studied and researched not only in American literature, but also at great distances, and continues in poetry on the level of free thought.

Let's pay attention to another poem:

The Sun and Fog contested
The Government of Day –
The Sun took down his Yellow Whip
And drove the Fog away-²³
Translated into Azerbaijani –
Günəş və Duman qarşılaşdı
Günü idarə etmək üçün

²² The Poems of Emily Dickinson. 3 vols. Ed. Thomas H. Johnson. Cambridge: Belknap-Harvard University Press, 1955

²³ The Complete Poems of Emily Dickinson. Ed. Thomas H. Johnson. Boston.

Günəş Sarı qamçısını endirərək,
Dumanı dağıdıb qovdu

In this poem, the poet "compares" the sun and the fog to rule a day. Fog fights with the Sun. Here, anthropomorphism is the Sun that chases the fog with its yellow lashes. If we approach the meaning of the poem individually, the Sun can be expressed in the sense of happiness, and the Mist can be expressed in the sense of obstacles and sorrows.

Like the struggle between good and evil, the victory of the Sun over the fog may have expressed the poet's attitude to the occurrence of good events in his life.

Each line of the poem named "Summer Rain" by the first editors of Dickinson's poems, M.L. Todd and T.Higginson, is rich in anthropomorphism.

A drop fell on the apple tree,
Another on the roof;
A half a dozen kissed the eaves,
And made the gables laugh.

Bir damla düşdü alma ağacına,
O biri də damın üzərinə.
Hardasa 10 dənəsi öpdü
...damdan düşən borunu
Və güldürdü yan divarı

Decorating a simple rain on a hot summer day with such images, the poet carefully observes and describes the process of a drop from the sky falling to the ground.

A few went out to help the brook,
That went to help the sea.
Myself conjectured, Were they pearls,
What necklaces could be!
The dust replaced in hoisted roa
The birds jocosely sung;

The sunshine threw his hat away,
The orchards spangles hung.

The breezes brought dejected
And bathed them in the glee;
The East put out a single flag,
And signed the fete away.

The fact that the rain, which is roasted from the heat in the summer, seeps through the roofs of houses, pours river water into the sea in some places, and sees these drops as a pearl on a necklace, makes the description clear how the poet sees nature, how closely she is connected to it and therefore human nature. The dust, which had disappeared with the rain, "changed its place," and the orchards, illuminated by the sun's more intense radiance, "rejoiced," and the wind "brought" the sound of a bell with a sad song.

She expressed all the feelings she felt inside - love, separation, suffering, joy, sorrow, sadness - in her work. Emily Dickinson loved to show and describe her inner world through images of nature, and as if she created her own inner world. Perhaps for this reason, she bequeathed to destroy it so as not to leave anyone close to her inner world after her. She created, protected, kept, lived and left this world...

Emily Dickinson not only described animals and plants in her natural poetry, but also made a difference by creating new forms of poetry using anthropomorphisms in natural phenomena with great skill and precision. The poems she wrote with these feelings inevitably surprise the reader. Emily Dickinson did not hesitate to express her feelings.

Our research has shown that Emily Dickinson's work can be approached from different angles. In our research, we have taken a general look at the section of letters and poems that is central to Dickinson's work and tried to explain it by showing examples of anthropomorphism in his poems on nature alone. And we draw our attention to the fact that Emily Dickinson, created a harmony between man and nature in her poems on the subject by using human characteristics in her descriptions of nature. Considering that no translation of these poems has been found in the Azerbaijani language so far, we can say that the dissertation work is new in terms of translation.

The main scientific provisions of the dissertation are summarized as follows:

– The place of Puritanism and Transcendentalism in American literature in the second half of the 19th century and the important influence of these currents on the work of Emily Dickinson made her the most perfect poet of her time.

– In the second half of the 19th century, Emily Dickinson's work was compared to that of Edgar Allan Poe and Walt Whitman in American literary criticism, and the common values of creative people living at the same time were identified.

– The parallelism in the life and work of Khurshidbanu Natavan in Azerbaijani literature and Emily Dickinson in American literature is a manifestation of the feminist spirit.

– Considering that, transcendentalism is directly related to Sufism, we can see the deep traces of Sufi thought in the poems of Emily Dickinson.

– The reason why Emily Dickinson's works were studied by Azerbaijani and Russian readers late was that the Cold War between the USSR and the United States affected the field of literature as well as other areas.

In the translation of Emily Dickinson's poems into other languages, the form and structure can be expressed differently, while retaining the content and ideas.

– Emily Dickinson's love of nature, named after Amherst's white beauty, begins in the house where she lives.

– Emily Dickinson, in her nature poems, not only depicts animals and plants, but also on natural phenomena, using anthropomorphisms with great skill and precision, has given new examples of poetry in a different form in her style.

The main contents and scientific provisions of the dissertation are reflected in the following articles and the PhD thesis by the author:

1. The great meaning of small poems // – Baku, Actual problems of studying humanities, – 2012. № 3, – p. 48-51.

2. Grief motives in the works of Emily Dickinson and Khurshidbanu Natavan and their comparative teaching // "Teaching of Foreign Languages dedicated to the 90th anniversary of national leader Heydar Aliyev. Actual Problems". – Baku, – 6-7 May – 2013, – p.120-121
3. Works by Emily Dickinson and Walt Whitman: Parallel Research // Materials of the XVII Republican Scientific Conference of Doctoral Students and Young Researchers. – Baku, – 2013, Vol. II, – p. 41-42
4. Translation and research of Emily Dickinson's poetry into Russian. // – Baku, Language and literature. International scientific-theoretical magazine, – 2015. No 3(95), – s. 242-244
5. An overview of the life and work of Emily Dickinson. // Actual problems of studying humanities, – Baku, – 2015, – 92-93
6. Anthropomorphism in Emily Dickinson's nature poems. // – Spain, Sevilla, Revista Academica liLETRAd, – 2016. Vol.1, No 2, – p.327-332
7. The attribution of human characteristics to animals and plants in Emily Dickinson's nature poems. // – Ukraine, Kherson, Young Spring, – 2017. No 51, – p.219-222
8. The problem of translation in Dickinson's poetry // Modern problems of applied linguistics. III International Scientific Conference. – Baku: AUL, – 2018, – p. 215-216
9. Women's poetics in the Azerbaijani and American literature of the XIX century: comparisons, similarities. // VII International Symposium on Turkic World Studies Proceedings, – June 3-5, – 2021, Vol. III, – p. 673-684. ISBN: 978-625-7698-52-8.
10. Philosophy of Naturalism and Moralism in E. Dickinson's Poetry. // Issues of Philology, – 2022. No 9, – p.64-70. ISSN 2224-9257
11. Selected Poems of Emily Dickinson. (Translation of selected poems of Emily Dickinson into Azerbaijani) / Book. – USA: Lulu publish, – 2022. ISBN 978-1-4710-5343-6

The defense will be held on 17 october 2022 at 10⁰⁰ at the meeting of the BED 4.12 Dissertation Council, which was established on the basis of the ED 2.12 Dissertation Council operating under the Azerbaijan University of Languages.

Address: AZ 1014, Baku, Rashid Behbudov Street, 134.

Dissertation is accessible at the Azerbaijan University of Languages Library.

Electronic versions of dissertation and its abstract are available on the official website of the Azerbaijan University of Languages.

Abstract was sent to the required addresses on 16 sep kwi b.2022.



Signed for print: 14.09.2022

Paper format: 60x84 1/16

Volume: 35 619 characters

Number of hard copies: 20