

Research on Emily Dickinson's Self Fiction

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Abstract: Before 1920, Emily Gillinson's Poetry Was Popular with Readers and Critics, But the Real Research Report Did Not Appear. in the 1920s and 1950s, She Tended to Beautify Her. She Believed That Her Criticism of Feminism and Psychoanalysis in the 1960s and 1970s Brought Rich Results in the 1980s and 1990s. At the Same Time, the Research on the Original Works Has Become the Mainstream and Continues to This Day.

1. Introduction

In the 20th Century, Researchers Criticized and Studied Emily Dickinson, a Famous American Poet, from Many Angles and At Many Levels, and Achieved Fruitful Results.

2. Biographical Research

Biographical research, through the study of Niulang's life, to understand Niulang's thoughts and art, trying to explain. Biography is the most common literary criticism and research method before the middle of the 20th century. Emily gilkinson's research is Emily gilkinson of Johnson: an explanatory biography of Emily gilkinson's family, friends, and the earliest charts in the religious environment. The year of Emily gilkinson of Lida is compiled into relevant letters, newspaper clippings, diaries, etc. in chronological order[1]. There is no comment, which is an excellent reference for further study of Emily gilkinson. Emily gibinson's two volumes of shival's life mainly focuses on the relationship between Emily gibinson and her family and friends, as well as the poet's brother and Mrs. Todd's expedition. Mabel in Austin and lambertworth and Emily gilkinson in Rabin: a romantic collection of poets on the second floor, poets' brothers[2]. The short tragedy: to reveal the relationship between Todd and gilkinson is the latest discussion of the poet's brother's exotic situation.

Table 1 Emily Dickinson's Experience

Emily Dickinson	Representative works	Anecdotes of characters	Social evaluation
	The magic book	Gardening	Emily Dickinson is a famous American poetess. After her poems were published, they got higher and higher evaluation. Her position and influence in the history of American poetry is second only to that of Whitman.
	I've always loved	Spice Islands can be grown in restaurants and warm rooms with baskets of plants hanging from them. Dickinson often sent flowers to his friends with poems, but they valued flowers more than Poems	
	The mind is wider than the sky	Cooking	
	This is the day when the birds come back	Dickinson is also good at cooking. She often hangs baked bread and cookies from the window of her room in baskets, and presents them to her neighbors, relatives and friends	

2.1 Emily Gibinson's Love Story Has Always Been Concerned by Researchers

The poem wrote several letters before his life, calling him the cowherd. This is usually considered a lover's love letter. Almost all the researchers think her favorite is an old friend of her family, the Republican editor of Springfield daily. But others are considered friends of the poet's father's judge. Shah and Reese are thought to be Wordsworth, the priests of Philadelphia. Morris and Bennett believed that the letter was addressed to the poet Susan. They are gay, and some researchers believe that real people don't write love letters[3]. But it refers to the poet's strategy of self comfort or self transcendence, or the poet's creative self. In the 1990s, Emily gilkinson's research expert Smith argued that these letters were the author's creation.

2.2 Research on Emily Gilkinson's Parents' Lake Poets

It is believed that the poet's mother played a decisive role in the poet's social and psychological development. By comparing the poet's life experience and poetry, Pollack believes that the loss and abandonment of maternal love is the source of the poet's creativity. Wald quotes the psychoanalytic theory of Jung, a Swiss psychologist, and holds that the poet's poetry and correspondence reflect the real world, but self revelation is the subconscious world of dreams and ghosts. After Wald, Emily gilkinson's psychological analysis became a trend. Griffith believes that gilkinson's pessimism is reflected in her uneasiness and fear[4]. Her hidden world is not because of her secret romance, but because of the influence of her indifferent father and the impersonal God of her family. Cody believes that the spiritual destruction embodied in Emily gillinson's letter stems from the long-term inadequacy of maternal love. Her poetry is the inner self-talk of the mentally ill.

3. Emily Gilkinson's Self

Gilbert and Geba's Attic mad woman analyze and explain Emily gilkinson's creative source. She believes that in grandparents' society, creation is not the right of women, but the right of men. The author's uneasiness distressed the poet. The patriarchal society exerts a lot of pressure on poets, and Emily gilkinson suffers from the fear of powerlessness in public places. Adriana Ritchie tells about Emily gillinson's little-known world[5]. Emily gillinson focuses on writing as a writer's positive choice. First, the rich perspective emphasizes women's positive choice consciousness in the patriarchal society. In the same way, Jews also design their own life, she, she is her own feeling, female poets become possible, that is, according to the life prepared for her by the male society, she is rejected, follow her own choice to believe. Spiritual needs. The most comprehensive feminist psychoanalysis in Emily gillinson's works is Emily gillinson of Wolff, who uses a quarter of her books to discuss the poet's family and other situations that have an impact on her life. But Wolff thinks Emily gillinson is a poet, so the focus of the study should be on her poems. The wolf thinks poetry is the opposite of Emily gilkinson[6]. God's father and father, she got power with words. Buddick also believed that Emily gilkinson took the initiative to cut off the connection with the real world, so she chose to retreat to the symbolic world of language. It is an act of self transcendence to believe that poets give up their social self in order to pursue their true self. Paula Bennett believes that in order to pursue the life of self indulgence and self satisfaction, Emily gilkinson must give up the New England society which denied the status of women at that time. As a child, Zhongshan refused to grow up. Bennett of Emily gilkinson: the poetess believes that her friendship with other women will support and protect her life, and emphasizes the importance of female friendship to the poetess. From the analysis of the sexual image of her poems, Bennett comes to the conclusion that poets are homosexual and narcissistic, which is why poets like little things and use paradox in poems[7]. In his feminist analysis, he added psychoanalytic theory. He believed that in the analysis of feminists in the past, the study of the relationship between mother and daughter was limited to the creation of the poet's lack of maternal love, suffering from the desire and dissatisfaction in the social results of patriarchal system. Z believes that from the perspective of the new psychoanalytic theory, women's creation is not the result of women's dissatisfaction with their desire for development, but a kind of self-development of women. John Todd investigated the role of four

characters in poetry in 1973[8]. The four roles are girl, lover, death and split personality. Most researchers focus on the role of adolescent girls, as well as the weakness of gender and obedience to the role when they discuss Emily Gilkinson's poetic and picturesque writing. Both rich and poor are worried about Emily Gilkinson's strategy, which uses the role of a child to face male authority. I think Emily's strategy is to hide her power. To condemn God as a cold father. Christina Miller and Wolf emphasize the destructive role of the character. Al Baoyin believes this is to dominate his strategy. Wallace found a paradox[9]. That is, to gain benefits by declaring powerlessness and expressing disadvantage to the other party.

4. A Study of the Cultural and Historical Context

The study of cultural and historical context puts Emily Gilkinson in the literature, culture, and reasonable traditions (Puritanism, transcendentalism, Romanticism, metaphysical poetry, mysticism, etc.) of America and Europe, and connects her with these traditions. In the early stage of the study, researchers, mainly as writers, went beyond the way that the great tradition of world literature was merged. They focused on the recent study between the characteristics of the English region and the local popularity and her relationship. At that time, the culture was replaced by elegant culture. Early studies of culture and historical context focused on the relationship between Emily Gilkinson's Puritanism and transcendentalism. This paper discusses the relationship between Romanticism and Emily Gilkinson in New England, transcendentalism, and Roman poets' books in the 19th century. In Emily Gilkinson's book of thinking, Vespar believes that Emily Gilkinson grew up under the influence of Puritanism, Emerson's Transcendentalism and the romantic tradition of the 19th century.

5. Emily Gilkinson's Interest in Popular Literature

In the further study of Amando's and Reynolds's works, foreign books collected many newspapers, magazines, folk customs, paintings, etc., and discussed the exchange with the female writers at that time. This shows that poets not only get artistic nourishment from elegant culture, but also get popular culture at that time. Reynolds analyzed the nutritional relationship between elegant culture and popular culture, and pointed out that great writers are not necessarily rebels of mainstream culture. Reynolds also reviewed American women's literature in the 19th century, pointing out that women's literature does not necessarily emphasize the image of women's obedience, but it also has the destructive power of Emily Gilkinson's poems. Contrary to Reynolds' view, he believed that deflation denied Emily Gilkinson's despicability and broke away from the traditional norms at that time. In order to conceal her personal experience, contradictions, irregular satirical patterns and so on, she hired the distorted performance strategy of traditional female images, which was her normative performance of her obedience in order to be full, and she did not disclose her own private life, the time of female habits along her poems, and did not publish. At the same time, Emily Gilkinson's family life and hard work actually set up the traditional image of virtue obeying women. Debelson believes that the social and political issues involved in Emily Gilkinson's poems are only figurative and have no practical significance.

6. Conclusion

Since the early 1990s, the role of readers has been well received. Although the author can not help, but in the formation of the word left a loophole. This is an open space that needs to be satisfied by readers. Readers of Emily Gilkinson's poems participate in the creation of meaning. Stowman has the same view. He objected to the idea that Emily Gilkinson was author centered and that the writer had the obligation to stimulate and motivate the readers. Miller and Smith evaluated the creative role of all readers. They believe that readers need to achieve understanding if the author uses language strategies to break and destroy the authority of grandparents in the existing system. In order to support the author, it is necessary to emphasize the importance of collaboration as a leader.

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