# Inhuman forces often appear monolithic to humanity – they simply are. We characterize our own accomplishments by a quality we consider uniquely human: effort. If a person looks a certain way or reaches a certain goal, it is attributed to their own will. Inhuman forces, on the other hand, are treated as inevitable when they act. In poems, 975 and 1058 Emily Dickinson applies this perception of action to two inhuman forces that are very commonly treated as inevitable: death and nature. She examines these inhuman entities through a lens of personification and makes use of rhythmic variations to humanize the existence of the two. In Dickinson’s mind, the flower’s journey to beauty is far from easy and death has to work for the souls it takes. In generating an imaginary work process for these two inhuman entities, Dickinson suggests that the inhuman entities should be admired for their complexity, not only their results.

1. 1058’s first line encapsulates the message of the poem.
   1. As is typical of Dickinson, the entire message of the poem is very strongly emphasized in the first line.
   2. Caesura and ellipsis used to emphasize “Bloom – is Result”
   3. The connection between the two is emphasized very clearly. Despite being in the middle of a line, result is capitalized as a standalone.
   4. The line also has the benefit of primacy – it comes first, garners the most attention, sets the theme for the remainder of the poem
   5. The lack of “the” makes the link between “result” and “bloom” appear all the more fundamental. Instead of
   6. Caesura forces reader to stop.
   7. This line has a single syllable more than the opening line of the other stanzas, again giving it more importance.
   8. The final part of the line then introduces the actual situation, the end result. Even in this opening line, Dickinson places the process “Bloom – is Result” above the human-visible product “to meet a flower”.
2. Parallelism.
   1. Aside from the first stanza, all stanzas effectively identical in structure. (same number of syllables on each line, same number of lines).
   2. However, Dickinson’s use of dashes gives the stanzas an entirely different rhythm.
   3. The fact that these all stanzas are structurally identical to begin with helps highlight the contrast in rhythm. It essentially provides a baseline to be contrasted against.
   4. The third stanza in particular creates the perception that these flowers are busy-bodies.
   5. The whole stanza is essentially a list punctuated by dash.
   6. Creates a rhythm that makes the reader read faster – it becomes its own little song.
   7. The rhythm reinforces the figurative language used in the poem.
   8. Overall, humanizes the flower.
   9. Other stanzas do similar things; will likely get their own paragraphs.
3. 975
   1. In this poem, Dickinson’s imagined death fails even when many perceive that he succeeds.
   2. Death isn’t a monolithic entity here, far from it.
   3. Dickinson creates a little narrative where he actually must argue with (and eventually fail to convince) the soul of a dying person.
   4. Characterization plays a role here – death is the desperate one, not the human. The human soul simply shrugs off death’s world.
   5. Most of the analysis on this one relates to the narrative weakening – and therefore humanizing – death’s position as an entity.

# Death is a dialogue between The spirit and the dust. "Dissolve," says Death.  The Spirit, "Sir, I have another trust." Death doubts it, argues from the ground. The Spirit turns away, Just laying off, for evidence, An overcoat of clay.

1058

Bloom – is Result – to meet a Flower

And casually glance

Would cause one scarcely to suspect

The minor Circumstance

Assisting in the Bright Affair

So intricately done

Then offered as a Butterfly

To the Meridian –

To pack the Bud – oppose the Worm –

Obtain it’s right of Dew –

Adjust the Heat – elude the Wind –

Escape the prowling Bee –

Great Nature not to disappoint

Awaiting Her that Day –

To be a Flower, is profound

Responsibility -