

## Religious Displacement in Emily Dickinson Selected Work from Trinity to Oneness of Divinity (Allah)

الإزاحة الدينية لدى إميلي ديكسون عمل مختار من الثالوث إلى وحدانية الألوهية (الله)

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### Abstract

### المخلص

This paper is going to share the religious displacement that has been detected in the Selected Work of Emily Dickinson from the Christian Trinity of her community at that time towards the Oneness of Divinity in Islam. That is to say, she could portray a different image about God that image involves several characteristics similarly to those of Islam Accordingly, the research problem searches on the paradoxical coexistence of Islamic tendencies in a work written by a typical Christian woman. Followed by, the methods used here are descriptive analytical because it is the one fits the researcher to analyze, interpret, and describe besides to the religious and philosophical approaches

**Keywords:** Islam, Trinity, poetry, oneness of divinity

تبحث هذه الورقة في الإزاحة الدينية التي تم اكتشافها في العمل المختار لإميلي ديكسون من الثالوث المسيحي لمتجمعها في ذلك الوقت نحو وحدانية الألوهية في الإسلام. وهذا يعني أنها يمكن أن تصور صورة مختلفة عن الله تتضمن عدة خصائص مشابهة لتلك الخاصة بالإسلام. وعليه ، فإن مشكلة البحث تبحث في التعايش المتناقض للميول الإسلامية في عمل كتبه امرأة مسيحية نموذجية. يتبعها ، الأساليب المستخدمة هنا وصفية تحليلية لأنها تناسب الباحث في التحليل والتفسير والوصف إلى جانب المناهج الدينية والفلسفية.

**الكلمات المفتاحية:** الإسلام ، الثالوث ، الشعر ، وحدانية الألوهي

## **1. Introduction**

This academic contribution to the world of poetry aims to shed light on Dickinson's transcription from Christianity into Islam in the sense that it argues the presence the belief in one God according to Islamic tendencies. This is via her meditation at the magnificent nature, earth organization, and human creation. Accordingly, the aim of this investigation is to show ED's cultural changing attitude including religious, philosophical, and personal backgrounds forged with its poetic unconventionality. The research is directed to show her religious reclusive rebellion and liberal tendencies reflected through her use of vague word diction and unusual form and style as if to announce her interest in another culture.

## **2. Belief in the One God**

The aim is to establish a complete different image about God she had been worshipping. This image involves several characteristics similarly to those of Islam such as oneness, immortality, perfection, uniqueness, supremacy, invisibility, and originality of Divinity. It is worth noting that our submission is supported by other supplementary motifs such as: private prayers, solitude, and meditation so as to insist on the idea of belief in one God.

To begin with, Dickinson had devoted good deal of her work to tackle one of the main religious concerns that is the connection between the individual and God. She calls him: Sir, Lover, Master, God, and Over-Soul in order to glorify His status and show her personal way to respect the Judeo-Christian Creator through her personal views far from archetypal Jesus (Pollak 86). In other words, she is considered religious poetess taking into consideration the hymnal form and theological terminology and themes such as spirituality, mysticism, and immortality she has been devoted to deal with (86). So, she seems to stand against her community's cultural background and religious standards that considered divinity to Jesus Christ while she still considers him merely a prophet.

In spite the fact that she has not referred to God by Allah, she admits His uniqueness, unity, and most of all oneness. One would refer this to her fear and timidity even within her poetry; she has not dared to confess openly

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that she wants to rebel against the cultural standards. To begin with, socially speaking, in the *Cambridge Companion to Emily Dickinson* it is presumed that she stood away from community ceremonies and gatherings, and instead spent most of her time indoors; reclusive to communicate with others even family members but throughout corresponding letters (Martin 1). Culturally speaking, this could indicate she has not been powerful enough to confront the outside world with its conditions and standards that do not fit a weak personality as hers and that were why she moved aside. At the same time, this would reflect her self-confidence and powerful character that does not rely on others, and instead prefers solitude to think wisely and be self-independent.

Consequently, she had rejected aspects of Calvinism and begun searching for stable convincing religious system that ensures the existence of Divinity as one spiritual entity then she created her own realm of faith refusing the humanism of God (Martin 26). Hence, dissatisfaction turned her to nature where she deduced at last that there is super power that has created this world wide in such perfect way. In several poems like *There is another Loneliness, Nature is what we see, My River runs to thee: Blue Sea, wilt welcome to me?* She concludes that the sublime nature is the convenient representative of the power of the Supreme Creator rather than religious texts of Calvinism (Wayne viii).

Perceiving at nature is typically an Islamic principal mentioned in Quran when God asks His people to perceive deeper in the earth system and how this world runs through such perfect organization. For example, in Surat *the Overwhelming Calamity* God urges His people to deduce His existence and glory through meditation at nature:

[88.17] Will they not then consider the camels, how they are created?

[88.18] And the heaven, how it is reared aloft,

[88.19] [And the mountains how they are firmly fixed

[88.20] [And the earth how it is made a vast expanse?

Another example, in Surat *The Cow* God again urges people who still disbelieve to meditate at the sky, earth, and alternation of night and day in order to reach the point that divinity is truth behind creation and:

[2.164] *Most surely in the creation of the heavens and the earth and the alternation of the night and the day, and the*

*ships that run in the sea with that which profits men, and the water that Allah sends down from the cloud, then gives life with it to the earth after its death and spreads in it all (kinds of) animals, and the changing of the winds and the clouds made subservient between the heaven and the earth, there are signs for a people who understand.*

Initially, she had been deeply influenced by the Ralph Emerson, and celebrated his ideas and ideals about divinity that stood against both Christian Trinity and Unitarianism and instead, argued that God exists everywhere including:

Sea, earth, sound, silence  
Plant, quadruped, Bird  
By one music enchanted  
One deity stirred

Ralph Waldo Emerson

However, later she became convinced that there is only One God whom one has to pray to out of church; who exists everywhere, knows everything, and the most powerful, and He is obviously neither Jesus Christ nor Trinity but another entity one could discover through reading oriental religious records (High 42).

Simply, the coming poems are studied through complementary relationship to each other so as to represent how she worships, considers searches, believes, and describes the One God similar to Islamic considerations.

### **2.1 Cutting down with the Church**

Most of Amherst inhabitants have honored their church for its effective role in society except Dickinson who denied its glory and preferred to stay at home praying daily to different God using her white cloak and carpet (Keane 8). To add more, such strong resistance led her to neglect earthy pleasures and instead find real ease only with God. To clarify, the essential signs that mark her religious and cultural converting were: her cutting down with church, different spiritual rituals, individual praying, isolation, refusal to yield to Jesus merely as a good person (White 33). And the following poem would suggest the above idea:

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*2.1.1. I'M ceded, I've stopped being theirs*

Poetically, she had avoided religious archaic forms of hymns within conservative context, and instead individualized her work stylistically as well as thematically. Besides, doctrines of her local religion in which she was brought up had been unnoticeably remarked in her character and work (Keane 39). It is remarkable that this poem conveys clear declaration of religious disobedience since she had rebelled against those instructions of church and society and instead decided to create her own beliefs and habits. For instance, in the coming poem, instead of going to church to worship God and submit to those religious rituals like any formal Christian, she declares that preaching texts were out-dated; fitting children and adequate anymore to those mature intelligent people:

I'M ceded, I've stopped being theirs;  
The name they dropped upon my face  
With water, in the country church,  
Is finished using now,  
And they can put it with my dolls,  
My childhood, and the string of spools  
I've finished threading too.  
Baptized before without the choice,  
But this time consciously, of grace  
Unto supremest name,  
Called to my full, the crescent dropped,  
Existence's whole arc filled up  
With one small diadem.  
My second rank, too small the first,  
Crowned, crowing on my father's breast,  
A half unconscious queen;  
But this time, adequate, erect,  
With will to choose or to reject,  
And I choose—just a throne.

Alternatively, she finds another holy place where she reliefs her soul from its sins and be close to God better than common places and habitual words said in such occasions. Islamically speaking, God is not found

precisely in Mosques but everywhere starting from the human heart that is full of faith.

After closer reading to the poem, one comes up to say that she ironically mocks at those ‘dolls’ representing Christian God; Holy Spirit and Jesus Christ in Churches, and thinks they do not convince even a clever child. Besides, all those Baptizing procedures are no more than a tricking deception on people to elude their hearts towards fake faith.

### **2.1.1. 1 Uniqueness of Divinity**

In *The Critical Companion to Emily Dickinson: Literary Reference to her Life and Work*, it is argued that in this poem, she thinks that it is her mental maturity that enabled her to decide the main principles of faith and reject any normal God who is known to everyone and even looks like everyone and supposes that He should be known only for true believers and appears unique far from of the human imagination (Leiter 110).

Gradually, she declares that she becomes her own authentic selfhood; original, different, and independent and stops being reclusive follower especially in solitude. For her, ‘the other’ represents an inevitable problem to the ‘I’ and over dominates authenticity of the selfhood (Grabher et al, ed 234). That is why she celebrates individualism and authenticity of the human being, and in return insists on one powerful and authentic God. To add more, in comparative article between Charles Boudlaire and Dickinson, Gilphin states that the first stanza contains certain image reflects social control over the female voice and establishes substituting reaction against Baptisms hence she has changed her feeling of Divine entity (6). Here, the total freedom of decision of a mature mind has urged her personal choice towards rejecting the old and adopted new faith based on oneness of Divinity. In that sense, female advocators would again classify her among feminist figures that looked for equal rights with males like freedom of thought.

All in all, the influence of religious tradition was unworkable since it was based on material objects; useless and powerless forms and used by humans depending on their needs.

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### 2.1.1. 2 Oneness and Onliness

Besides to the uniqueness of the divine, her God in this poem is ‘erect’, elevated, super, never seen, out of description, and most of all just one entity unlike Jesus whom she humanizes through liberal portraying presented in simple yet satiric language and connotative meaning accordingly to Rowena Revis Jones in her comment *A Taste for "Poison": Dickinson's Departure from Orthodoxy* (1). This feeling creates sense of alienation and glory inside the woman as if she is queen in her castle surrounded by obedient servants:

A half unconscious queen;  
But this time, adequate, erect,  
With will to choose or to reject,  
And I choose—just a throne.

In the last line according to *Emily Dickinson and the Art of Belief*, she in creates a sense of Romantic optimism for those who ‘reject’ Orthodox doctrine and ask them to ‘choose’ ‘the throne’ of another omnipotent Creator, different, and more powerful than Christ (Lundin 5). In parallel to Islam, it is affirmed that God is One, has neither son nor father and:

[112.1] Say: He, Allah, is One.  
[112.2] Allah is He on Whom all depend.  
[112.3] He begets not, nor is He begotten.  
[112.4] And none is like Him.

So, she agrees with Islamic argument that says: ‘[3.59] Surely the likeness of Isa is with Allah as the likeness of Adam; He created him from dust, then said to him, Be, and he was’ (Surat The Family of Imran).

### 2.1.2. *Some keep the Sabbath going to Church*

This poem insists on the woman denial of the church and declares her religious eccentricity compared to other women in nineteenth century conservative America and dared to refuse what did not convince her as if she pertained to another doctrine and had no interest in what they believed:

Some keep the Sabbath going to Church –  
I keep it, staying at Home –  
With a Bobolink for a Chorister –  
And an Orchard, for a Dome –

Some keep the Sabbath in Surplice –  
I, just wear my Wings –  
And instead of tolling the Bell, for Church,  
Our little Sexton – sings.  
God preaches, a noted Clergyman –  
And the sermon is never long,  
So instead of getting to Heaven, at last –  
I'm going, all along.

### **2.1.2.1. Cutting out with Church**

Unconventionally to religious and poetic standards of 19<sup>th</sup> c America, the speaker mocks at those who spend their precious times in church while they could easily get relieved in nature. For her, the spiritual relief comes from the church is no more than imaginative allusions come to mind because of long standings and prayers. Once again, she ironically compares the 'Chorister' as the singer of church hymns to a small bird with musical twitters and even proposes the bird's voice is better. Imaginatively speaking, she had established the an imaginative surrounding inside her 'orchard' for its vast, secure, and giant space and its trees can stand as erect as the church 'Dome'. So she concludes the more one gets attached to nature the more he widens his knowledge about greatness of God who could be hardly ever the human Christ (Farr and Carter 1).

Also, she taunts at the 'Surplice' of the clergy men and prefers a cloak of feathers and the disturbing 'Sextons' and 'Sunday Church Bells' that she thinks 'Bobolinks' could perform better in attracting people to pray in their church. Diversely, her garden is compared to the Heavenly '[88:10[lofty garden wherein you shall not hear a vain talk.]88.11[Therein there is a fountain flowing.]88.12[Therein are thrones raised high (Surat the overwhelming Calamity).

Finally she reveals that 'God preaches' short simple message that one can easily worship Him out of the church, thus, she had replaced the church by nature, Christ by the One God, social life by her chamber, and religious rituals by private prayers, the Bible by poetry (White 34).

### **2.1.2.2. Humanization of Jesus Christ**

Though she does not focus on the identity of Christ and sheds the whole light on the useless of church, the last stanza would hint that she



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finally reaches one idea that the so called God is indeed ‘noted clergyman’ gained fame and honor due to his efforts in serving people (Freeman 11). Here, as if ‘]19.30[ He said: surely, I am a servant of Allah, He has given me the Book and made me a prophet, and he has made me a blessed wherever I may be and he has enjoined on me prayer and poor rate as long as I live’( Surat the Merriam). Besides, in *Emily Dickinson and the Art of Belief*, it is mentioned that this good man has been created to spend all his time worshiping God and doing good just like ‘Clergyman preaching sermons’ (Lundin5). And ‘]43.59[ was naught but a servant on whom we bestowed favor , and we made him an example for the children of Israel’ (Surat Ornaments of Gold). At the same time, she decides to avoid all those sacraments because she knows ‘]2.120[ Jews will not be pleased with you, nor the Christians until you follow their religion’ (Surat the Cow).

### 2.2 One Entity

Another sign represents her belief in one God after cutting down with church is her focus in His oneness itself. That is to say, she refuses the idea of Trinity and chooses only and one God whom she prayed by keeling down as if she is in front of an emperor (Keane 36). Several poems talk about her devotion to one God called ‘Alla’ and the coming is an example:

#### 2.2.1 *The Soul Selects her own Society*

In this poem she ‘chooses’ the ‘One Divine’ to whom she ‘keels’ down in special moments of privacy and solitude so as to establish a sincere spiritual attachment. Precisely, she differently describes the divine as one, keel to, Major, erect, and never appears to her eyes:

The Soul selects her own Society  
Then - shuts the Door  
To her Divine Majority  
Present no more  
Unmoved - she notes the Chariots - pausing  
At her low Gate  
Unmoved - an Emperor be kneeling  
Upon her Mat  
I've known her - from an ample nation  
Choose One

Then - close the Valves of her attention-

Like Stone-

### **2.2.1.1. The Characteristics of Divine**

Here she illustrates her own traits to God Whom she heard about from other nations.

#### **2.2.1.1.1 Oneness (Allah)**

It is clear to deduce that she refers to God as single entity when she says: I ‘choose the one’ to keel to yet after ‘I shut the door’ in order to avoid anyone’s attention. The more she fears her secret gets revealed, the more she pays ‘attention’ and behaves as if ‘unmoved like stone’ inside the ‘valves’ of her chamber. It is her solitude that encouraged her to know more about other dogmas and even could practice her prayers not to Christ but to one super deity (Martin, ed xxiv). To add more, in *The Transcendentalist* Emerson presumes that she was ideal self, spiritual, autonomous, wise, and free enough to ‘shut the door’ of her chamber and meditate at her Superior Creator far from the siege of Calvinism’s Father (Deepman 206). And this Superior Creator for her is ‘Alla’ to whom she prays and who brings her relief from the pain she is suffering from (Keane35). As if she hints that from ‘the majority, I choose One Divine’ ‘]112.2[ on Whom all depend]112.3[ he begets not, nor is He begotten ]112.4[ and none is like Him (Surat the Unity). Though she does not mention “Allah” directly in this poem, she ultimately confesses His oneness, and supremacy that led her to compare him to ‘an emperor’ whom she kneels to.

#### **2.2. 1.1.2 Islamic Prayers**

Including the title, she is looking for tolerant society liberates her from traditional restrictions about religious performances. That is why she prefers ‘to select her own society’ that enables her to worship God through meditation at creation, humans, and nature and this had raised her preference to solitude and deepened her faith in ‘Major Divine’ (Martin 20). During her staying indoors she sets ‘upon her mat’ and keels to’ and ‘emperor’ who is ‘unmoved like stone’ and ‘major as divine’ himself. That is to say, she implicitly reminds the reader with the way of Muslims’ pray when they take small carpet and kneel to Allah so as to reveal His glory and show their gratitude for His gifts. In that sense, it is presumed that she was praying to ‘Alla’, the Abrahamic monotheism God though she does not reveal it openly

because her society refused to allow people to think of any other God than Christ (Keane 35, 36). Besides, in *Emily Dickinson: Medicine Woman for our times*, Heginbotham supports the above idea and ensures that the woman was not praying to Judeo-Christian God, but to 'Alla' of Islam and takes some proves to justify his predicts like her letter in which she says to Mr. Bowles that 'I pray for your sweet health \_to "Alla"\_every morning (67). 'Morning prayers' remind the reader with 'down prayers' in Islam when it is said the best time to pray because Allah will be hearing His people to fulfill their requests.

### **2. 3 Perfection of Divinity via organization of Life**

Another element proves her belief in one God is her long meditating moments that led her to think deeply in this well organized world that should have a great god behind creating it is such perfection. Here, the focus is on the perfection of life system and how everything runs organized in a way the human mind cannot typically comprehend due to its complication and accurate order. That is to say, it is neither out of the human capacity to create such universe nor Trinity of gods can agree on such typical union. The coming poems can exemplify better:

#### ***2.3.1. God made no act without a cause***

Through connotative message she conveys that God is present in life and is the one had created earth throughout systematic organization placing every single element in its correct place. That is to say, she focuses on greatness of God in creating that order in life more that describing God Himself:

God made no act Without a cause,  
Nor heart without an aim,  
Our inference is premature,  
Our premises to blame.

Everything happens systematically due to certain reason and ends with proposing result. That is why one should be grateful to God for His beforehand plan instead of blaming life circumstances. Here, the human uses superficial prejudging to complain against whatever happens in life instead of looking wise and search for the truth.

#### **2.3. 1.1 Idealism of Life Order**

According to philosophical perspectives, in *Idealism: A Critical Survey*, it is argued that Idealism means that spiritual value of life is the valuable reference of the universe and truth behind creation (Ewing 3,4). For her, spirituality refers to God; and in return, He is an intelligent Being; hidden, yet concerned with human life in order to make it clear and in permanent relevance to Him (Keane 40).

The shortness of the poem had not prevented her to use deep and expressive words bearing wider meanings for her readers to understand the clue. Wisely, she meditates at the surroundings and all those hardships and problems she passed through, and finally deduces that she was mistaken when she blamed God for her bad luck. This is because, such experience tough her that life had not been created in vain and every single creature including plants and animals has its sufficient role in this universe. Such organization reflects the perfection and oneness of the divine. In return, God knows everything about any of His creatures in the sense no animal and '11.6[no creature on earth but that upon Allah is its provision, and He knows its place of dwelling and place of storage. All is in a manifest book' (Surat the Holy Prophet). So, one should not be disappointed if God is with him.

Depending on her 'inference', life is based on a sequence of causes and consequences and this interrelated connection establishes the core of life. To summarize, the causes refer to God who had planned every event earlier.

### **2.3.1.2 Perfection of Divinity**

As far as she presumes, life is running through perfect order and definitely there should have been perfect Creator managing it. Therefore, in *Long Shadow: Emily Dickinson's Tragic Poetry* it is mentioned that in this poem Dickinson thinks that life in itself indicates bright image of God who plans for human success while failure as Emerson agrees is caused by evil (Griffith 232). This unknown planning made by the Creator is called predestination that is another sign of God existence and sovereignty (Leiter 145). And for her if one yields to the divine order and predestination, he would eventually get rewarded. All in all, she recommends that those impatient disbelievers have to think deeper about life idealism and perfection of God in order to reach the truth of His oneness (Keane 28).

#### **2. 4 Supremacy of Divinity via Wisdom of the Human Being**

After the researcher had shown some examples reflecting God perfection through His organized life and gigantic nature, we move to exemplify the same idea yet through the third miracle that is the human being and his intelligence.

##### **2. 5.1. *To be Alive \_is Power***

Here, the human competencies are not limited by age, race, color, time, place but the status of existence in itself is power and recognizes the essence of being just like in Islam:

To be alive\_ is power  
Existence \_in itself\_  
Without a further function\_  
Omnipotence \_Enough\_  
To be alive \_and will  
Tis able as a God\_  
The Maker \_of ourselves \_be what\_  
Such being Finitude!

Philosophically, the poem conveys that the human being is the center of universe and gifted with perfect physical appearance and mental capacities reflecting the power of God.

##### **2. 5.1.1 Power of Humanism**

Like Muslims, she glorifies God ‘the Maker of ourselves’ because certainly He ‘created man in the best make’ (Surat the Fig). And asserts that one is primarily created energetic, free, and powerful and undoubtedly this echoes the power of the Creator (Martin, ed. xxxi).

It is worth noting that such resemblance between God and His creatures lies in the human’s internal potential, wisdom, patience, kindness, mercy, generosity, politeness, and forgiveness rather than the external capacities (Martin 33). So, such marvelous characteristics besides to the physical embodiment are logical justification for her to symbolize a major power behind all. In the same way, David’s Psalm expects the similarity between human and God who said: “I shall be satisfied, when I awake, with thy likeness” (Psalm 17:15).

### 2. 5.2 *The Brain—is wider than the Sky—*

This poem celebrates the potentials and competencies of humanism rather than anything in this universe:

The Brain—is wider than the Sky—  
For—put them side by side—  
The one the other will contain  
With ease—and You—beside—

The Brain is deeper than the sea—  
For—hold them—Blue to Blue—  
The one the other will absorb—  
As Sponges—Buckets—do—

The Brain is just the weight of God—  
For—Heft them—Pound for Pound—  
And they will differ—if they do—  
As Syllable from Sound—

First it would read as blasphemous when she glorifies the human entity more than Creator but through proof reading one finds that she is glorifying God due to such perfect creation that is the human.

#### 2. 5.2.1 **Supremacy of the Human Mind**

The repetition of the title reflects her excitement to prove the extra capacities of the human being in the sense that they are greater than nature. This metaphor points out that this brain is so wise and patient as if it gets heavy pounds of burden yet through capacities of intelligence, thinking, decision, and acting rightfully one succeeds to manage the situation (Martin 32). Equally, the Quran states the same idea that neither heavens nor earth could bear the truth of God except the human when it dictates that God ‘]33.72[ offered the truth to the heavens and earths and mountains, but they refused to be unfaithful to it and feared from it (Surat the Clans). Thus, it is only the human intelligence that discovers the supremacy of God who had created ‘the blue sea’, the high ‘sky’, and eventually the human ‘brain’ that mainly represents His greatness. (Vendler18). The Quran presents several verses assert the same declaration and ask people to think deeper through meditation in one’s creation and the Divine supremacy that is clear because ‘]25.54[it is He Who created man from water’ (Surat the Distinction) and

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makes one's brain profounder than the sea and higher than the sky (Hollinger and Capper 141).

### **2.5 Invisibility of the Creator**

In the Bible, Christ has been widely described since people saw and lived with him, and even his characteristics have been deeply tackled. For example, it is said that 'His appearance was more corrupt than that of a man and his image was than that of the people of Adam' (John 59:8). On the other hand, Quran does not grant any deep physical description and limit the divine description around His characteristics just to let believers curious to know more about their Creator who is: '[1.2[ the Beneficent, ]1.3[the Merciful Master of the Day of Judgment' (Surat the Opening). In the coming poem she keeps her God half described and directed her illustrations to the theoretical characteristics only.

#### **2. 5.1 I know that He exists**

The title confirms her knowledge about His existence, yet the following lines do no bring more clarifications about His looking:

I know that He exists  
Somewhere - in Silence  
He has hid his rare life  
From our gross eyes.  
'Tis an instant's play.  
'Tis a fond Ambush  
Just to make Bliss  
Earn her own surprise!  
But-should the play  
Prove piercing earnest  
Should the glee – glaze  
In Death's-stiff-stare  
Would not the fun  
Look too expensive!  
Would not the jest  
Have crawled too far!

#### **2. 5.1.1 Oneness and Onliness**

To begin with, she refers to God by 'He' so as to admit that He is only one male entity and the capitalization of 'He' shows her respect to that God.

To add, though there is no scientific prove justifies her faith, she gazes deeply in a mood of serenity until she overcomes her doubts and finds the answer near to the Quranic verse that says: '[2.163] And your God is one God! There is no god but He; He is the Beneficent, the Merciful' (Surat the Cow).

### **2. 5.1.2 Indescribable God**

In spite the fact that the word 'God' is not mentioned directly, one can deduce that she addresses a highly ranked entity referring to God whose appearance remains unclear. Throughout the poem, she seems uncertain about how He looks like though she gazes by her 'gross eyes' yet unfortunately for her curiosity, she ends unanswerable. Nevertheless, in certain moments, she imagines to see Him and catches Him up yet sooner He disappears and leaves her 'staring'. The action of appearing and disappearing urges believers to stay concerned with God and keep on thinking about Him in their prayers, actions, words, and thinking. Meanwhile, she shares Nietzsche's suspects that God appearance is more complicated than the human understanding, and this had increased her interest more (Keane, qtd. 38).

However, she sooner finds that God is '[2.255] the Ever living, the Self-subsisting by Whom all subsist; slumber does not overtake Him nor sleep; whatever is in the heavens and whatever is in the earth is His;' (Surat the Cow). Indeed, Quran provides with several divine characteristics major of them are: Merciful, Beneficent, Powerful, Lord, Creator, Almighty, and so forth. And it is very rare that we find typical physical tenets except in the Surat of Victory when God hints about His help to weak people and said that '[48.10] The hand of Allah is above their hands' (Surat the Victory). Comparably, in her *Those dying then* she presumes that dying people 'went to God's right hand' as if to hint He has two hands just like the human being.

Moreover, sometimes she agrees with Einstein as one of the representative figures of science and knowledge who had argued that deep silent thinking leads to wisdom and the latter in return leads to truth that face of God cannot be achieved yet (Keane 54).

### **2. 6 Immortality of the Divine**

In the general sense, ED here is interested in life after death, the essence of creation, and the connection with the Divine during life time.



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Philosophically speaking, her inner psych reaches a degree of spirituality that enables her to live in the afterlife and make sure of both of Immortality and God (Deppman 78). As if God told her: '[2.186] And when My servants ask you concerning Me, then surely I am very near; I answer the prayer of the suppliant when he calls on Me, so they should answer My call and believe in Me that they may walk in the right way' (Surat the Cow). All in all, God is nearer, helpful, and unlike humans, He is immortal.

**2. 6.1 The Souls Superior Instants**

*My best acquaintances are those*

*With whom I spoke no word*

Emily Dickinson

In her way looking for what exists in the beyond, she spends 'Superior Instants' with God as the most powerful ever. During transcendental moments she reaches a sense of grace, unity, simplicity, and power:

The Soul's Superior instants  
Occur to Her - alone -  
When friend - and Earth's occasion  
Have infinite withdrawn –  
Or She - Herself - ascended  
To too remote a Height  
For lower Recognition  
Than Her Omnipotent-  
This Mortal Abolition  
Is seldom - but as fair  
As Apparition - subject  
To Autocratic Air-  
Eternity's disclosure  
To favorites - a few-  
Of the Colossal substance  
Of Immortality

**2. 6.1.1 Characteristics of the Divine**

To begin with, the title reflects that humans have certain perfect moments in their lives when the soul gets elevated to the highest degree of mysticism neglecting time and space. The poet chooses 'the souls' instead of bodies, people, persons, and humans so as to emphasis on the spiritual

presence of both God and people in their union rather than physical appearance. This estate of 'superiority' is gifted only to [2.257] those who believe. He brings them out of the darkness into the light (Surat the Cow). Simply, God here is high, fair, omnipotent, and immortal as the coming passages clarify:

#### **2. 6.1.1.1 Height**

The second stanza implicates the transcendental and Islamic principle that God dwells in high heaven; a position wherein everything is 'recognized' lower. However, His 'few favorite' believers among whom is Dickinson, imagine to transcend to such 'remote' and 'alone' area. Religiously speaking, the Originator turns His close people back to their originality and become 'souls' in order to get the same highest rank in Heaven. In the spiritual sense, 'Height' with capitalization could refer to the One and only Creator as well and to His 'remote' rein in the high sky. Emerson supposes that when one dies, his soul goes up to its Originator then both will get unified in the high heaven (Martin 32). A Quranic verse illustrates God's placement in the high sky when it addresses disbelievers: ']67.16[are you secure of those in heaven that He should not make the earth to swallow you up?' (Surat the Kingdom).

#### **2. 6.1.1.2 Immortality**

This God is eternal; neither dies nor sleeps, infinite, and free to watch over creatures during life time and after. The Quran also recurrently put emphasis on the sleeplessness, infinity, deathlessness, and Onliness of Allah Who is ' ]2.255 the ever living the subsisting by Whom all subsist, slumber does not take him nor sleep; whatever in the heavens, and whatever in the earth is His' (Surat the Cow). Hopefully, she ends her poem waiting to overcome all these 'mortal' boundaries and join an immortal God (Lundin 23).

#### **2.6.1.1.3 Spirituality**

Her obsession with God led her to think of his essence especially when she assures that the 'souls' will get unified with their originator afterlife and this means the Creator is spiritual and everlasting (White 34). The capitalization of the 'h' in 'Her' glorifies the status of the 'soul' that gains new important identity in Heaven when it lifts up. In that perfect place the need for a friend, food, money or any earthy material is useless.

#### **2. 6.1.1.4 Originality**

In *Emily Dickinson International Society's Journal*, precisely in an article entitled *Emily Dickinson, Homiletics, and Prophetic Power* Beth Maclay Doriani argues that this temporary action of 'the soul ascending up' and getting back to its native status with Supreme Soul leads one to assert His originality and supremacy rather than Christ who will ascend either (1). Hence, she prays to her original spirituality Who tells her '[20.55] From it we created you and into it we shall send you back and from it will we rise you for a second time' (Ta Ha).

#### **2. 6.1.1.5 Humanity of Christ**

During the poem, she initially takes aside from others and then cuts out with their precious book, the Bible. After that, she enjoys her own holy aspects of personal Divine different from 'mortal' Christ whom she is convinced by his 'Abolition' though her idea is 'seldom' understood and even under 'lower recognition'. For example, it is stated in *The Haunted House of Nature - Immanence's Infinity* article in *The Emily Dickinson Journal* by Isabel Sobral Campos that though she was familiar with religious manual called *The Imitation of Christ* she had rarely shown Divine glory to Christ than other God she celebrates in poetics, nature, and seclusion (1). For formal dogmas this could be *Much Madness* yet for her *is the Divinest Sense* when she refuses to confess the legitimacy of Christ (Smith et al 2, 3).

#### **2. 6.1.2 Private Prayers**

The above God asks her for different prayers, she 'withdraws' all 'earthy' pleasures and leaves her beloved 'friends' to get attached with Omnipotent, fair, immortal, soul-like, and high God. Hence, in *New Introduction to Islam*, her sympathetic spiritual prayers in this and other poems are held daily in a way reminds the reader with those Islamic prayers especially of mystic believers (Brown, Daniel W. 24, 25). However, by tradition, a woman at Amherst could hardly stay alone at her chamber, yet she resisted her best to choose her own imaginative society perhaps to pray her private prayers out of control. (Martin 10).

#### **2. 7 Originality of the Divine**

Simply, she stands against the basic idea of Trinity and insists that God has neither son nor father and after death all people will finally go back to their original Creator including Christ:

### ***2.7.1 Death is potential to that Man***

Unconventionally, death becomes the source of power for her because she thinks it is going to 'integrate' with 'God' rather than the end of life:

Death is potential to that Man  
Who dies - and to his friend  
Beyond that - inconspicuous  
To Anyone but God  
Of these Two - God remembers  
The longest - for the friend  
Is integral-and therefore  
Itself dissolved - of God

Though she uses the word 'man' in the title the coming lines of the poem propose that each creature will sooner becomes a spirit 'dissolves' in the spirit of 'God'.

### **2.7.2 Originality of Divinity**

Her excitement is due to an expected meeting with the originality of life creation that is God; the first and the last entity in this universe. Similarly to Allah '32.4[Who created the heavens and earth and what is between them' (Surat the Adoration). That is to say, '2.156 [surely we are Allah's and to Him we shall surely return (Surat the Cow). And for her, the presence of the Divine in this poem is inspiring her potential with power and devotion so as to satisfy her curiosity about His true originality, past and future, and relationship to humans (Keane 176). For example, in *What is Paradise* she firstly asks questions about Paradise, its creator, and the end of humans yet sooner she shortly answers that such greatness is surely made by someone whom people will turn back to just when they die. At this level, one 'dissolves' with his Creator to return to the original state of 'integration' of spirits (Freedman 179,180). All in all, the notion of age and time is undefined with her God (Allah) unlike Christ whose dates of birth and death are well known.

## **3. Conclusion**

To sum up, all the previous divine characteristics of perfection, spirituality, originality, superpower, indescribable, height, and existing

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everywhere besides to her consideration of Christ humanism, cutting down with the church; and praying to 'Alla' as Dickinson revealed could be a sign that she of her rebellion against Calvinism Trinity and adapting another dogma could possibly be Islam.

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