

The Crown and the Cage: Female Identity in Dickinson's 'Title Divine—is mine!' (1072) and 'She rose to His Requirement—dropt' (732)

Kamana Aryal¹

(Assistant Professor, Pindeshwor Vidhyapeeth NSU)

Dinesh Panthee²

Assistant Professor, Sahid Narayan Pokhrel
Ramapur Campus

ARTICLE INFO

Kamana Aryal

(Assistant Professor, Pindeshwor
Vidhyapeeth NSU)

Dinesh Panthee

Assistant Professor, Sahid Narayan
Pokhrel Ramapur Campus

Email

aryalkamana@gmail.com

Article History

Received: 2 August 2025

Reviewed: 31 August 2025

Revised: 9 September 2025

Accepted: 20 September 2025

Abstract

This paper seeks to explore the bleak condition of women's lives during the Victorian period, drawing connections to the poet's personal trauma as reflected in Emily Dickinson's poems "Title Divine—is mine!" (1072), and "She rose to His Requirement—Dropped" (732), from the Collected Poems of Emily Dickinson. These poems seem to be connected to Dickinson's life from her child days to adulthood expressing the hints regarding her death. This article aims to advocate the incarcerated life of Victorian women sinking into the solemn experiences of the poet. Her persona's melancholy represents the Victorian era's subjugation towards women. The apparent evidences in the poetic lines placidly speaks how Dickinson was immured in patriarchal domain; how her wings were burnt making her fearful toward marriage and imagines herself to be expected to be divine to adore her husband's flaws and sate his demands by self-sabotaging but that is ever overlooked. Applying a feminist perspective strongly supports the article's main argument, particularly through references to the poet's own autobiographical experiences. The inclusion of Mary Wollstonecraft's A Vindication of the Rights of Woman, alongside contributions from notable feminists before and after the Victorian era, adds depth to the analysis of the traumatic realities faced by women during that time.

Keywords: patriarchy, marriage, women, feminism, autobiography

Introduction

In these verses, “Title Divine is mine!” (1072), and “She rose to her Requirement – dropt” (732) Dickinson seems to be praising the marriage first, however, with the cadence of lines the readers confront her bitterness regarding the stereotypical married life which is a sole burden to woman despite two people are commingling. The Victorian period was unlawful to women, but they still expressed their emotions in their writings in pseudo names. Though Emily Dickinson belongs to late Victorian era, she suffered to face the patriarchy in clear words. Dickinson was born in 1830 in Massachusetts, died in 1886. Her poems were ever covered in symbols, images, metaphor, and double meanings. This is her tactic to be saved from the societal punishment. Therefore, those burgeoning revolutionary feminist voices are the bolstering factor to justify how Dickinson’s “Title Divine is mine!” (1072), and “She rose to His Requirement – dropt” (732) advocate her inner conflict against marriage and its incarceration for the women of her time. In this context, early feminist voices—particularly that of Mary Wollstonecraft—provide a critical foundation for analyzing Dickinson’s inner conflict. Wollstonecraft’s *A Vindication of the Rights of Woman* (1792) sparked a feminist consciousness that laid the groundwork for future movements, including the campaign for women’s suffrage led by Emmeline Pankhurst in the 1880s. Against this backdrop, Emily Dickinson’s poems “Title Divine—is mine!” (1072) and “She rose to His Requirement—dropt” (732) reflect her personal resistance

to the institution of marriage and illuminate the broader marital confinement endured by Victorian women—a theme that closely aligns with the feminist ideology initiated by Wollstonecraft. This study aims to address the following research questions:

- a. How does Dickinson represent the marital confinement experienced by Victorian women in her poems?
- b. In what ways do these two poems reflect Dickinson’s personal resistance to the institution of marriage?

These poems can be analyzed from several perspectives. However, this research paper addresses a new approach that blends feminism and autobiography. There is no doubt that these verses stem from the poet’s personal experiences, as Dickinson expresses her hatred for marriage in these poems—a sentiment that may have influenced her decision to remain single and possibly even contributed to her suicidal thoughts. The Victorian era was the harbinger of the women’s suffrage movement, and poets like Dickinson further fuelled this concept by expressing women’s inner struggles and confinement.

The critic, Carol Rumens (2023) reviews that, “Emily Dickinson could be scathing about marriage. She was fiercely aware of the subservience it demanded from women in general, and, implicitly, what damage it might have done to the fulfilment of her own talents.” Rumens studies on Dickinson’s hesitation regarding marriage and therefore she wants to rather be the celestial wife in her previous verse, “Title Divine is mine!” (1072)

While talking about Dickinson's poems Juhaz (1983, p. 1) says that "Emily Dickinson's gender informs the nature of [her] art, the nature of [her] biography, and the relation between them." Juhaz's emphasis is on specially the relation between the writing and Dickinson's personal life. Correspondingly, Detweiler and Jasper (2000, p. 120) opines that, "Dickinson is using the traditional Christian image of the Bride of the Christ to comment wryly on her unmarried condition." The authors refer the meaning of Dickinson searching the God like spouse in reality.

Most critics argue that "Title Divine—is mine!" (1072) blends religious and secular marital themes; however, this paper challenges that view. If the poem truly embraced this blend, Dickinson would not have composed it with such restlessness and hesitation. While there has been research on Emily Dickinson's life, none have specifically focused on these two poems addressing the central issue explored in this paper. Therefore, her choice of ambiguous words, figures of speech, and literary techniques in these poems reflect her mental turmoil. By conveying her plight ambiguously, she protects herself from patriarchal surveillance.

Methodology

The qualitative research method is applied in this research paper. This is a textual based investigation on the two major poems of Emily Dickinson: "Title Divine is mine!" (1072), and "She rose to His Requirement –dropt" (732). These are the basic texts that offer the fertile ground for the feministic analysis in this article. The perspective of Mary Wollstonecraft

and her infamous text *A Vindication of the Rights of Woman* (1792) facilitate the researcher to justify the major claim. Similarly, the web search and relevant PDF sources of the authors contributed significantly to uncover how Victorian women suffered in a veil, with Dickinson's autobiographical touch inspiring women to fight for their freedom.

Selected Poems

I. Title Divine is mine! (1072)

Title divine — is mine!
 The Wife — without the Sign!
 Acute Degree — conferred on me —
 Empress of Calvary!
 Royal — all but the Crown!
 Betrothed — without the swoon
 God sends us Women —
 When you — hold — Garnet to Garnet —
 Gold — to Gold —
 Born — Bridalled — Shrouded —
 In a Day —
 Tri Victory
 "My Husband" — women say —
 Stroking the Melody —
 Is this — the way?

II. She rose to His Requirement –dropt (732)

She rose to his requirement, dropped
 The playthings of her life
 To take the honorable work
 Of woman and of wife.

If aught she missed in her new day
 Of amplitude, or awe,
 Or first prospective, or the gold
 In using wore away,
 It lay unmentioned, as the sea

Develops pearl and weed,
But only to himself is known
The fathoms they abide.

Discussion

Marital Incarceration

Dickinson herself often serves as the speaker in her poems, portraying marriage as a form of imprisonment. In the “Title Divine—is mine!” (1072), Dickinson (1890, line 2) claims the divine title of “wife,” yet notably adds that it comes “without the sign”, suggesting the absence of a formal or socially recognized marriage. She imagines herself as the wife of her desired man, yet her uncanny tone suggests a rejection of conventional marital roles. She resists being confined by the patriarchal expectations of Victorian society, which demand that women fulfil domestic roles and subordinate themselves to a man’s will—both emotionally and intellectually. Victorian era wants a female to be the “angle of the house” (Woolf, 1924, p. 285) by forcing them to believe this phantom. Woolf mentions how she killed that angel who used to provoke her to follow male’s mind and end her passion of writing. Dickinson similarly mentions that the patriarchy wants her to be the angle granting her the “acute degree” (1890, line 3) of “Empress of Calvary” (1890, line 4). It has the dual meaning. The Victorian females are severely forced to crucify themselves as Christ for their men and family. On the other hand, Dickinson, first, is delighted of getting such position being the queen of her pious marriage but with the flow she gets to comprehend the thorny shed on route where her abnegation will have no value even she becomes martyr in

the mountain of Calvary. Dressman (1997, p. 39) supports this view as:

There is a group of poems by Emily Dickinson in which the reader can see the poet experimenting with the idea of some type of mystical marriage. This marriage confers on the female persona immortality and a royal identity as the consort of the Deity. In these poems Sacramental and apocalyptic imagery is used; and in some of them death itself seems to function as the marriage ceremony.

Dickinson not only imagines a heavenly marriage, yet she wants an illegitimate relation in the first half but in the last short she grasps that “the birth of the wife becomes the death of the woman” (Cameron, 1979, p. 86). Women still do not have the full right to express themselves; instead, they are often forced to suppress their emotions, smiling behind a veil of silence. In her poem “They shut me up in Prose” (Poem 613), Dickinson (1890) captures this silencing of women with the line, “They shut me up in Prose” (line 1)—a metaphor for the dull, constrained, and inexpressive roles women is expected to inhabit. She grows being prosaic to be a prosaic divine wife. She must be mastered on household chores without any gain and sign as her role is never acclaimed. The Victorian husbands had insecurity about their wife’s ingenuity and capability of being breadwinner forced him to be the villain to ruin wife’s confidence. She cooks, cleans and serves his people without any aid of his family members. She is the empress of her house but without the crown. Everything seems Royal behind slavery. Her detachment to her job reflects not only her

suppression but also compulsion. The allusion of Calvary justifies that woman's contribution to family is overlooked as Christ's sacrifice to humanity. Despite any reciprocation, woman sates her man and family's need.

Dickinson imagines to be engaged to her man but without any affection. She dreams of celestial marriage. This image correlates with the common women who are bound to be in unreciprocated relationship. It seems as if the god has sent the women on the earth only to gratify the men. They were covered with gold, precious stones carrying all the divine beauty which get tarnished once they become wife. In the "Title Divine—is mine!" (1072), Dickinson (1890) writes the painful line, "Born—Bridalled—Shrouded" (line 10), suggesting that a woman is born only to become a bride—a role that ultimately leads to her symbolic or premature demise. The capitalization in each word emphasizes the societal pressure on girls to marry, presenting these stages as fixed and inevitable. The girl faces the bitter truth of her life within twenty-four hours of her marriage. A day changes her entire life. A day encounters her with that phallus that compels her to satiate it despite the surgical pain she suffers when it penetrates her. She is numb, questions her 'self' but cannot shout bearing all his "striking melody" (Dickinson, 1890, poem 1072, line 13). This metaphor truly illuminates "her title, then, like the earthly wife's, is empty, the "Melody" sought after but finally strained once it is acknowledged that any possession by itself is inadequate" (Cameron, 1979, p. 87). The hidden sexual passion somewhere

will welcome her death and this awareness beforehand "ignites into rage" as per Cameron (1979, p. 87). There should be the love between the couple but as Wollstonecraft (1792, p. 21) criticizes the notion: "female education ought to be directed to one point- to tender them pleasing" as per Rousseau and the most of the other GREAT writers.

Sexual Incarceration

Dickinson argues that a woman is hailed only as a sexual being; otherwise she is always a miniature in man's perception. She is ever ready to please and heat his bed but as soon as he ends up his ejaculation, she is thrown away as a mess. Therefore, her house and the men she serves are merely the "playthings of her life" (Dickinson, 1890, Poem 732, line 2). According to Arsyad and Salsabillah (2024, p. 82), "The word "rose" implies a sense of effort or progression, as though completing these requirements were a feat or a required action she must perform. "The Playthings of Her Life" is a metaphor for the woman's personal interest, joys, and pursuits." The word "dropt," placed after a dash, conveys her disenchantment; despite abnegating herself to please him, the man remains perpetually unsatisfied. Until she performs his domestic labour and opens her body for his pleasure, she is his employee. She is not allowed to say NO; she is weary and gloomy because she is a freelancer. Mary Wollstonecraft (1792, p. 19-20) argues that:

They may try to render their road pleasant; but ought never to forget, in common with man, that life yields not the felicity which can satisfy an immortal soul. I do not mean

to insinuate that either sex should be so lost in abstract reflections or distant views as to forget the affections and duties that lie before them, and are, in truth, the means appointed to produce the fruit of life (p. 19-20)

The patriarchy treats the woman as its slave: unpaid but reigned. The man consumes her until she turns to be a “star.” ‘She rose to His Requirement’ dropt’ is a psychological study of the three stages in the life of a married woman; first, her consent to marriage and the result of that consent; second her disappointment both physical and metaphysical; and third, the hidden later life of the married woman’s soul” (Vendler, 2010, p. 352). Dickinson even expresses her ambivalence in “They shut me up in Prose” (613) whether the men may follow her in the heaven to anguish her soul. Dickinson “echoes her determination to write poems against the will of the patriarchy that hails the masculine poetic skills” (Nair and Muralikrishnan, 2018, p. 32-33). Her dark imagination, therefore, compels her to abandon domesticity and devalued sacrifices by disobeying the marriage. Neither father nor husband is the defender of the woman. She was in father’s confinement before and shifted into another one after marriage. This has not made women closer to men rather men have instead “constructed the infamous logic of antilove” (Cixous, 1976, p. 878). Sylvia Plath, a confessional poet, committed suicide. Her poem Daddy expresses how her father used to abuse her (Plath, 1997). Anne Sexton, an American poet, too killed herself. She ever talked of societal taboos and confronted those subjects confidently. However, she could not

stand long against patriarchy that broke down her mentality causing her fatal end.

A woman’s youth and freedom are at cost in marriage. Her golden romantic age gets full-stop; the dream to have amplitude of awe in future also gets vanished and the glittering gold she enjoys wearing are only in remembrance now. Her “first prospective” about her life-career is nebulous now; her visions are hazy and not even considered worthy. In this regard Wollstonecraft (1792, p. 9-10) forwards her opinion as:

Mary Wollstonecraft vindicates that, “Women are told from their infancy, and taught by the example of their mothers, that a little knowledge of human weakness, justly termed cunning, softness of temper, outward obedience, and a scrupulous attention to a puerile kind of property, will obtain for them the perception of man; and should they be beautiful, everything else is needless, for at least twenty years of their lives.

The patriarchy considers the women as its spare rib. Therefore, they are ever the parrot-subjugated, servile and toady of their males. Dickinson further pasteurised in the verse to film the brutal married life of all the Victorian girls. The famous novelists of Victorian period including Bronte sisters, George Eliot, Jane Austin and many others used pseudo names to publish their work. They neither could enjoy their popularity openly nor was their creativity hailed. The bogus names were getting credit and real writers were content just by getting their works published. They accepted the fact that the reader gave the credit to pseudo names but that did not matter them. The women had

to be glad for whatever they are granted.

The man holds the key to every lock. He alone knows how to control his wife and understands the depth of his conspiracies and abuses. As Dickinson says in “She rose to His Requirement—dropt” (Poem 732), “Sea develops Pearl and Weed” (Dickinson, 1890, lines 9–10)—everyone can see what the sea reveals, both beautiful and dangerous, but a wife can never truly know what her husband is hiding. He is the rule maker and the rule is for all except him. He yells beats and bruises the vagina of his “woman” and yet he is the master. As Josephine Donovan (1989, p. xix) argues behind the reason of Plato’s banishing the poets from his ideal republic “because he feared the feminine passions they aroused.” Therefore, the wife is ironically divine because she contents everyone despite all the hostility. She stands tall to satisfy her man but she is dropped: this pun drags us to see two meanings; one is she is always considered to be the dirt of her spouse’s foot and other is she renounces all these duties once she is exhausted. However, despite all these, she has to be prepared, as in *Handmade Tales* of Margaret Atwood, to entertain her man. The hormonal changes in postpartum, the bodily transformation and all of a sudden a new responsibility along with other daily household chores, devastate her from inside. The husband’s egoism to donate sperm is commendable for this society where after birthing the child, he is still a male having all sort of liberation but a wife turned-to-be-mother becomes a slave under his savage regime. She tries hard to find that spiritual connection with her man

despite societal validation but gets scared in midst as she faces his real face. The journey of realizing this horrible truth starts in “Title Divine –is mine!” (1072) and ends in “She rose to His Requirement –dropt” (732). She is startled therefore; she rejects men and marital taboos. Not only in 19th century, still at present there are numerous unheard narratives of postpartum, motherhood duties in solitude, mental breakdown, abuses and bullies for unattractive body, husband’s indifference due to incomplete sexual gratification and many more.

The Autobiographical Resonance

Although it is officially said that Dickinson died of heart failure due to severe hypertension (in 1886), there are other speculations regarding her suicide which was not made public at that time. She used to have reclusive lifestyle, closely associated with her brother and his wife only. Dickinson used to spend the time solely in her room where absorbing in creative writings. Her several poems were found after her death and they were published posthumously. She suffered from the nervous prostration after the death of her nephew and faced the blackouts twice. Hence, these proofs somewhere gave rise to the suspicion about her suicide among the readers. These two poems are composed serially where she imagines being the wife of someone at first but loathes this status towards the ending that further gives birth to the later verse where she completely leaves her duties of a traditional submissive wife. Dickinson supports modernism and relinquishes traditional womanly roles. As Woolf (1929, p. 28) argues

that a girl would never get such freedom as Shakespeare was privileged of because:

That one would find any woman in that state of mind in the sixteenth century was obviously impossible. One has only to think of the Elizabethan tombstones with all those children kneeling with clasped hands; and their early deaths; and to see their houses with their dark, cramped rooms, to realize that no woman could have written poetry then.

Woolf's vision matches with the Dickinson. To be the own Shakespeare, Dickinson used her only weapon: her verses to rebel the Victorian strict rules. She was also fearful, and thus remained imprisoned, as speaking out against the ever-expanding patriarchy was impossible. She was keen to make her own identity therefore she never married as it may snatch her liberation. The critics claim that most of her poems express meagre infatuation for Samuel Bowles which was only a rumour but many critics associate him as her lover in her famous Master Letters from the early 1860s. Her mention of "master" in her letters and adopting the persona of beloved, bride, and wife, might suggest her critical attitude to patriarchy as well for forcing women to be suffocative within patriarchal incarceration. Dickinson appears to echo the ideas that Wollstonecraft (1792, p. 22) articulated about women, as follows:

The woman who has only been taught to please will soon find that her charms are oblique sunbeams, and that they cannot have much effect on her husband's heart when they are seen every day, when the summer is passed and gone . . . When the husband ceases to be

a lover, and the time will inevitably come, her desire of pleasing will then grow languid, or become a spring of bitterness; and love, perhaps, the most evanescent of all passions, gives place I to jealousy or vanity.

Therefore, Dickinson consistently expressed dark and critical images of patriarchy in her poems. She never married, she wore almost exclusively white in her later years, perhaps alluding to her symbolic marital status (Oeuvre Magazine, 2017). "God keep me from what they call households", she exclaimed in a letter to Root in 1850" (Poetry Foundation, n.p.). Her death was caused by the severe mental illness and she was welcoming her death through her last poem *So Give Me Back Death* (1885) in the harsh winter. The women authors in the history of English Literature did not have sound ending. While talking about the British woman novelist, Showalter (1977, p. 264) praises Virginia Woolf as "thwarted and pulled asunder as the women she describes in *A Room of One's Own*. Androgyny was the myth that helped her evade confrontation with her own painful femaleness and enabled her to choke and repress her anger and ambition." However, in spite of her boldness she also broke down and suffered melancholy with suicidal attempt. Regardless of her androgynous nature and rejecting conventional notion of accepting motherhood, she could not neglect the patriarchy at all. To the *Lighthouse* (1927) is said to be her autobiographical novel and as the drained ending of her each novel, Virginia gave the similar conclusion to herself. Nineteenth-century society continued to hinder women's

achievements, becoming like a bone stuck in their throat. Emily Dickinson experienced this oppression firsthand. From the pre-Victorian to the post-Victorian era, the patriarchal gaze remained unchanged.

The Power of Dickinson's Poetic Voice

Dickinson's poetic technique serves as the poet's own spokesperson. She is well known for her use of long dashes, which carry concealed meanings. These caesuras create pauses that signal new thoughts, shifts in tone, and often hint at emphasized hidden meanings. There are total fifteen lines in "Title Divine is mine" (1072) but nine lines are packed with dash and enjambment where eight lines end with dash only. The interference of dash in between and in end of the lines symbolizes the mental disturbance of the speaker. She pauses frequently because she is struggling to vomit her heart out. These dashes create gaps that readers must fill by interpreting what she is trying to convey. Dickinson refuses to sentimentalize the silence or put words into the mouths of the mute realities she questions. This tendency of Dickinson makes her different from the rest of her generation poets (Lundin, 2004, p.23). Her hesitation is caused by societal restrictions of the 19th century. How the women suffered during Victorian era is transparently eluded in her dashes. The lines, "When you 'hold 'Garnett to Garnet 'Gold to Gold" (Dickinson, 1890, lines 8-9) in the "Title Divine—is mine!" (Poem 1072) contains five dashes, alluding to the immense obstacles the speaker faces in expressing her emotions. Her fear compels her to illuminate her feelings only in part hiding the major voice behind dashes.

The dashes at the end of the lines truly signify the unbearable pain that the speaker is forced to stop harshly with incomplete lines.

The exclamation mark at the end of the title symbolizes the uncertainty of the position and the ambivalence of the speaker. As Small (1990, p. 186) implies that, "A simple non-closural strategy she frequently uses is the asking of a final question. At the end of the "Title Divine –is mine!" for example, the tentative "Is this the way?" leaves the lyric on a note of hesitant uncertainty." This mark is used thrice at the end of the second, fourth, and fifth lines denoting the persona's inconceivable attitude to her status as a Wife as there is no "sign" but still she considers being the spouse of someone. The question mark which ends this poem further creates speculation whether the persona is imagining or telling the reality where her husband's melody does not match with hers as "a man can only love such a woman on account of her sex, and respect her because she is a trusty servant" (Wollstonecraft, 1792, p. 75). This contradicts with the prior lines where she boasts of denying societal rules considering herself the betrothed of someone whereas the ending verse elucidates the unspoken ache because the loyalty is only from her side. It might be her man's torments which stands against her nature. Therefore, her question: "Is this—the way?" (Dickinson, 1890, Poem 1072, line 15) is for seeking his accountability. The dash suggests that she wants to say more, but her fear restrains her. To justify it further, Luxford (2004, p. 58) claims that:

On the one hand it is highly elliptical

or evasive; it is possible to argue that the poem is about any number of things. On the other hand, just below the surface lies a wealth of suggestive clues, as if Dickinson were encouragingly pointing toward certain interpretations.

Dickinson represents the suffering of overall Victorian women. From the sixth line, the speaker stammers in dashes and finally ends the verse questioning her man that even includes the dash. This portrays how her mind is triggered to patriarchal abuses that coerce her to raise her voice just like Wollstonecraft who stood against Milton's notion regarding women only as the creature of "softness and sweet attractive grace" (Wollstonecraft, 1792, p. 10). Similarly, the readers "may well find that more than one [meaning] supports the context of the poem" and that readers "understand [Dickinson's poetry] only by finding a comparable scene or experience in their own lives" (Miller, 1989, 81). Therefore, the silence of women bombarded suddenly into suffrage movement in 1920 in England. Wollstonecraft feels pity on such great poet's thought for woman and she suggests him to stop pretending being pious and must take her advice on how to become wise. Actually, the male writers are the true antagonist for women because from Rousseau to Dr Gregory, all the writers "have contributed to women more artificial, weak characters, than they would otherwise have been; and consequently more useless member of the society (Wollstonecraft, 1792, p.13). Hence, Showalter's Gynocriticism appeals all the women to write for themselves, to create their literature focusing on their

bodies, roles, and struggle rather than living in apprehension of boycotting by the patriarchy if they oppose their theories. As "Combining marriage and motherhood with a career brought other stresses to women's professional patterns" (Showalter, 1977, p. 65); hence Emily Dickinson fuelled that vigour among the women of her period.

Dickinson composed "She rose to His Requirement—dropt" (Poem 732) shortly after "Title Divine—is mine!" (1072). Both poems use similar dashes and portray the image of a suppressed wife, though the burden in "She rose to His Requirement—dropt" feels heavier, reflected by the lowercase "dropt" compared to the uppercase "Divine" in the earlier poem. The dash in the title may highlight that the persona tried hard to delight her man first but later she relinquished that. Might be her mind and body both shattered. This poem is somewhat continuation of the former. Dickinson makes deception an issue in her own writing provides a way to understand how she both illuminates the tradition and uses it to make her own voice, to express herself in her own terms (Juhasz and Miller, 1989, p. 240). Dickinson's poem "She Rose to His Requirement - dropt" is a compelling critique of the oppressive social expectations imposed on women during the 19th century, particularly on Puritan women, forcing them to make significant sacrifices within the rules of marriage (Arsyad and Salsabillah, 2024, p. 82). Dickinson is making women aware keeping herself safe as she had to follow the phantoms of patriarchy. Her family strictly followed the puritan rules, thus, she could not openly deny

them. Therefore, deception is in her verse but not in her role as she imagined being a wife, tried to be compatible with him but the reality Dickinson faced in the former continued to grow in the later rather festering the wound. To heal a wound, you need to stop touching it. Therefore, his abuses are that horrendous that she paused to confer them in words.

The persona is the inner voice of the poet, and of the Victorian women too, who is tired of fulfilling all the wifely duties without any reciprocation; she neither feels awe not even in intercourse. The women are oblivious of their men's actions. Therefore, the pomes end without completion because the wife does not know what her man knows. As Susan Howe (2006, p. 36) explains, Dickinson was "representing in her writings is a process itself. The interest is in the spirit of execution." She is experimenting to discover the marital truth ending in awful consciousness. "She rose to His Requirement 'dropt'" (732) has three quatrains with all enjambment lines that imply the infinite thoughts running in persona's mind. She speaks in soliloquy because nobody cares of her pain. She soothes herself; contemplates over her miseries, and ease them in verse. The ABCB Ballad rhyme scheme narrates her sentimental story. Dickinson's caesura (comma, dash) in the midst of line and her run-on mood cannot complete the sentence even in twelfth line. The trauma experienced by 19th-century women is vividly reflected in these two poems by Dickinson. The lack of rhyme in the "Title Divine—is mine!" (Poem 1072) symbolizes the absence of harmony in Dickinson's own life. The poem is a jumble

of words, lacking consistent rhythm and punctuation. However, the presence of some half-rhymes—such as life/wife, awe/away, and weed/abide—in the later verses suggests a one-sided effort to uphold the institution of marriage. Furthermore, her frequent pauses indicate the suppression of her voice, the loss of authority over her language, and the obligation to conform to male-dominated expectations. Therefore "only method of leading women to fulfil their peculiar duties is to free them from all restraint by allowing them to participate in the inherent rights of mankind" (Wollstonecraft, 1792, p. 108).

Conclusion

Dickinson's both poems advocate for the women liberation from harsh patriarchal structure which demands women to follow its phantoms. She portrays the pathetic scenario of Victorian women due to their marital obligations. Her loath for marriage further was motivated due to the terrible puritan patriarchal regulations. Whatever her hatred is expressed against marriage in these poems resonates with the all 19th century's women. Her poetic technique is her power to express more in silence. The images, metaphor and symbols represent the clear incarcerated picture of women. Therefore, she was against marriage and portrayed the bitter plight of married women in her poems. Not only this, these poems are the mirror of the present modern society as well because even with the flow of time, the maltreatment to females is still same.

References

- Arsyad, Nirsina M., and Salsabillah, Tiara A. (2024). Feministic View in Emily Dickinson's Selected Poems. *Journal of Language and Pragmatic Studies*, 3(2), p. 77-85. <https://jurnal.ympn2.or.id/index.php/JLPS/article/view/57/65>
- Cameron, Sharon. (1979). *Lyric Time: Dickinson and the Limits of Genre*. The John Hopkins University Press.
- Cixous, Helen. (1976). Translated by Keith Cohen, and Paula Cohen. The Laugh of Medusa. *Signs*, (4), pp. 875-893. https://artandobjecthood.wordpress.com/wp-content/uploads/2012/06/cixous_the_laugh_of_the_medusa.pdf
- Dickinson, Emily Elizabeth (1890). *The Complete Poems of Emily Dickinson*. Title Divine –is mine! (1072). Ed. Thomas H. Johnson. Little Brown and Company. <https://uerjundergradslit.wordpress.com/wp-content/uploads/2019/03/the-complete-poems-of-emily-dickinson.pdf>
- Dickinson, Emily Elizabeth (1890). *The Complete Poems of Emily Dickinson*. She rose to His Requirement –dropt (732). Ed. Thomas H. Johnson. Little Brown and Company. <https://uerjundergradslit.wordpress.com/wp-content/uploads/2019/03/the-complete-poems-of-emily-dickinson.pdf>
- Dickinson, Emily Elizabeth (1890). *The Complete Poems of Emily Dickinson*. They shut me up in Prose (613). Ed. Thomas H. Johnson. Little Brown and Company. <https://uerjundergradslit.wordpress.com/wp-content/uploads/2019/03/the-complete-poems-of-emily-dickinson.pdf>
- Donovan, Josephine. (1989). 2nd Ed. *The Feminist Literary Criticism: Explorations in Theory*. The University Press of Kentucky.
- Dressman, M. R. (1977). Empress of Calvary: Mystical Marriage in the Poems of Emily Dickinson. *South Atlantic Bulletin*, 42(1), 39–43. <https://doi.org/10.2307/3199052>
- Emily Dickinson. (n.d.). Poetry Foundation. <https://www.poetryfoundation.org/poets/emily-dickinson>
- Emily Dickinson: Romance and Secrecy in “Title Divine, is Mine.” (Feb 24, 2017). *Oeuvre Magazine*. <https://oeuvremagazinecom.wordpress.com/2017/02/24/emily-dickinson-romance-and-secrecy-in-title-divine-is-mine/>
- Howe, Susan. (2006). *Experience is the Angled Road*. *Emily Dickinson Journal*, 15(2), 34-37. Project Muse. Accessed on July 2025.
- Juhasz, Suznne. (1983). Introduction. *Feminist Critics Read Emily Dickinson*. Ed. Juhasz, Suzanne. Indiana University Press.
- Juhasz, Suzzane, Miller, Cristanne. (1989). *Emily Dickinson: A Celebration for*

- Readers. Gordon and Breach.
- Lundin, Roger. (2004). 2nd ed. Emily Dickinson and the Art of Belief. William B. Eerdmans Publishing Company.
- Luxford, Dominic. (2004). Sounding the Sublime: The 'Full Music' of Dickinson's Inspiration. *Emily Dickinson Journal*, 13 (1), 51-75. Project Muse. Accessed on July 2025.
- Miller, Cristanne. (1989). Dickinson's Language: Interpreting Truth Told Slant. Fast and Gordon. 78-84.
- Nair, Babitah B., and Muralikrishnan, T.R. (2018). Women's Marginalisation: An Analysis of The Select Poems of Emily Dickinson and Kamala Das. *International Journal of Research in Humanities, Arts and Literature, Impact Journals*, 6(4), p. 27-34.
- Robert, D., and David J. (2000). Religion and Literature: A Reader. Westminster John Knox Press.
- Rumens, Carol. (Jun, 2023). Poem of the week: She rose to His Requirement by Emily Dickinson. The Guardian. Accessed on July 2025. <https://www.theguardian.com/books/2023/jun/19/poem-of-the-week-she-rose-to-his-requirement-by-emily-dickinson>
- Showalter, Elaine. (1977). A Literature of Their Own: British Woman Novelists from Bronte to Lessing. Princeton University Press. <https://filg.uj.edu.pl/documents/41616/27933359/Showalter.pdf>
- Small, Judy Jo. (1990). Positive as Sound: Emily Dickinson's Rhyme. The University of Georgia Press.
- Vendler, Helen. (2010). Dickinson: Selected Poems and Commentaries. Harvard University, Belknap Press.
- Wollstencraft, Mary. (1792). A Vindication of the Rights of the Woman. Penguin Books. <https://dn720002.ca.archive.org/0/items/vindicationofright00woll/vindicationofright00woll.pdf>
- Woolf, Virginia. (1929). A Room of One's Own. The Hogarth Press Republished by Global Grey Ebooks in 2021, <https://www.globalgreyebooks.com/room-of-ones-own-ebook.html>
- Woolf, Virginia (1924). Professions for Women. Collected Essays Volume Two. The Hogarth Press. <https://archive.org/download/in.ernet.dli.2015.460958/2015.460958.Collected-Essays.pdf>