

## 1: Hope is the thing with feathers

*"Hope" is the thing with feathers - () By Emily Dickinson "Hope" is the thing with feathers - That perches in the soul - And sings the tune without the.*

Rhyming and stanza Using approximate rhyme and quatrain, Emily successfully weaves a compelling poem. The rhyming scheme used is a-b-c-b is an erratic one. Each second and fourth are rhyming automatically. In case of second stanza, using rhyming scheme a-b-a-b, first and third verses rhyme with each other as does fourth and second. In concluding stanza, rhyming scheme is a-b-b-b, as per which, second, third and fourth verses rhyme. Rhythm Using erratic punctuation is a key constituent of her poem. Using many dashes and hyphens in order to break and modify the flow of poetic rhythm is commonplace here. The rhythmic flow follows an iambic trimeter, accommodating fourth stress as well. Comparison The poet has made use of personification and metaphor in this poem. Dickinson gives hope some wings so as to keep it alive in human hearts. Historical Context Being a globally renowned poet of her time, Emily Dickinson lived quite a prosaic life. During years of American Civil War when Walt Whitman contemporary American legend himself tended to the wounded and addressing American themes; at a time when war had brought poverty and pain with Abraham Lincoln getting assassinated in the process, American years were tumultuous to say the least, yet Emily Dickinson lived far from the madding crowd in Amherst, Massachusetts. She was born in the same house and met her demise there as well. Popular myth being that Emily was a literary hermit-genius, she was active in social circles and adored human interaction company. Lastly, Emily Dickinson hardly ever published her massive stock of poems, succumbing to depths of obliviousness. Only her sister stumbled upon the prolific collection and took the liberty to publish the massive literary work. Whereas Walt Whitman adored and eulogized Lincoln has his political champion, Emily was known as poetess of inwardness. Reading her poetic collection can indicate almost zero evidence of the timeline she lived in. Hope is the Thing with Feathers Analysis Stanza 1 That perches in the soul, And sings the tuneâ€”without the words, And never stops at all, Emily Dickinson is an expert employer of metaphors, as she uses the small bird to convey her message, indicating that hope burns in harshest of storms, coldest of winds and in unknown of seas for that matter, yet it never demands in return. It persists continuously within us, keeping us alive. In case of first stanza, the narrator feels that hope can be deemed as bird with feathers, singing in its own tune merrily. And sweetest in the gale is heard; And sore must be the storm That could abash the little bird That kept so many warm. In case of second stanza, the poetess elucidates the expansive power hope wields over us. It gets merrier and sweeter as the storm gets mightier and relentless. The poetess deems that no storm can sway hope and its adamant attitude. According to the poetess, it would take a deadly storm of astronomical proportions to flatten the bird of hope that has kept the ship sailing for most men. In the last stanza, Emily Dickinson concludes her poem by stressing that hope retains its clarity and tensile strength in harshest of conditions, yet it never demands in return for its valiant services. Hope is inherently powerful and certainly needs no polishing, as it steers the ship from one storm to another with efficacy. The metaphorical aspect of the poem is an old practice, used by well-known poets, the small bird represents hope in this poem. When abstract concepts are under study such as death, love and hope, they are often represented by an object from nature, in this case, the bird. Personal Commentary Hope is the bird with feathers is a beautiful metaphorically driven poem, using the bird in her usual homiletic style, inspired from religious poems and Psalms for that matter. Introducing her metaphorical device the bird , and further elucidates its purpose of existence. Hope, according to Emily Dickinson is the sole abstract entity weathering storms after storms, bypassing hardships with eventual steadiness. It remains unabashed in harshest of human conditions and circumstances, enabling a thicker skin on men. The poem was one her of simplistic poems with a typified metaphorical connotation and device upon which rests the entire poem. Her themes, poems and artistic flights of fancy took a wild turn during s. In essence, a bird cannot be abashed but the connotation is clear as per which hope remains afoot regardless of the severity of the storm. Emily Dickinson had the unique trait of writing aphoristically, being able to compress lengthy detail into some words was her natural gift. Her prose is sweet, diamond-hard, delivering her message eloquently. As a result,

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at times, some of poems can be taken at face-value yet, layers upon layers are peeled off on later readings. Certain verses can have dual-meanings, but its underlying message is irrevocably clear. As opposed to Hope is the bird with feathers poem, her various poems demonstrate heavy-handed difficulty with respect to description and observation. Some of her poems are twisted death-fantasies and metaphorical conceits, whereas she is an expert at addressing issues, amalgamating nature in her poetic fold with her usual flights of fancy, blending both with superior adroitness.

### 2: Hope is 'The Thing with Feathers' - bpHope : bpHope

*Hope is the Thing with Feathers. Hope is the thing with feathers That perches in the soul, And sings the tune without the words, And never stops at all.*

An extended metaphor, it likens the concept of hope to a feathered bird that is permanently perched in the soul of every human. There it sings, never stopping in its quest to inspire. Emily Dickinson wrote this poem in , a prolific year for her poetry, one of nearly poems she penned during her lifetime. Only seven of these were published while she was still alive. The Belle of Amherst, so called, remains an enigma. Her poetry was highly original but was dismissed or simply misunderstood when she sent her work out for appraisal or publication. It was only after she had passed away and her poems circulated more widely that critics began to appreciate her genius. Her poems, together with those of Walt Whitman, were pioneering works that pointed the way to a new and refreshing era of poetry in the english speaking world. Emily Dickinson seems to have been a recluse for most of her adult life, living at the family home, only rarely venturing out. Quiet and timid, she never married or actively sought a permanent relationship, despite correspondence with several older men she viewed as her protectors. Her poetry however reflects a lively, imaginative and dynamic inner world; she was able to capture universal moments in a simple sentence, create metaphors that stand the test of time. Hope Is The Thing With Feathers stands out as a reminder to all - no matter the circumstances each and every one of us has this entity within that is always there to help us out, by singing. It sings, especially when times get tough. Hope springs eternal, might be a reasonable summing up. This can be confusing for the reader because of the need to pause and place extra emphasis on certain phrases. The rhythm of the poem varies in places too, which may not be apparent on first sighting. And they beautifully encapsulate what hope is for us all - something that inspires and can make us fly. Analysis Stanza By Stanza Emily Dickinson did not give titles to her poems so the first line is always given as the title. Her poems are also given numbers. First Stanza The first word is given special emphasis with speech marks inverted commas, quotation marks as if the poet wants to define that elusive word "Hope", and she does so with metaphor. Hope has feathers and it can, like a bird, perch in the human soul. Feathers are soft and gentle to the touch but they are also strong in flight, even on tiny birds. And feathers are made up of complex individual fibres; unity is strength. The imagery here grows stronger as the reader progresses. Not only is Hope feathery, it can sing. It sits on a perch and sings the whole time. But the song is special for there are no words, no diction for anyone to understand rationally. The song is endless. Note the double dash emphasis on - at all - and the stanza break which brings extra attention to these two little words. Second Stanza The first line is unusual in the use of the double dash - there are two distinct pauses which the reader has to be careful with. Hope is always singing as we know from the first stanza but it sings the sweetest when the going gets rough, when the Gale starts to blow. So, when life is hard and things are thrown at us, the pressure relentless, there is Hope, singing through the chaos and mayhem. Note the first mention of the bird in line 7. It would take a hellish storm to embarrass or disconcert this bird sore - angry and abash - embarrass which protects many people from adverse situations. Hope is difficult to disturb, even when life seems hard. Third Stanza The personal pronoun I appears for the first time, indicating a personal connection to this subject perhaps? Emily Dickinson thought of herself as a little bird a wren so the link is direct. The speaker has heard the bird during the hardest, coldest times, when emotions are churning and life surreal. But even when things are extreme Hope is still there and never asks for anything. Hope gives us much but never asks for a crumb in return. It is all inspirational, yet slightly mysterious. Hope wells up in the heart and soul yet who knows where it comes from? Philosophy, religion, psychology and even metaphor are not sufficient - there is an abstract nature to Hope. It can give us strength to carry on in the most adverse of conditions. Its voice can be heard, despite the noise at the height of the storm. Syntax Emily Dickinson used a lot of dashes in her poetry and this poem has a total of 15, which creates unusual syntax - the way the clauses fit together with punctuation, meter metre in UK and enjambment. In addition, certain phrases are enclosed in a separate double dash, which places particular emphasis on meaning. But there are lines that do not conform to the iambic beat. Hope is the thing with feathers - so we have an opening trochee followed by two iambs and

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extra beat or feminine ending. Emphasis when reading falls on the opening word. That perches in the soul - Iambic trimeter continues in the second line. Yet - never - in Extremity, note spondee, pyrrhic and two iambs in line

### 3: Hope is the thing with feathers () by Emily Dickinson - Poems | [www.enganchecubano.com](http://www.enganchecubano.com)

*Hope is the thing with feathers () Emily Dickinson, - Hope is the thing with feathers That perches in the soul, And sings the tune without the words, And never stops at all, And sweetest in the gale is heard; And sore must be the storm That could abash the little bird That kept so many warm.*

Throughout her life, she seldom left her home and visitors were few. The people with whom she did come in contact, however, had an enormous impact on her poetry. She was particularly stirred by the Reverend Charles Wadsworth, whom she first met on a trip to Philadelphia. He left for the West Coast shortly after a visit to her home in , and some critics believe his departure gave rise to the heartsick flow of verse from Dickinson in the years that followed. While it is certain that he was an important figure in her life, it is not clear that their relationship was romantic—she called him "my closest earthly friend. By the s, Dickinson lived in almost complete isolation from the outside world, but actively maintained many correspondences and read widely. She spent a great deal of this time with her family. Her father, Edward Dickinson, was actively involved in state and national politics, serving in Congress for one term. Her brother, Austin, who attended law school and became an attorney, lived next door with his wife, Susan Gilbert. Lavinia and Austin were not only family, but intellectual companions for Dickinson during her lifetime. Though she was dissuaded from reading the verse of her contemporary Walt Whitman by rumors of its disgracefulness, the two poets are now connected by the distinguished place they hold as the founders of a uniquely American poetic voice. While Dickinson was extremely prolific as a poet and regularly enclosed poems in letters to friends, she was not publicly recognized during her lifetime. The first volume of her work was published posthumously in and the last in She died in Amherst in Dickinson assembled these booklets by folding and sewing five or six sheets of stationery paper and copying what seem to be final versions of poems. The handwritten poems show a variety of dash-like marks of various sizes and directions some are even vertical. The poems were initially unbound and published according to the aesthetics of her many early editors, who removed her unusual and varied dashes, replacing them with traditional punctuation. The current standard version of her poems replaces her dashes with an en-dash, which is a closer typographical approximation to her intention. The original order of the poems was not restored until , when Ralph W. Franklin used the physical evidence of the paper itself to restore her intended order, relying on smudge marks, needle punctures, and other clues to reassemble the packets. Since then, many critics have argued that there is a thematic unity in these small collections, rather than their order being simply chronological or convenient. Selected Bibliography *The Gorgeous Nothings: Poems of a Lifetime* Little, Brown, Poems: Third Series Roberts Brothers, Poems:

### 4: Summary of "Hope is the thing with feathers" By Emily Dickinson

*"Hope" Is The Thing With Feathers is one of the best known of Emily Dickinson's poems. An extended metaphor, it likens the concept of hope to a feathered bird that is permanently perched in the soul of every human.*

I used a spotting scope to count the birds, and I watched them as they soared over a rough, gray sea. I watched, and counted, as a fox watched from behind the brush, and perhaps, counted me. That day, I counted: On many other days, I continued to count, as I stared at the ceiling and tried, frantically, to calm the racing thoughts and frenetic pain of yet another depressive bipolar cycle. When I cycle through a bipolar depression, when I lie on my back and am both confused and mesmerized "for some unknown reason" by the ceiling above my bed, I often go searching for myself. I imagine flying over islands in a rough sea, in the hope that I will somehow find myself again, that I will find and nurture that strong, unbroken woman lost among those islands, and that she will soar with the birds again. With effort, I reach for the nightstand, for my notebook and pen. I stare at a blank page until a few words form, and perhaps, after a few nonsensical, useless phrases about my own suffering, a poem or a piece of prose eventually begins to take shape. I know that others will reach for a pencil and sketchbook, their paints and a canvas, a page of lyrics and a guitar. Like them "and so many of those creative individuals who are also diagnosed with bipolar disorder" they will begin by focusing only on their own pain. When they move past their own suffering, they may reach a place where they can share their work with the world, to help the millions of people with a mental illness get through each and every day. During the most intense episodes of my depressions, when I count every breath in an effort to clear the pain, there is a sliver of me that always hopes for the future. For me, art and creativity engenders hope, even in the deepest of bipolar depressions. The very act of putting words onto a page "nonsensical or not" compels my brain to focus on something beyond my own misery, and instead I feel empowered by my own courage to create something, and then to share it. In those times, I wander in a corner of my mind dedicated to a love of words and writing, where I explore with one foot planted on the edge of an ocean cliff on a green island, while the other steps upward towards a livable, breathable dream. This is the hope that I cling to, that I may with each moment and the experience of each episode, become a little better at what I do, and that, through my very own dream of writing for the world, I may ascend a few inches higher into the sky. I may fall, and fail, over and over again, but my hope always remains. Even in our deepest depressions, we all have different dreams, and we all cling to different hopes. Some of us, at different times in our lives, when our depressions take over, can only hope for seemingly small things: Some of us, at different times, when we are better, can hope for more complicated dreams: In my mind, I count birds, I count breaths, and I continue to hope. I write, and I share it with the world. We all hope, and like those birds that I once saw flying over a great, dark sea, we find a way to soar.

## 5: Hope Is The Thing With Feathers Analysis

*Hope Is The Thing With Feathers by Emily* [www.enganchecubano.com](http://www.enganchecubano.com) *is the thing with feathers That perches in the soul And sings the tune without the words And never stops at all And sweetest in the Gale is heard.*

Poem Summary Lines One of the uses of quotation marks is to alert the reader to a special or unusual word or use of a word. Dickinson rarely uses this technique, but when she does it is often in attempting to define certain abstract words. Here, the resting-place is the soul, or the spiritual entity of a human being. This is a figurative way of saying that people carry their hope in that part of themselves which has no physical or material reality, but which is the center of thought and will. Lines Songbirds are famous for their beautiful songs. On a spring day, the sound seems everlasting, regardless of the conditions outside. Adapted from the play by William Luce. Emily Dickinson, videocassette, Voices and Visions Series, vol. Lines When people hear a bird continue to sing even during fierce winds, it is comforting to know that these brave little creatures are not afraid. Likewise, when life is most difficult, hope is an even greater solace. For example, it continues to sing beautifully even in conditions of extreme cold and barrenness. It dwells in the soul and serves humanity selflessly, if only they wish to recognize it. Themes Identity For reasons that remain unclear, Emily Dickinson experienced an emotional crisis in the early s and secluded herself from the world. Some scholars suggest that disappointment in love led to her withdrawal. Dickinson turned thirty in December , and she had not yet married. Aside from the pain she experienced as a result of unsuccessful romances, the failure to marry was likely especially distressing for her. All agree that as Dickinson turned away from the world she turned toward her poetry. She is thought to have composed more than three hundred poems in alone. Through her poetry she explored the inner workings of her self, her heart, her mind, and her soul. The poems of this period talk of suffering and healing, of death and immortality, of despair and hope. In the second stanza she moves outward from the enclosed space of the soul, placing the bird in the wider world, amid a raging storm. Moreover, it not only survives itself, it is able to keep others warm. One envisions a mother bird brooding on her chicks. This completes an evolution in the image: Now it is presented as so completely outside of the self that one may, as it were, observe it objectively. Dickinson emphasizes this change by shifting to a past tense. The first two stanzas are for the most part in the present tense. In this stanza there are two figures: The narrator has clearly seen hardships, has endured frigid lands and foreign seas, and, she states, has encountered the bird thereâ€”has found hope amid the most desperate circumstances. Hope dwells in the human soul but is encountered in wild, alien places. It is part of the self but is independent of it, is free of human control. In this poem nature is both beneficent and destructive. The division is made between the image of the bird and the images of threatening storms and hostile environments. This split corresponds to a separation between inside and outside, between interior and exterior spaces. The opening stanza introduces the image of a bird, representing hope. Although it is not explicitly stated, the sense here is of an interior space. The soul is its nest or perhaps a birdcage , a confined, secure place. The images of the bird evoke nature as a positive, nurturing forceâ€”as is fitting for a symbol representing hope. Topics for Further Study Because Dickinson was fascinated with riddles, she played with them in her poetry. List qualities you think the idea and the animal have in common. Then write a sales pitch promoting the animal as the official spokesperson of the idea. Why did she choose this form of punctuation? Discuss the different ways dashes, commas, and periods affect the reading of a poem. Here the sense is of an exterior space, wild and unprotected. Hope, then, is the most comforting emotion one feels when beset with troubles, and, while hope is good to have at all times, it is especially so at times of adversity. Dickinson turned inward into herself and shut out the world, and in this poem she suggests that inside it is peaceful and secure, while outside out in the world it is hostile and dangerous. By turning inward she discovered hopeâ€”hope that could support and sustain her when she was confronted with the harsh world outside. This simple, adaptable hymn meter allowed Dickinson the latitude to experiment with language, imagery and stylistic surprise. And she does it in a four-foot line with one syllable missing. In natural scansion, this line has an accented single-syllable foot, an anapest and an iamb followed by an unattached, unstressed final syllable, or catalectic foot: Historical Context The decade of the s was a period

of upheaval. As Dickinson was suffering her emotional crisis and beginning to withdraw into seclusion, America was experiencing the social, political, and military crisis of the Civil War, which broke out in April of 1861. One of the most important cultural influences of the period was the literary and philosophical movement known as Transcendentalism. Founded by the poet and philosopher Ralph Waldo Emerson in the 1820s, Transcendentalism was a system based on belief in the essential unity of nature and the inherent goodness of humanity. As God and nature were one, communing with nature and speaking with God were the same. Henry David Thoreau, whose book *Walden* remains highly influential to this day, was a follower of Transcendentalism. Although it was greatly influenced by similar movements in England and Germany, the American Transcendentalist Movement strongly encouraged the development of a uniquely American culture, based on indigenous elements. The Transcendentalists also advocated social, religious, and political reform. They supported the Free Religion and abolitionist movements, and they helped establish various utopian societies. With this poem, Dickinson, as did the Transcendentalists, offered a hopeful view of humanity even as America was sliding into the darkness and despair of the Civil War. The germ theory of disease by Louis Pasteur is published. This is one example of nineteenth-century advances in the scientific explanation of nature and the universe. The scientific view of the universe dominates Western thought. The novel *Silas Marner* is published in England. Dickinson greatly admired its author, Mary Ann Evans. Evans was a rarity for the time: Dickinson herself was less successful in the struggle against male bias, as editors to whom she submitted her poems rewrote them, returned them, or suggested that she stop writing altogether. The vast majority of her poems remained arranged in packets and locked in a bureau until after her death. She succeeded in publishing only seven poems during her life. Women and minorities no longer write under assumed names unless they so choose, and Emily Dickinson is acclaimed as one of the finest poets America has ever produced. However, with the rise of movies, television, computer games, and other forms of entertainment, the market for poetry and literary fiction has dwindled. Although Emily Dickinson, like many women of her time, had the opportunity to study beyond primary school, her first responsibility was to family, whether it was through marriage and child-rearing or through caring for her own parents and siblings. More choices are available to women now than ever before in American history. Women are waiting longer to marry and have children, if at all; and, increasingly, they live with their prospective mates before they do so. Most women now have the freedom to pursue a career. However, in many cases their responsibilities to home and family have not lessened. Women are often faced with the competing demands of work and home. Moreover, with the increasing number of divorces, single-parent families have become common, and most mothers work outside of the home out of economic necessity. At the same time, with medical advances and lengthening lifespans, many women are caring for their own elderly parents. Most importantly, you might deny her poetry one of its greatest strengths: This should not result in our finally giving up and guessing at what a poem means. On the contrary, a good strong question lets us consider more than one perspective at a time—we do not have to choose one—while still generating energy in us to investigate, and thereby to support our opinions with words and images, logic and examples. Dickinson works in metaphors, in oblique approaches to big topics such as hope, giving us some discomfort at times, and inviting us to look not only at the poem on the page, but at what we have brought to it from our own experiences. They have gained acclaim partly because Dickinson transcended simple separations of, say, doubt bad and faith good. She was able to see that doubt and faith, or hope and despair, might exist in some other relationship than mere polarity. To a greater extent than is true today though the problem is still certainly alive, the strongly expressed opinions of women on philosophical matters were not given proper currency in America. When the poem appeared in a volume published by Thomas Johnson in 1850, little of the political oppression of women had changed in the nearly thirty years since it had been written, despite a war over oppression and two industrial economic collapses. But by then, Dickinson had been dead for six years, her reputation now almost completely posthumous, and the reviewers and critics had to speculate on the relationship of her life and her views of antebellum American culture to what they saw on the page. In *An American Triptych: Anne Bradstreet, Emily Dickinson, Adrienne Rich*, author Wendy Martin shows how the three American women authors formed their own personal visions, which have become part of a larger American, female poetic tradition. David Porter, in *Dickinson: A Carefully*

chosen selection of essays by eight eminent Dickinson scholars is contained in *Emily Dickinson: Some critics slowly came around to the deep root structures of the poems, which had for some time looked to them like a patch of pale little flowers. When the Collected Poems appeared, one hundred years after Dickinson had begun writing, and after her contemporary Walt Whitman had fought considerably to bring attention to his own radical efforts, the criticism of her work began in earnest. The first is that to read one Dickinson poem and consider what she meant is a bit like reading a single line from a Shakespearean play and forming a conclusion about it. She is best read in hundreds, in long mornings of sitting with the poetry and watching it accumulate like snowfall, recognizing the reappearance of such images as the sun, or winter, or birds. As a result, like snowfall, the accumulation of her poems will change the textures of things. Some of these labels may be closer to the mark than others, but they are still merely labels. On the other hand, it is difficult to read Dickinson without considering the influence of her life on her work.*

### 6: Hope is the Thing with Feathers by Emily Dickinson

*Conduit Gallery is pleased to present, Hope Is The Thing With Feathers, an exhibition by Margaret Meehan that addresses contemporary feminist protest and the legacies from which it draws.*

Moreover, she signifies that hope is not just a motionless creature but can fly anywhere to everywhere in order to provide a sense of comfort for the one who are in the times of discomfort. The poet denotes that the hope is like a bird with feathers. It is the feathers which help the bird to fly, to travel from one place to another, to help it assemble the food and nest for its survival. On the same lines, the feeling of hope is compared with a bird with feathers. It means that the hope in the heart of a person helps a person provide comfort and coziness in times of pain and hardships. The author says that hope is a thing with feathers. Here, it means that the hope is like a feeling which has no limits. This feeling is so strong that it settle deep inside the soul of the person. This means that the feeling of hope is so attached and strong that it cannot be taken off easily. Next, the author says that this feeling of hope is so sweet that it is equivalent to like singing song without any words. Here, we know that each and every song is incomplete without meaningful, emotional and passionate words, but this feel of hope is so beautiful and powerful that even it resembles a lovely song which is not dependent on the words to be completed or sweet. Just like a song causes the sense of comfort, eases out our discomfort, and makes the mood light and joyful; similarly the feeling of hope provides comfort and gives strength to provide joy in the heart of people who believes strongly on hope. The author further says that this positive element of hope is not temporary but is permanent in nature. It is continuous and never ending. Next, the poet highlights the strong and furious circumstances in which this feeling of hope helps one survive in the roughness the situation causes. This sweetness of hope is best seen in case of strong winds or a storm. In means, that in case of wildest and toughest circumstances in the lives of people, the one who keeps this feeling with himself, the maximum benefits of this hope can be visualized. Now the poet is worried that what if this bird of hope be abashed? It means that the storm is so severe to let down this bird, which will shake up the hope in oneself. No matter it is abashed, yet it provides the warmth in the heart of those who keep this feeling of hope. Not just storm, the other hard circumstance where the poet examines this positive feeling of hope is the snow covered chilly lands, and the deep strange sea where one can easily wander and get lost. In other words, one should keep the will power high filled with this feeling of hope even in the extreme of extremes situations. The best part of this little yet strong and powerful bird is that it provides so much warmth, comfort, fearlessness, power and strength even in the times of touch situations, this bird does not ask for anything in return. It means that one should always be hopeful of positive things in life, since it provides all positive attitudes of life and helps one rise above all extremities and the best part is that in return, it does not ask for even a small part or fragment in return.

## HOPE IS THE THING WITH FEATHERS pdf

### 7: A Short Analysis of Emily Dickinson's "Hope is the thing with feathers" | Interesting Literature

*Hope is a "thing" because it is a feeling; the thing/feeling is like a bird. Dickinson uses the standard dictionary format for a definition; first she places the word in a general category ("thing"), and then she differentiates it from everything else in that category.*

Hope is the thing with feathers That perches in the soul, And sings the tune--without the words, And never stops at all, And sweetest in the gale is heard; And sore must be the storm That could abash the little bird That kept so many warm. Dickinson defines hope by comparing it to a bird a metaphor. Dickinson uses the standard dictionary format for a definition; first she places the word in a general category "thing" , and then she differentiates it from everything else in that category. For instance, the definition of a cat would run something like this: How would hope "perch," and why does it perch in the soul? As you read this poem, keep in mind that the subject is hope and that the bird metaphor is only defining hope. The tune is "without words. Psychologically, is it true that hope never fails us, that hope is always possible? Stanza two Why is hope "sweetest" during a storm? When do we most need hope, when things are going well or when they are going badly? Sore is being used in the sense of very great or severe; abash means to make ashamed, embarrassed, or self-conscious. In a storm, would being "kept warm" be a plus or a minus, an advantage or a disadvantage? Stanza three What kind of place would "chillest" land be? Would you want to vacation there, for instance? Yet in this coldest land, hope kept the individual warm. Is keeping the speaker warm a desirable or an undesirable act in these circumstances? Is "the strangest sea" a desirable or undesirable place to be? Would you need hope there? The last two lines are introduced by "Yet. Does it lead you to expect similarity, contrast, an example, an irrelevancy, a joke? Even in the most critical circumstances the bird never asked for even a "crumb" in return for its support. What are the associations with "crumb"? Also, is "a crumb" appropriate for a bird?

### 8: SparkNotes: Dickinson's Poetry: "Hope is the thing with feathers"

*Emily Dickinson's "Hope is the Thing With Feathers," is the VI part of a much larger poem called "Life." The poem examines the abstract idea of hope in the free spirit of a bird.*

### 9: Exhibition: Hope Is The Thing With Feathers (November 15 - November 24, ) - Conduit Gallery

*Emily Dickinson's poem Hope is the Thing with Feathers is perceived to have been published circa It was published posthumously as Poems by Emily Dickinson in her second collection by her sister.*

*Howells a Century of Criticism Epsom, Epsom, read all about it! Black spiritual power Food, Nahrungsmittel, Alimentation Lord of the rings two towers ebook Mediating Ideology in Text And Image The York Retreat in the light of the Quaker way A crash course in cells and development Earths Changing Coasts (Morris, Neil, Landscapes and People.) Picture Me Under the Christmas Tree (Picture Me) Introductory addresses Shakespeare henry iv part 1 Pro Tactics: Catfish Understanding Contemporary Social Problems Dare the school build a new social order? A blind date with God : Richard Stearns How Rustem found Raksh The City of God (Part 1) Duiliu Zamfirescu ATP-FAR 135, airline transport pilot Promises for Mothers The Book of Revelation a Series of Outline Studies in the Apocalypse Software project management ebook 5th edition Art, the metaphysics of love its universal mystical symbolism The inn of the Samaritan City of heavenly fire 2shared A Myers Family of Monroe County, Indiana By-laws of the Board of Arts and Manufactures for Lower Canada Creating Cg Manga With Manga Studio Grace Harlowes Return to Overton Campus Advanced Drug Delivery The Red Rover. A tale. By J. Fenimore Cooper. Historical sketches of the Revolutionary and Civil Wars And i darken Hydraulic pump lecture note The split in Stalins Secretariat, 1939-1948 Say hello to Cactus Flats Prisoners of Shangri-La How to eat like a southerner and live to tell the tale Project management past exam papers*