

In the poem "I'm Nobody! Who are you?" Emily Dickinson utilizes an unusual playful tone, unlike her typical dreary-and-isolated-persona poems. This can be seen in the last stanza specifically when she writes: "How dreary—to be—Somebody!/How public—like a Frog—" (5-6). The image of the frog especially adds a sense of comical nature to the piece. This is the opposite to her depressing theme of death shown in "Safe in Their Alabaster Chambers" where she shows the deceased awaiting their resurrection within their tombs:

Safe in their Alabaster Chambers—
Untouched by Morning—
And untouched by Noon
Lie the meek members of the Resurrection—
Rafter of Satin—and Roof of Stone! (1-5).

Dickinson ultimately is successful showing different emotions in her works.

For the Puritans, stressing the role of community and family strengthened their religious foundations. Through cooperative labor and creative work, the individual's worth to the community heightened. Their society "dramatically endowed the inner life of the self and the historical development of the state with divine significance" (Gilbert, 43). Thus a woman served a purpose under the divine plan of the English Colonies. She embodied a portion of individuality, capable of serving God and the community effectively. This system created an emphasis for "each individual's need to study the self, the world, and the Bible so as to attain spiritual certitude and moral rectitude" (43). For women in particular, the emphasis allowed them "to explore and articulate the authority of their spiritual experiences" (44). A woman emerged in this society as *partner* to her husband, both figures of wife and husband equal under God.

Looking at documents of the time, however, the first code of law adopted December 10, 1641, contains approximately 94 resolutions, now known as the Massachusetts Body of Liberties. Based on the English common law, it displays the patriarchal culture's conservative outlook towards the civil liberties of women.

Overall, both New England and New Spain stressed female ambition as sinful, using the Judeo-Christian myths surrounding Eve as a supporting example. Women's writing, as a result, limits itself severely during the sixteenth and seventeenth centuries. Female literature of this time serves the role of personal, reflexive meditations, or diaries, journal keeping of family records.

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