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FORMATION OF MEANING THROUGH BINARY OPPOSITIONS, DUALITIES AND DICHOTOMIES IN THE POETRY OF WILLIAM BLAKE

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MASTER'S THESIS

FACULTY OF LETTERS

DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

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WILLIAM BLAKE'IN ŞİİRLERİNDE İKİLİ KARŞITLIKLAR, ZITLIKLAR VE İKİLEMLERDEN ANLAM OLUŞUMU

(Yüksek Lisans Tezi)

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ÖZET

Bu tez, William Blake'in *Songs of Innocence and Experience* kitabı başta olmak üzere şiirlerinde kullanılan ikili karşıtlıkların, zıtlıkların ve ikilemlerin anlamın oluşturulmasındaki rolünü belirlemeyi amaçlamaktadır. Bu edebi aygıtların standartlaşmış yapıları nasıl değiştirdiğini ve toplumsal normları oluşturan ögelerin altyapısını incelediğini ortaya koymak için, seçili şiirler arasında bir benzerlik indeksi oluşturarak bu gerçekleştirilir. Yapılan bu çözümleme, sadece Blake'in kullandığı yöntemlerin bilinçli bir anlayışını geliştirmekle kalmayıp aynı zamanda edebi ve felsefi unsurların düşünülmesine önemli bir katkı sunmaktadır. Tez, Blake'in eserlerinin tematik ve biçeme ait yönlerini vurgular ve onun çağdaş edebiyat eleştirisi için ne kadar önemli olduğunu ortaya koyar. Blake'in karşıt tez kavramlarını kullanımının sadece karşıtlıktan öteye geçerek insan deneyiminde birleşme ve işbirliği konusunda nüanslı bir anlayışı nasıl teşvik ettiğini savunur. Böylece, onun şiirlerine ve ikili çiftlerin şairane anlam taşımasındaki önemine ilişkin yeni yorumlar sunar. Aynı zamanda, bu çalışma Yeni Eleştiri ve Romantizm gibi farklı edebi çözümleme yaklaşımlarıyla da ilgilenerek, özellikle *Songs of Innocence* şiir derlemeleri ile *Songs of Experience* şiir derlemeleri arasındaki etkileşimde Blake'in ikili karşıtlık kullanma yöntemlerine yeni bir bakış açısı sunmaktadır. Bu çalışma aynı zamanda edebiyatta daha önce duyulmamış 'ikiz şiir' kavramını ortaya atarak farklı edebi akımlar ve Blake şiirleri ile bu kavramı destekler.

Bilim Kodu : 31316

Anahtar Kelimeler : William Blake, Şiirde Anlam Oluşum Aşamaları, İkili Karşıtlık, Zıtlık, İkilik, İkilem, İkiz Şiir

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FORMATION OF MEANING THROUGH BINARY OPPOSITIONS, DUALITIES AND DICHOTOMIES IN THE POETRY OF WILLIAM BLAKE

(M.A. Thesis]

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ABSTRACT

This thesis seeks to determine the role of binary opposition, dualities and dichotomies in William Blake's poetry primarily focusing on his Songs of Innocence and Experience and how these literary devices work towards deconstructing standardized structures as well subverting societal norms. It does so by creating a similarity index between his selected poems. This analysis not only fosters a conscious understanding of the means Blake employs but also provides a significant contribution to the consideration of literary and philosophical elements. The thesis highlights the thematic and stylistic aspects of Blake's works, pointing out his importance for contemporary literary criticism. It argues that Blake's use of antithetical concepts transcends mere opposition, fostering a nuanced understanding of unity and cooperation in human experience. In doing so, it presents new interpretations of his poetry and its significance in employing binary pairs for poetic signification. This study also engages with different approaches to literary analysis such as New Criticism and Romanticism, providing a fresh perspective on Blake's dichotomic methods, particularly in the interplay between his Songs of Innocence and Songs of Experience. This study will also introduce a previously unheard concept of 'twin poetry' to the field of literature and will try to support it with various literary movements and Blake's poems.

Science Code : 31316

Key Words : William Blake, Poetry, Formation of Meaning, Dichotomy, Duality, Binary Oppositions, Twin Poetry, Twin Poems

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The eternal wisdom of "As above, so below" of Hermes Trismegistus is acknowledged as well. This fundamental principle has been my own source of inspiration for the work, leading me to realise and appreciate the unity and harmony between the micro and the macrocosmos.

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1. INTRODUCTION

Language, often regarded as the most profound creation of humanity, must inherently contend with self-references. As the brain meticulously assembles a diverse tapestry of sensory data comprising hearing, taste, smell, touch, and sight, it readies this mosaic for communication, transforming it into even more intricate, almost cryptic, packages. What is understood from a word, a behaviour or a phenomenon and the concrete or abstract meanings they remind of, constitute a collective whole of what is called meaning. While literature is commonly described as the artistic expression of events, thoughts, feelings, and dreams through language, as well as the interconnection of these evocative images awaiting interpretation, its roots lie more fundamentally in psychology than in literary theory. Humans need some reference points to make sense of what events are occurring around them. In order for something to be claimed as 'small', there needs to be a spectrum of magnitudes that serve as reference points, as well as the concept of 'big' to provide the opposite end of the continuum, helping us understand where the line falls between these two poles. This is why one must have experienced the 'ugly' in order to claim that something is aesthetic, and a shorter path must have been defined as an alternative as a way of realizing that a path is long.

In accordance with this, the formations of binary oppositions, dualities, dichotomies, and similar contrasts take place in literature, sometimes with obvious patterns, and at other times in a manner that stimulates the imagination and creativity of the observer, specifically the reader, within the space between them.

It is no coincidence that many of the most influential literary compositions are powered by this same principle; as Shakespeare sets 'the king' and 'the tyrant' as the poles in his *Hamlet,* Dante Alighieri 'eternal salvation' and 'eternal damnation' in *The Divine Comedy*, Leo Tolstoy 'war' and 'peace' in the *War and Peace,* Charles Dickens 'Darnay' and 'Carton' in a *Tale of Two Cities* and even the holy books of Abrahamic religions have the same dichotomic frame between the 'rules of order' and 'temptation of sin'. Despite all being written in different time periods and sharing a distinct sociological background, this alone hints that the mechanism of how humans form and convey meaning is essentially identical at its foundation.

Coelho (1988) remarks that in a world of dualities, human beings are both light and dark, good and evil, right and wrong. This remark highlights the importance of dichotomies in understanding the world. Many people tend to think in opposites, which can assist individuals in understanding the complicated and sometimes conflicting nature of reality. The human mind tries to comprehend the world and its mysteries by reducing the chaos into meaningful patterns and structures. One fundamental cognitive process involved in this sense-making endeavour is the creation of meaning through dichotomies.

Dichotomization is the process of dividing concepts into opposing pairs, such as good and evil, light and dark, or male and female. How dichotomies play a pivotal role in shaping human understanding of the world and the construction of meaning is a complex interplay that influences perceptions, fosters critical thinking, and underscores the dynamic nature of contrasting elements within various contexts. One of the well-known poets of English literature William Blake is a great talent using dichotomies quite strikingly in his poems and in this study his poetry and use of dichotomies in passing some universal messages to the reader are the main focus. In other words, the main issue addressed in this study is how William Blake utilize dichotomies and binary oppositions in his poetry to generate layers of meaning and tackles complex themes. Besides, an attempt is made to explain how this 'black' and 'white' configuration brings resolution instead of conflict by combining the explications made in various theories. In short, the research hypothesis of this study is that the literary tools which William Blake chooses to employ in his poetry aid to create a versatile plane of understanding for readers to generate meaning out of them.

Blake uses dichotomies in his poems to investigate subjects like the person-in-society tension, the idea of art, and the process of creating art. For instance, in his poem "The Everlasting Gospel," he sets 'elect' against 'reprobate,' meaning those who are saved versus those who are damned (Blake & Mason, 1996). In his view, those who have the elect are the ones who live with an innocent perception of the world, while the reprobate finds themselves in a material world. In "A Vision of the Last Judgment," Blake opposes 'Saved' and 'Lost'. In a fascinating twist, he argues that the saved are those who have fulfilled their creative potential and that the lost are those who have buried their creativity. With Blake's "Jerusalem" we can see how he juxtaposes the

city of Albion (England) against the city of heavenly Jerusalem, the former being portrayed as a land of tyranny and inequality whereas the latter is the place of liberty and Blake's employment of dichotomies is intricate and multivalent. With such a wide variety of topics to explore, he opens himself up to the reader to share new and provocative thoughts on the universe. Those dichotomies make his poetry so special and impactful.

Generating meaning out of literary works can be quite challenging due to several reasons. To begin with, subjectivity in these pieces tends to result in a number of various interpretations. Readers bring in their different backgrounds and interpretations where they end up understanding it differently. What may be or feel deeply meaningful to one reader might not have the same significance for another. Writers frequently employ symbolism and figurative language to convey deeper meanings, deliberately leaving room for diverse interpretations and this makes ambiguity a common trait found in literary texts. However, a lack of transparency can prevent an indisputable meaning from being reached, and at the same time it makes multiple readings plausible. So the historical, cultural, and social factors affecting a literary work help to identify an accurate analysis. Just as Warren (1976, p. 86) quoted in his work, establishing a detailed background is crucial:

> By doing so, the poet conveys the deep emotions such as grief without the character spending an extra effort expressing them. Through early and vivid details in the poem, the background becomes a foundation upon which the poet relies. By objectively stating the facts, the poet allows the readers' imaginations to engage, uncovering the pathos themselves rather than having it directly imposed upon them.

Without this background provided, readers may miss significant themes and references that contribute to the work's meaning. The complexity of themes witnessed in literary works is an important aspect that contributes difficulty to the process of deriving meaning. Investigation of very intense and universal themes, such as love, death, human nature, and morality, which often intersect and intertwine, making it challenging to separate and analyse individual threads of meaning. In addition, the psychological depth that literary works often explore, dealing with the psyche of characters and addressing their emotions, motivations, and inner conflicts, requires a nuanced understanding of human behaviour and emotions.

Being an art form, literature prioritizes creativity and emotional expression, and authors may not always follow strict logical patterns. This artistic expression can make it challenging to apply rigid interpretations (Hirsch, 1981). Contradictory themes and paradoxes appear in literature at times, complicating established ideas and making it hard to integrate opposing views. Besides, the meaning of a literary work also changes with cultural changes in society and individual values. Meanings, in a different age, may undergo reinterpretation or be perceived differently. However, the beauty of literary works is in their potential to create debates and reflections that open new interpretations and allow readers to find personal meaning in a text. What makes literature eternal and relevant to all generations of readers is its open nature (Peels, 2019).

The human brain naturally tries to comprehend the world by organizing information into categories. This process of categorization helps simplifying the amount of stimuli encountered on a basis. Dichotomies, which involve dividing concepts into opposing pairs, like good and evil, light and dark or male and female, allow readers to break down information into more manageable parts that are easier to grasp. According to Bruner, Goodnow and Austin (1956) human minds rely on frameworks, including dichotomies to make sense of the world. They argue that dichotomies serve as a tool, for simplifying information and play a crucial role in individuals' overall understanding of the world. Social sciences that concern literature are very open to objectivity, as they cover hard-to-prove events, unlike positive sciences such as physics, chemistry, and biology. All these reasons considered, it can be argued that analysing poetry can be challenging due to its often abstract nature. This research aims to explore the concepts that underlie what humans perceive as 'meaning' by utilizing social and literary theories.

In view of these explanations, the second chapter of this thesis provides a detailed and comprehensive information on theoretical background regarding how the meaning is formed in literature, while giving references to multiple well-known and useful movements and literary devices such as Romanticism, Symbolism, Archetypes and Myths, Literary Mysticism, Structuralism and New Criticism in the context of how Blake applied literary and linguistic techniques which are the main supporting points of the topics which are analysed in this study. Also, framework in which Blake poetry

will be analysed is introduced. The boundaries set for this framework includes a cognitive base, emotional and symbolic significance, cultural and social influence, epistemological foundations, identity formations and power dynamics. For that reason, the literature Theoretical Background section various scholarly fields.

The late 18th-century saw the development of Romanticism, a sweeping cultural shift in Europe centred on creative expression and emotional depth. The early to mid-19th century saw the height of this particular trend. The Enlightenment's rationalistic approach ignited a reaction. This artistic movement placed great emphasis on the individual's emotional and imaginative capacities (Levinson, 2019). Many romantic era creatives examined topics including love, grief, mortality, and existence's significance. Romanticism's rise as a cultural movement unfolded gradually and continuously, making precise timing elusive. Germany's *Sturm und Drang* (Storm and Stress) literary movement, along with the publication of influential literature like Johann Wolfgang von Goethe's *The Sorrows of Young Werther* (1774), helped give birth to Romanticism. Romanticism spread to diverse art forms like literature and philosophy. Romanticism is still an influential force in contemporary art and literature due to the contributions of these notable figures (Ferber, 2005). The celebration of individual perspectives, emotions, and imagination remains relevant to audiences from diverse cultures. As aforementioned, poetry may have different layers of hidden and surface meaning altogether, so a structuralist approach becomes a necessity while doing a thorough analysis in order to separate the poem's body from the radiating aura of ornaments, which encircles it.

Structuralism is a critical approach to literature that emphasizes the underlying structures and patterns within a text. Heydebrand (2001) evaluates structuralism as 'intellectual tendency' which provides explanations relating social reality with regard to social structures. For him, structures are described as the patterns and forms on which social relations and combinations are organised. Taking a philosophical view, he argues that the structure among a group of constituent social components is identified through epistemology connected with the procedure of knowing, and ontology associated with the metaphysical design of social reality. Structuralism also has types such as sociological structuralism, symbolic structuralism, historical

structuralism and orthodox structuralism. As to the key names relating structuralism, he has presented Marx, Durkheim, Saussure, Piaget, Lévi-Strauss, and Althusser.

As a movement structuralism plays an important role in literature and researchers have studied texts, poems, plays by relying on the explanation coming from the names mentioned above. By focusing on formal elements such as rhyme, meter, syntax, and imagery, structuralists seek to uncover the poem's overall meaning. They also aim to uncover universal structures across different literary works, revealing the poem's relationship to broader traditions. Structuralism provides objectivity and reproducibility, deepening our understanding of the poem's hidden connections and themes. By emphasizing binary oppositions and hierarchical relationships, structuralists uncover tensions and dominant elements (Culler, 1975). The study of intertextuality among structuralists illuminates the connection between a poem and its cultural background while proving why it is an artistic form. While not comprehensive, structuralism enriches poetry analysis when combined with other critical approaches. For example, a structuralist analysis of a poem could be combined with a formalist analysis to focus on the poem's sound and rhythm, or with a reader-response analysis to focus on the reader's experience of the poem.

Taking both the contemporary status of the literary world and the personal background of William Blake into consideration holds importance while trying to decompose the elements of his poetry. Being aware of this fact, the third chapter gives a detailed presentation of William Blake's background, how his personal life and experiences affected the style he employed in his poems, and how binary oppositions, dichotomies and dualities became prominent literary devices in his poetry. The primary focus of this revolves around on his most famous work *Songs of Innocence and of Experience* (1967) consisting of two sets of poems, one representing the state of innocence and the other of experience though he has some other significant works such as *The Marriage of Heaven and Hell* (1975) which exert hints about his worldview and frame of mind. These poems contrast the pure and joyful perspective of innocence with the darker and more cynical worldview of experience.

Blake published *The Songs of Innocence* in 1789 and produced a combined version of *Songs of Innocence and of Experience in 1794.* It appeared in two phases; a few first copies were printed and illuminated by Blake himself in 1789; five years

later, he merged these poems with a set of new poems in a volume titled *Songs of Innocence and of Experience Shewing the Two Contrary States of the Human Soul*. Since the original book is from 1794 and now counts as a rare book, this analysis uses the Oxford University Press version (Blake, 1974) while selecting the poems for examination.

The fourth chapter provides a comparative analysis of Blake's poetry where opposing elements stands out prominent. The chapter mainly demonstrates a comparison between the layers of meaning produced with the help of themes of innocence vs. experience, childhood vs. youth and growing up, dual nature of nature, religion vs. spirituality, and imagination. While not fitting a straightforward 'versus' dichotomy, this introduces additional layers of complexity that can be viewed as a form of internal duality. These intricate aspects within imagination are carefully examined to better understand their roles in shaping the thematic framework. By taking all nuanced elements into a calculation, this chapter aims to enhance comprehension of how binaries manifest within Blake's poetry. The aforementioned theories are applied collectively to study the poems. Combining elements from diverse frameworks allows for a deeper understanding of how binaries function in poems. All the poems from *The Songs of Innocence and Experience* (Blake, 2019) are dissected to its bare bones, and the opposing elements compared using a 'Twinness Index'. The poems are then reconstructed to illustrate corresponding counterparts in the opposite book. The final and fifth chapter provides a thorough presentation of the comprehensive findings and insights derived from the analytical process. Potentially, the conclusion part summarizes the main points discussed in view of the analysis of Blake's various poetry as regards the issue of dichotomy. The messages conveyed by the poet are highlighted and the multiple-layered combination of literary analysis carried out in the study is revealed.

Each chapter of the thesis provides an overview of the research process, including the theoretical framework which used to guide the study and the research questions that were investigated. The thesis is based on a combination of a literary analysis and comprehensive theoretical background on how meaning is formed with the help of literary tools such as dichotomies and binary oppositions.

2. THEORETICAL BACKGROUND

2.1 Dichotomy as a device in literature

The term dichotomy refers to "a division into two especially mutually exclusive or contradictory groups or entities or something with seemingly contradictory qualities" (https://www.merriam-webster.com/dictionary/dichotomy). Dichotomies often hold immense psychological and representational weight. Pitted ideas tend to harbour richer implications, evoking strong feelings in observers. An illustration of life and death as opposing forces serves as a poignant reminder of mortality and the meaning of the life. The blending of these two elements can trigger complex emotional reactions (Atran, 2002). The fundamental idea driving this field is that contradictions have served as the foundation for expanding human cognition and conceptual frameworks. Logical reasoning and scientific inquiry rely heavily on these two concepts. Kuhn (1962, p. 11) maintains that dichotomies are basic to scientific thinking. By using these dualities, scientists can structure their understanding of the world and its complexities. The rigid categorizations inherent in dichotomies can impede the pursuit of nuanced knowledge. Identity formation is facilitated by classification into varied categories, such as socioeconomic status, ideological beliefs, and social skills. Contrasting perspectives mold personal and shared identities just as identities mold how people perceive themselves and connect with their environment. Tajfel and Turner (1979) argue that dichotomies are a fundamental aspect of social identity. Contrasting social circles shape the development of distinct political beliefs. These identities can shape how individuals view themselves and significantly influence interpersonal relationships.

Once more, the concepts of "meaning" (from a human perspective) and "poetry" are intricate and complex, and certain literary strategies like dichotomies, binary oppositions, and juxtapositions can be employed to comprehend reality though these approaches may also impose limitations. Breaking down complicated concepts into two contrasting groups helps simplifying their grasp. Unfortunately, this oversimplification may result in overlooking important details. For example, framing the distinction between right and wrong can enable ethical decision-making. However, it may result in an oversimplified understanding of the world, where issues are categorized as solely beneficial or detrimental. It can be challenging to comprehend

complex ethical scenarios due to the multifaceted nature of moral dilemmas. According to Atran (2002), dualities are an intrinsic aspect of human thought processes. He asserts that they enable us to comprehend global phenomena by offering a straightforward structure for grasping complicated ideas. However, he also argues that dichotomies can be limiting, as they can prevent individuals from seeing the world in more nuanced ways. To avoid the limitations of dichotomies, it is important to use them critically. In order not to be entangled with these negative effects, audiences should be aware of the potential for oversimplification and should be willing to consider alternative perspectives. Only after that does the association of things create an 'alternative maze', forcing readers to see the world in a more nuanced way, rather than in black and white. This new perspective allows the audience to appreciate the complexity and richness of our surroundings, and to understand that there is often more than one way to see things. Not only in literary works but also in the broader endeavour of comprehending 'life,' such tools provide a richer and more profound understanding of the world. The discernment which readers employ distinguishes the overall meaning of the text, and various prominent literary theories serve as distinct windows through which to analyse them.

A scholar who follows the formalist approach might focus solely on the text itself and analyse its formal elements, such as words and structure to derive meaning (Matterson, 1990). Someone who digest the text in accordance with reader-response theory would emphasize the role of the reader in interpreting the text. A structuralist would examine the underlying systems and patterns, the recurring themes, character relationships, and narrative arcs to uncover the text's deeper structure (Cobley & Jansz, 2003). Examining the juxtaposition of opposing figures, referred here as poles to emphasise their positions at the opposite ends of the binary spectrum, illustrates how these poles contribute to the overall meaning of the text. This examination would definitely seek to reveal the emergence of different elements in the text and how they form a cohesive narrative. The same goal is pursued by some other well-known and well accepted theories, including psychoanalysis, feminism, Marxism, and postcolonial perspectives, but via various lenses.

Fire and Ice (Frost, 2024), a relatively short poem from Robert Frost would make a nice example to show how two dichotomic oppositions weave an intriguing pattern;

Some say the world will end in fire,
Some say in ice.
From what I've tasted of desire
I hold with those who favour fire.
But if it had to perish twice,
I think I know enough of hate
To say that for destruction ice
Is also great
And would suffice. (p. 1)

Through the use of dichotomies, Robert Frost addresses human emotions in depth and reveals possible consequences. Whereas ice signifies loathing and the coldness of emotions, fire symbolizes passion as well as desire. The polarization serves as a foundation of the poem highlighting on how infusions in to extreme emotion lead into destruction.

The poem suggests that either fire or ice has the capacity to bring about the end of the world. This contrast suggests that the universal theme of all powerful emotions, whether inevitable and consuming love or insatiable hate, is their destructive nature. Frost's portrayal of these conflicting aspects compels the readers to consider diverse perspectives on how human emotions can bring about dire consequences. Frost's structure, with three lines dedicated to each element, creates a sense of balance. This equilibrium highlights the idea that both desire and hatred can be equally potent and destructive. By not definitively answering which element will be the agent of destruction, Frost leaves the poem open to interpretation. This empathy allows readers to reflect on the nuances of human feelings and their far-reaching impacts, both within lives of the individuals as well as world history. Frost uses dichotomies not just as symbols of desire or hatred, but as tools to provoke thoughtful consideration of how human emotions interact and shape the world.

2.2 Poetry as a special literary genre

Poetry might be the most difficult literary genre to analyse, as it necessitates a thorough comprehension of the language, images, and structure of the poetry. It also calls for the capacity to analyse the importance and meaning of the poetry. Since every reader can bring their own interpretation to various symbols embed in them, analysing a poem is not an easy task. A poem's meaning is frequently ambiguous, and several readers may extract different meanings from it. This makes it challenging to point where to begin when evaluating poetry. Poems frequently employ figurative language, such as metaphors, similes, and personification, which makes it difficult to analyse them (Hirsch, 1999). It can be challenging to decipher this language, and it is simple to get the poem's intended meaning wrong. The metaphorical language used in a poem should be carefully analysed, and the poet's intended meaning should be ascertained. Even though the experience can be difficult, there are benefits to studying a poem, such as the ability to explore and deal with emotions, touch on complex themes and ideas, and appreciate the beauty and craftsmanship of language. As one explores the language, imagery, and structure of the poem, hidden messages and meanings can be uncovered, deepening understanding of oneself, the surrounding world, and the human condition. It can help people appreciate the poem's beautiful language and the poet's craft. It can also enable one to relate to the poetry on a personal level and decipher its meaning. In this process it is crucial to consider both the poem's and poet's historical and cultural background to effectively interpret it. The writer's phrases and ideas are influenced by their surroundings, making it crucial to comprehend their meanings. To comprehend the poet's sentiments and expressions, an appreciation of the historical and cultural framework can also provide insights into the era in which the poem was written, the prevalent literary movements, and the social influences that may have impacted the poet's thoughts and expressions (Strand & Eaven, 2001). A poem which is written during war would be quite unlike one written in a time of peace as poets' experience with wars may have been displayed in the poem's images, language, and themes. Poetry written during a time of social instability and equilibrium may be different. In accord with the poem, the poet's reaction to social transformations might be very distinctive. An illustration is a poem composed in the Romantic age and one in the Victorian age since they have distinct characteristics. Victorian poets took their inspiration from society and morals, whereas Romantic poets were motivated by

nature and the individual (Coyle, Garside, Kelsall & Peck, 2002). These disparities can be observed in the poems' imagery, speech, and topics.

Poets utilize literary devices such as; symbols, metaphors, allusions and allegories to enrich their poems, giving readers a diverse array of implications and interpretations. Using one thing to represent another, typically something abstract, is referred to as symbolism. To illustrate, a rose can signify affection and a bird can represent freedom. A metaphor compares two dissimilar things and highlights a particular feature. Allegory refers to a narrative that represents something that can be explained as a 'bigger picture'. According to Brooks & Warren (1976, p. 523.), all of these devices for heightening the effect of the poem depend on the detailed working out of the idea, that is, on the relating of the logical structure to the psychological and emotional effect desired by the poet. This causes a phenomenon in which poetry's capability of unveiling both what is visible and invisible has resulted in an endless art that people are curious about whatever time and culture. This passage is a poetic journey that leads the reader through the 'barrage' of emotions that the poet is expressing. The emotional quality is another significant aspect of a poem. As poetry may induce various emotions in readers, including happiness, melancholy, wrath, and affection, poet's usage language, imagery, and rhythm all contribute to the poem's sentimental effect.

The language used in poems is different from the one in prose. As poets convey their messages in a restricted space, they include the literary devices mentioned above and use language in a manipulated form to evoke certain feelings and emotions in readers or listeners. They highlight certain aspects in the poems to reach their aims. It is related to the feature called foregrounding. Šhklovsky, in his *Art of Technique* (1965. p. 3-24, cited in Gibbons & Whiteley, 2018, p. 15), explains this feature by drawing attention to perception and cognition and argues that they become "habitual" and "automatic" in time, and it is the duty of art, both prose and poetry, to force the reader to interpret the things in a new light. He writes that "the technique of art is to make objects "unfamiliar," to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged." To name this concept the term 'defamiliarization' is put forward.

According to this concept, art and literary language should attract and hold that attention along with drawing attention to their own structure and artfulness in the creation of literary meaning for the reader. Bohuslav Hávranek and Jan Mukařovsky have expanded this term suggested by Šhklovsky, and created “foregrounding.” For Hávranek ; “foregrounding was the use of devices of the language in such a way that this use itself attracts attention and is perceived as uncommon, as deprived of automatization, as deautomized” (1964. p. 3-16, cited in Gibbons & Whiteley, 2018, p. 15) and Mukařovsky choose to define it as; “the opposite of automation” (1964. p. 17-30, cited in Gibbons & Whiteley, 2018, p. 15).

As a technique for creating textual patterns, parallelisms and repetitions occur on multiple scales, where the pattern could be as big as making the work entirely consists of the same pattern or as small as the repetition of two words as it can be seen in the “I remember, I remember” of Thomas Hood (1950). Poem consists of 4 stanzas and every single one of them share the same and only line of “I remember, I remember.” The repetition of the same declaration emphasises the feeling of nostalgia and the passing of time. Moreover, this emphasis is amplified by how rest of the stanzas is always about the things which the narrator is emotionally associated with. The widespread iteration of the same words, which also gives the poem its name, continues to build a picture of the expansiveness of the nostalgia of the childhood innocence, right before it gets juxtaposed with the expression where narrator conveys that he is now far from all the mentioned innocence with the lines; “But now ‘tis little joy. / To know I’m farther off from heav’n /Then when I was a boy.”

In poetry, Bradford (1997, p. 27-28) states that the expression and grammatical forms used in daily language can be used but they are altered in their poetic function as in the use of ‘and you’ in Donne’s poem ‘The Flea’: “Though parents grudge, and you, we are met / And cloistered in these living walls of jet.” The expression indicates hurry and improvised speech use in the first line. Sometimes the parts of a sentence are given in the following form, that is enjambment is used, to create a specific meaning connected with its crossing the following line as in *Milton’s Paradise Lost*: “Of Man’s first disobedience, and the fruit / Of that forbidden tree, whose mortal taste.” The expression ‘the fruit of that forbidden tree’ refers to the literal meaning of

the apple eaten by Adam and Eve (Bradford, 1997, p. 28). These are planned structural productions to give the messages in subtle form.

In addition to syntax, the use of diction, vocabulary and phrases plays an importan role in poetry. Although the social or frequent associations relating words are put into a poem, their meanings can be transformed or altered by the structural framework and context. The regional dialects or social aspects such as the illustration of the lower class language use can make a difference in the use of lexical items as in Gray's poem 'Elegy Written in a Country Churchyard':

"Haply some hoary-headed swain may say,

'Opt have we seen him at the peep of dawn

Brushing with hasty steps the dews away

To meet the sun upon the upland lawn."

The poet uses the language of working-class Leeds in the line produced with the voice of a 'hoary-headed swain' (Bradford, 1997, p. 29). It should be kept in mind that poets do not use words randomly. They choose them with a great care and whenever they include words from certain social, political and cultural associations they make them appropriate to the internal structures of poetry (Bradford, 1997).

Poetry often reverberates with echoes of history, mythology, and other literary works through allusion. By referencing well-known figures or events, poets tap into the collective consciousness, enabling readers to draw associations and make connections with the original sources. These allusions enhance the depth of the poem, allowing it to transcend time and cultural boundaries. As readers decode these references, they are exposed to a multitude of historical and cultural realities that intertwine with the poetic experience which is presented. These characteristics combined, poetry comes forward with the quality of being 'moving and impactful' compared to other literary forms. Considering all mentioned characteristics, analysing poetry effectively becomes an uneasy task. While prose often looks for concise responses, poetry embraces uncertainty and ambiguity. Written prose typically has an obvious beginning, middle, and conclusion parts in it but it is possible to come across a poem which do not even have qualities to be assessed into a regular scheme. The

essay's author intends to convey a specific idea to the audience. Poetry is often characterized by its inherent ambiguity and abstraction. As Empson (2016, p.4) states;

> Poetry has powerful means of imposing its own assumptions, and is very independent of the mental habits of the reader; one might trace its independence to the ease with which it can pass from the one to the other of these two sorts of meaning. A single word, dropped where it comes most easily, without being stressed, and as if to fill out the sentence, may signal to the reader what he is meant to be taking for granted; if it is already in his mind the word will seem natural enough and will not act as an unnecessary signal.

The poem may or may not have a definite meaning, as poets may ask their readers to read and generate a meaning out of the poem, on their own. The uncertainty involved with poetry makes it more powerful. This allows each reader to bring their own outlook and experiences to the poem, ultimately affecting their interpretation of the text. As a result, readers may derive various layers of reality from the same poem. The reader might interpret a poem as they please. Poetry can provide a means to investigate new viewpoints and foster feelings of inclusion (Abrams, 1991).

Metaphors and similes are twin engines that drive the engine of poetic imagination. Through these devices, poets draw parallels between seemingly unrelated elements where readers get attracted to find connections beyond the literal sense. Knowles & Moon (2006, p. 2) argues that metaphors are not solely exist to act as an embellishment as isolated, "divorced" and "rarefied" elements, but it is a universal phenomenon that materializes through the whole range of language activity. A poet may compare a stormy sea to the turbulence of human emotions, creating a multi-layered reality where the furious waves mirror the inner turmoil of the human psyche.

2.3 Symbolism and the Meaning

Eagleton (2008) elaborates on the concept that meaning in the context of literature is not a static entity residing 'inside' the text but rather something to be discovered by the critic. Instead, he claims that it emerges dynamically through the interplay of language, reader interpretation, and the cultural context surrounding the literary work, making it a complex and ever-evolving aspect of literary analysis. Rather, it is something that is produced in the interaction between the text and the reader. The reader brings their own experiences, cultural background, and personal perspectives to the text, and it is through this interaction that the meaning of the text is created. This does not mean that the meaning of a literary work is entirely subjective.

There are certain features of the text that will constrain the range of possible interpretations. For example, the text will have a certain plot, characters, and setting, and these will all provide clues to the meaning of the text. However, the meaning of the text is not fixed, and it is possible for different readers to come up with different interpretations, even if they are all reading the same text. The search for meaning in literature is an essential element of literary analysis and appreciation because it enables readers to be aware of themselves and to attain a deeper understanding of the world.

In relation with the discovery of messages sent in a text Danish linguist, Louis Hjelmslev, taking the distinction 'signifier' and 'signified' made by Sausure into account, has made a distinction between denotative and connotative meanings. For him, Saussure's sign referring the internal relations between signifier and signified is the one having the job of denoting and operating in a dimension but another dimension called connotation exists for the sign. The view connected with this idea is expressed like that (cited in Cobley & Jansz, 2003, p. 40): "Not only does the sign contain a relation between a material substance (signifier) and a mental concept (signified), it also contains a relation between itself and systems of signs outside itself." Two dimensional meaning expression is exemplified with the term 'manifest destiny' making reference to 'a predetermined course of events' in its denotative meaning and colonial expansion of America with the message that it spreads democracy to new territories in its connotative meaning (Cobley & Jansz, 2003, p. 41-42).

This distinction made by Hjelmslev has further developed by Roland Barthes. He has evaluated the mystification transforming petit-bourgeois culture by creating certain myths. The essays published in French magazine, *Les Lettres nouvelles* and written by him have addressed the issue of generating myths through manipulating the literal and extended meanings of signs. Barthes argues that there are two "iconic" messages, connotative corresponding to the "coded" and denotative corresponding to the "non-coded" and as humans are coded through myths created out of popular signs, they activate the connotative first as it is "natural" and immediate. After being familiar with it, separating denotation and connotation becomes impossible. The process works like that, first the thing depicted by signs is realised and then the reader starts deciphering cultural, social or emotional meaning (Colbey & Jansz, 2003, p. 50).

The meaning of a literary work is the sense or message that readers derive from it. The literal storyline and events are only part of the overall picture; a broader interpretation demands an awareness of underlying themes, symbols, and motifs. Each reader brings their own distinct perspective to the meaning of a literary work, shaped by their past encounters, cultural upbringing, and personal attitudes. Some works can hold multiple layers of significance. They can be subject to diverse interpretations, rendering them complex and intellectually stimulating literary pieces (Barsalou, 1983). Authors apply diverse spectrum of literary methods, including visual depictions, analogies, symbolism, and references, to convey complex beliefs and evoke feelings in their audiences. While analysing a piece of literature, it would be very helpful to formulate an analytical framework which symbolism plays a very critical role in, because of its unique ability to elevate the interpretation significantly and assisting to the understanding of the given text. This preference for starting the analysis with symbolism is built on its ability to give the fundamental information about the underlying themes and levels of meaning in the literary work.

2.4 Symbolism and Poetry

Symbolism is a multidimensional literary instrument that works on the different levels to enhance the depth, complexity, and also the texture of a literary work. It involves the use of symbols, which often takes the form of physical objects, characters, colours, or motifs that are infused with much deeper meanings that go beyond their literal meanings. These symbols are used as a means of transmitting the ideas, themes, and also emotions that are difficult to communicate directly through the language. Through this process, authors use the strength of symbolism to bring the attention to the details in exceptional ways. At its essence, symbolism functions as a ‘second language’ concealed within the primary language, a nuanced and elaborate system of communication that engages readers on cognitive, emotional, and imaginative levels. Symbolism allows the authors to explore the many complexities of the human nature, providing the readers with an entry point into the minds of the characters and the larger themes found within the story. It expresses a complex concept; in the literature, symbols act as the mediators between the concrete and the abstract. Such symbols, while taking the form of everyday objects or phenomena, carry implications that extend beyond their surface appearances. For example, a shattered mirror might

symbolise a fractured self-image or an identity in turmoil. Aforementioned symbols invite depth and nuance. The essence of symbolism imbues literary works with layers of meaning that invite readers to explore beyond the superficial plot. This multi-faceted approach enables authors to explore a myriad of interpretations, establishing an interactive relationship between the text and its audience (Frye, 1947)

A simple thing like a tree can encapsulate the themes of growing, foundation and change all at the same time, making the story richer with multiple numbers of dimensions. Symbols can be used to emphasize the underlying ideas, since they are often intertwined with the main themes of literary piece. They serve to amplify underlying themes, as symbols are frequently interwoven with the central themes of a literary piece. Through their recurrence, symbols fortify, accentuate, and deepen the exploration of these themes. They serve as a connecting thread that interlaces diverse narrative components, offering a comprehensive and integrated comprehension of the work's fundamental messages. Symbols also cultivate reader engagement since the interpretative essence of symbolism allows readers to actively involve themselves in the text. As they unravel the meanings hidden within symbols, readers become co-creators of the narrative experience, shaping their comprehension based on individual viewpoints, emotions, and experiences. This participation transforms the act of reading more immersive and enduring. Symbols frequently harbour concealed meanings that contribute to subtext and foreshadowing. Authors thus may use symbols to allude to forthcoming developments, build tension, and afford readers glimpses into characters' motivations and actions. A symbol introduced early literary product may evolve in significance as the plot unfolds, augmenting the reader's interaction with direction the narrative is heading. Symbols possess universal and cultural significance as certain symbols bear universal or cultural relevance, tapping into shared human experiences or historical contexts (Dorra, 1995). These symbols function as conduits for artists to comment on society, culture, and the human condition. Their inclusion introduces authenticity and relatability to the narrative, promoting connections between reader and text. Symbolism also grants poets the capacity to employ metaphoric language that surpasses the constraints of literal communication.

The employment of symbols allows writers to create moods, visualize images and give rise to feelings that reverberate with readers' souls, making their impact

deeper and longer lasting. They invite the reader to engage, analyse, and reflect on the intricacies of the story, enhancing the experience of reading and leaving an impression on their consciousness and feelings. Symbols and archetypes in literature together and interactively allow for the interpretation of complex meanings and the evoking of strong emotions in readers. Symbols are words or ideas that have both a literal definition and a symbolic meaning. They act as a bridge between the concrete narrative and the abstract ideas that decorate it. The usage of symbols makes it enable to represent complex ideas or emotions indirectly by transcending language limitations since they provide layers of meaning and intrigue, urging readers to interpret and link them to the story's broader themes. These recurring patterns, personalities, or ideas are archetypes, which have appeared throughout various civilizations and across time. They are deeply embedded in the shared human consciousness and reflect universal human experiences and feelings (Jung, 1991). Archetypes tap into collective consciousness, drawing on humans' shared heritage to create connections with readers. 'The hero', 'the mentor', 'the villain', 'the guiding mother', and 'the trickster' are all can be given as examples as different kinds of archetypes. They serve as underlying structures that facilitate a deeper understanding of story characters and themes. Archetypal concepts are reinforced in stories through the use of symbols, which embody or represent them. A rose for example, serve as a universal symbol, representing love and beauty in multiple settings, while also stirring themes of passion and desire in stories.

They intensify the reader's involvement with the text, creating a more impactful reading experience. Symbols and archetypes coalesce in literature, creating an inherent connection between the two to convey enduring themes through characters that represent humanity. They intensify the reader's involvement with the text, creating a more impactful reading experience Through their collaborative efforts, they enrich the complex fabric of literary works, encouraging readers to look further into the shared aspects of human existence. As literary approaches kept expanding, the relationship between the Industrial Revolution and symbolism became intricate, spanning cultural and historical dimensions (Bayley, 2000). In contrast to other movements, symbolism placed an emphasis on symbols and metaphors to unlock profound emotions and meanings in art. The period between the late 18th century and the mid-19th century saw a remarkable transformation from agrarian to industrialized economies, which was

a consequence of the Industrial Revolution, which brought about a complete restructuring of the society, urbanization, and cultural transformations, which led to a disconnection from nature as the rural population moved to congested cities. Symbolist artists and writers expressed this disconnect, often exploring themes of isolation, nostalgia for a simpler past, and the enigmatic aspects of the human psyche in response to the rapid societal shifts, thus the Industrial Revolution had a substantial influence on symbolism. Symbolism continued the themes of Romantic movement; which was essentially a reaction against Industrial Revolution. Romanticism emphasized individualism, nature, and emotion, rejecting the mechanization and rationalism of industrialization. Symbolism built on these notions, delving further into the emotional and psychological facets of human experience through the use of symbols and metaphors (Ferber, 2010). The Industrial Revolution's technological progress, such as new printing methods and materials, influenced the spread of art and literature. This facilitated a broader audience for Symbolist works, enabling artists and writers to experiment with novel forms of expression. The contrast between industrial and natural realities offered Symbolists rich material for constructing dichotomies and exploring opposing elements in their works.

2.5 Archetypes & Myths and the Meaning

Beginning with the earliest examples, the emergence of archetypes and myths can be traced throughout the literary history as it involves unravelling the complex threads of human experience by tapping into universal symbols, patterns, and narratives. Those fundamental recurring themes, characters, and motifs, intertwines with myths and the cultural narratives which constitutes these archetypes together. All these elements work together to create a multi-aspect vivid canvas of the human condition and illuminates the complex formations that provide depth and importance how the readers perceive the world. As one of the most prominent figures who pondered on this subject heavily, is a visionary Carl Jung, the Swiss psychiatrist and psychoanalyst. Jung's notion of archetypes as universal, innate concepts ingrained within humanity's collective unconscious underscores their potency. These archetypes, whether manifesting as the Hero, the Shadow, the Anima/Animus, or others, transcend geographical and temporal boundaries. They connect individuals to the collective, creating a tapestry of shared human experiences. Jung's seminal work,

The Archetypes and the Collective Unconscious (Jung, 1991), emphasizes how these archetypes serve as the foundation for cultural narratives and, by extension, literature. Jung's insights illuminate literature's exploration of characters and themes. Archetypes resonate with readers by tapping into aspects of the human psyche that span cultural divides. *The Hero's Journey*, elaborated by Joseph Campbell, is a prime example. This archetype spans myths and literary works, guiding the reader through a sequence of familiar stages; call to adventure, trials, transformation, and return. This structure mirrors our inner quests for growth, identity, and triumph over adversity, imbuing literature with profound meaning. Campbell, building upon Jung's ideas, introduced *The Hero's Journey* as a powerful structure underlying countless narratives. His work, *The Hero with a Thousand Faces* (Campbell, 2012) dissected the monomyth, a universal narrative pattern transcending cultures. This journey through departure, initiation, and return resonates because it mirrors readers' personal and collective odysseys.

Authors find in Campbell's "monomyth" a blueprint for crafting narratives that resonate deeply with readers. *The Hero's Journey*, with its trials and revelations, reflects the transformative voyage of the human experience. Campbell's influence has fostered a wave of storytelling that embraces *The Hero's Journey*, enabling characters to undergo trials and transformations that mirror readers' own life struggles. In literature, this archetype bridges cultures, eras, and individual differences, uniting readers under the umbrella of a shared understanding of the human journey. Archetypes and myths are the lifeblood of literature, infusing characters and narratives with vitality. From ancient myths of gods and heroes to modern novels, this movement shapes the essence of storytelling. These characters, pulsating with archetypal resonance, guide readers through the timeless struggle between light and darkness, good and evil. Yet, these archetypes are more than mere conduits for characters as they serve as vessels for symbolism and allegory. Authors uses symbols that evoke archetypal resonance to convey layers of meaning, allowing readers to forge stronger and more meaningful connections. The archetypal serpent, for instance, symbolizes transformation and temptation, recurring across myths and stories. Moreover, allegory thrives as authors use archetypes to craft narratives that mirror contemporary concerns. Characters and events can also be symbolic in literature, representing larger ideas or embodying certain qualities or values. While both metaphor and symbolism involve

using one thing to represent another, there are some key differences. Metaphor is a direct comparison, while symbolism is more indirect and open to interpretation.

Literary Symbolism rose during this time as a response to the problems which Industrialization gave birth to. From French literature, it took root and spread to other regions of Europe and beyond. Employing symbols, allegories, and metaphors, Symbolist authors craft works that convey intricate ideas and feelings. This movement marked a departure from the realistic and straightforward narrative styles of the preceding literary periods. Baudelaire pioneered the concept of harmonious linkages between the material and immaterial realms. One of the foundational texts that set the framework for Symbolism was Baudelaire's collection of poems *Les Fleurs du Mal* (1857). Baudelaire's work explored the darker aspects of human existence and introduced the idea of correspondences between the visible world and the world of the spirit. He believed that symbols could bridge the gap between these two realms, allowing the reader to access deeper truths. Another influential precursor to Symbolism was the poetry of Stéphane Mallarmé, whose enigmatic and often hermetic verse challenged traditional notions of meaning and language. His poem *Un coup de dés jamais n'abolira le hazard* (1914) (A Throw of the Dice Will Never Abolish Chance) is a prime example of his symbolic approach, where the arrangement of words on the page itself becomes a visual representation of meaning. This idea of visual symbolism became a hallmark of the Symbolist movement. In 1886, Jean Moréas, a Greek-French poet, wrote the Symbolist Manifesto, officially coining the term "symbolism" to describe this new literary movement. The manifesto emphasized the importance of suggestion, mystery, and spirituality in art, rejecting the idea that poetry should merely imitate the external world. Moréas stated, "In this art, scenes from nature, human activities, and all other real world phenomena will not be described for their own sake; here, they are perceptible surfaces created to represent their esoteric affinities with the primordial ideals" (Moréas, 1886).

The Symbolist movement gained momentum in the late 19th and early 20th centuries, with writers and artists from various countries adopting its principles. In Russia, the Symbolist movement was deeply intertwined with the Silver Age of Russian poetry. Poets like Alexander Blok, Andrei Bely, and Konstantin Balmont embraced Symbolism's focus on the mystical and the transcendent, using rich and

suggestive imagery to convey deeper meanings. In Belgium, the Symbolist movement found expression through the works of poets like Georges Rodenbach and Maurice Maeterlinck. Rodenbach's novel "*Bruges-la-Morte*" utilized the city of Bruges as a symbol of death and mourning, while Maeterlinck's play "*Pelléas et Mélisande*" dredged into themes of fate and the unknown. The Symbolist movement also left its mark on visual arts, particularly in the art of painting. Artists such as Gustave Moreau and Odilon Redon created dreamlike and fantastical images that echoed the Symbolist literary themes of mysticism and the subconscious. These artists often blurred the lines between reality and the imaginary, inviting viewers to contemplate the hidden meanings behind their works (newworldencyclopedia.org/entry/Symbolism_(arts). The Symbolist movement's influence extended to subsequent literary and artistic movements as it continued to evolve. In the early 20th century, Surrealism emerged, parallel to Symbolism in its thematic focus.

The unexplored regions of the human mind were mapped through the employment of symbols by Surrealist artists like Breton and Dalí. The impact of Symbolism extended beyond Europe as well. In the United States, the Symbolist aesthetic influenced poets like Wallace Stevens and Hart Crane, who sought to convey complex emotions and philosophical ideas through the use of rich and often enigmatic imagery. Even in countries like Japan, Symbolism had an impact on poets such as Takamura Kōtarō, who incorporated Western Symbolist techniques into their own work. Symbolism thus could be summarized as a literary movement that emerged as a response to the mechanistic and materialistic worldview of the late 19th century. It emphasized the use of symbols and metaphors to convey deeper meanings and emotions. Through the works of various poets and writers, Symbolism became a prominent literary force, inspiring artists across different cultures and mediums. Its legacy is evident in subsequent movements such as Surrealism, and its influence continues to be felt in the way writers approach the exploration of the human experience and the mysteries of existence. Surrealism offered an escape from the burden which rapid industrialism weighed on corresponding societies, so it is extraordinarily important while analysing Blake's Poetry as a romantic poet he cultivated individualism, reverence for the natural world, idealism, physical and emotional passion, and an interest in the mystic and supernatural phenomena in his works.

2.6 Literary Mysticism and the Meaning

Literary mysticism is a term used to describe the appearance of mystical elements in literature. Using symbolism, metaphor, and puzzling language, this genre uncovers the depth of experiences which is specific to the humans, spiritual arousals, and mystical events. By seamlessly incorporating these elements, the narrative creates an opportunity for readers to contemplate the story's profound nature and connect with the unspeakable (Spurgeon, 2021). Metaphysical tendencies of the genre encourage readers to ruminate on the fundamental questions of existence. Literary mysticism involves employing diverse techniques to convey meaning in written works. These literary devices, interconnected like a web, enrich the reading experience with multiple layers. Through these literary devices, authors can render complex spiritual and philosophical ideas more accessible to readers. Employing tales and symbols, they illuminate profound truths about the human soul, its divine connection, and the journey toward inner realization. One notable example of literary mysticism is the works of the Persian poet Rumi. In his collection of poems titled "The Mathnawi," Rumi frequently employs metaphors and allegories to convey spiritual insights. Rumi's poetry prompts readers to embark on a deeper, more reflective journey of understanding (Rumi, 2016). A prominent figure in literary mysticism, the Spanish author Miguel de Cervantes is certainly notable. Beyond a simple parody of chivalric romances, *Don Quixote* contains mystical symbols, as the portrayal of Don Quixote's unrelenting ambition in the novel serves as a representation of the profound quest for spiritual insight and deepness that exists within humanity (Barbaruk, 2016). The depth of symbolism and allegory in the novel prompts readers to ponder the transcendent potential of imagination and the nuanced connection between the real and the perceived.

Readers of mystical literature are encouraged to actively engage with the text. The process of interpretation and meaning-making is inclusive of the audience, who are actively involved. The active search for hidden meanings and insights within the text enhances the connection between readers and the material. The symbolic language in the text invites readers to contemplate their spiritual views and convictions. This process of contemplation leads to personal revelations and deeper insights, fostering a profound connection between the reader and the text's spiritual dimensions. The true

essence of the reader's role lies in facilitating inner transformation and spiritual growth. Immersed in the text's themes, readers may experience shifts in perspective, heightened awareness, and a more profound connection to spiritual truths. This journey serves as a mirror, reflecting their inner thoughts, doubts, and aspirations, urging them to confront and explore these facets of their existence. Embracing the concept of ambiguity and paradox, readers are encouraged to approach the text with a sense of wonder, remaining open to the mysteries it presents (Leonard, 2000). This literature amalgamates intellectual exploration with experiential engagement, as readers integrate their understanding of the text with their emotional and spiritual encounters, leading to a holistic comprehension of its essence. In this literary context, some readers may perceive the text as a form of communication from a divine or transcendent source, engaging in communion with the spiritual aspects, thus readers who are involved with literary mysticism actively participate, reflect, contemplate, and engage with the themes like nurturing spiritual insight, transformation, and a deep connection to the enigmas of existence.

2.7 Structuralism and the Meaning

Structuralism in literature is an intellectual framework and critical methodology that emerged during the mid-20th century as a response to the need for a more systematic approach to understanding the complex layers of meaning embedded within literary texts. Rooted in linguistic theories, particularly those of Ferdinand de Saussure, structuralism seeks to illuminate the underlying structures, patterns, and relationships that shape a work's meaning, going beyond the surface content. As summarized by philosopher Simon Blackburn (2008, p. 353), structuralism is;

"The belief that phenomena of human life are not intelligible except through their interrelations. These relations constitute a structure, and behind local variations in the surface phenomena there are constant laws of abstract structure."

It provides an instrument for deciphering the intricate codes that narrators employ to convey their ideas, emotions, and societal insights. The foundations of structuralism lie in linguistics, with Saussure's ground breaking notion of the "sign" (Saussure, 1916). Saussure proposed that the relationship between a signifier, or the written or spoken form of a word and a signified, or the concept it represents, is arbitrary and relies on its differentiation from other signs in the linguistic system. This

principle shifted the focus from the inherent meaning of words to their interrelations, giving rise to the idea that meaning is generated through structural relationships within a system (Calhoun, 2002).

Such a linguistic perspective quickly extended beyond language to various disciplines, such as cinema, opera, architecture, painting, fashion, etc., including literature. Scholars like Claude Lévi-Strauss, Vladimir Propp, Algirdas Julien Greimas, Roland Barthes, Roman Jakobson and applied structuralist concepts to analyse narrative structures such as folktales, myths and poetry, which further bolstered the application of structuralism to literature (Cobley, 2001; Cobley & Jansz, 2003). It includes core concepts such as binary oppositions, narrative structures and intertextuality. A central tenet of structuralism is the identification and exploration of binary oppositions (pairs) of contrasting concepts that underlie a text. Saussure explains the reason behind the use of contrast and opposition through the operation of mind in construing meaning. For him, concepts are understood with their opposites, that is 'what a concept means' is comprehended when what it does not mean is grasped. However, the opposed items should be connected with something they have as a common feature as in the case of wealth (rich and poor) (Berger, 2010, p. 8).

Being aware of the prominent place of oppositions and comparisons writers utilise them as literary devices to clarify the points they make. The extract taken from Robert Jay Lifton's essay "Who Is More Dry? Heroes of Japanese Youth," shows how contrastive use of opposites conveys the message concerning the differences between two different groups of Japanese Youth (1974, p. 104, cited in Berger, 2010, p. 8-9):

> In postwar Japan, especially among young people, it is good to be "dry" (or *durai*) rather than "wet" (or *wetto*). This means – in the original youth language, as expanded by the mass media – to be direct, logical, to the point, pragmatic, casual, self-interested, rather than polite, evasive, sentimental, nostalgic, dedicated to romantic causes, or bound by obligation in human relations; to break out the world of cherry blossoms, haiku, and moon-viewing into a modern era of bright sunlight, jazz, and Hemingway (who may be said to have been the literary god of dryness). …

In the passage the differences between these groups are listed to make the contrast obvious in the mind of the reader:

Durai (Dry)	Wetto (Wet)
Young	Old
Direct	Evasive
Logical	Romantic causes
To the point	Polite
Pragmatic	Sentimental
Self-interested	Bound by obligations
Sunlight	Moon viewing
Hemingway	Haiku

(Berger, 2010, p. 9)

By scrutinizing these oppositions, such as life vs. death, freedom vs. constraint, or civilization vs. nature, structuralists uncover how the interplay between these elements generates meaning and tension within the work. These oppositions are not some isolated and independent concepts but are woven into the fabric of the narrative, shaping character dynamics, themes, and overall textual significance. Structuralism places a significant emphasis on the analysis of narrative structures, identifying recurring patterns that dictate the flow and development of the story. Structuralists displays the leading principles which authors use to shape their narratives and point out the structures that is constructing the work and these structures provide a layout that influences character arcs, conflicts, and resolutions, thus contributing to the overall message and impact of the work.

Another critical concept within structuralism is intertextuality, the recognition that a text is connected to a vast network of other texts. Developed as an independent theory in the 1960s, intertextuality owes its emergence to the contributions of linguists and critics like Julia Kristeva, Mikhail Mikhailovich Bakhtin, and Roland Barthes, who drew inspiration from Kristeva's ideas. This concept, referred to as 'intertextualité,' has been interpreted and examined in various ways by numerous scholars, including Roland Barthes, Harold Bloom, Michael Riffaterre, Laurent Jenny, and Gerard Genette. Every literary work draws on existing cultural, historical, and literary contexts. Through intertextual analysis, structuralists explore how a text engages with references, and even challenges other works. This approach enriches the interpretation by revealing layers of meaning derived from the dialogue between texts (Güven, 2016).

Kristeva, however, had some different ideas on the subject when compared to Saussure's. According to Saussure, a signifier always signifies the same idea or concept. But in Kristeva "signification is not a straightforward matter" because it is always "disrupted by more archaic impulses. It also means that, as speaking beings, we are always works in progress. Our subjectivity is never constituted once and for all." (McAfee, 2004. p. 43)

Structuralism generates meaning in literature by peeling away the layers of a text to reveal its intricate internal architecture. Instead of treating a text as a passive vessel for conveying content, structuralists view it as a dynamic system of elements whose relationships and interconnections produce nuanced meanings. By dissecting binary oppositions, structuralists unearth thematic tensions that resonate on a deeper level, offering insight into the complexity of human experiences. When attempting to analyse narrative structures, structuralists unveil the strategic choices authors make to engage readers emotionally and intellectually. They uncover how the plot develops, how characters grow and how the pacing is set. By exposing the complex web of allusions, references, and modifications that contribute to a text's value, the study of intertextuality also enhances the reading experience. The layers of meaning that arise when a work is placed within a larger literary and cultural context can be appreciated by readers thanks to this technique, which broadens their interpretative perspectives (Eco, 1976).

Although the dominance of structuralism in literary theory has decreased, contributions it added on can still be traced in various contemporary approaches, as the poststructuralism and reader-response theory all built upon structuralism's insights while challenging its assumptions. These subsequent theories further explore the flexibility of meaning, the role of the reader, and the inherent ambiguities within texts. By utilizing structuralism, the underlying complexities of a literary work are illuminated through a systematic lens. A rigorous attention to literary structure enables structuralism to pinpoint the deliberate decisions authors make to convey meaning (https://ugcnetenglish20.com/structuralism/). Although structuralism has shed light on significant aspects, its limitations are undeniable. Some detractors claim that this method might overlook the complexities of individual works, cultural contexts, and historical nuances. To uncover the full range of a text's meaning, structuralism must

be used in conjunction with alternative interpretive methods. Structuralism in literature offers a systematic framework for understanding the intricate mechanisms that generate meaning within texts (Hawkes, 2005). Emerging from linguistic theories, it focuses on binary oppositions, narrative structures, and intertextuality to reveal the hidden codes that authors utilize to convey their ideas.

Even though different alternative theoretical approaches have evolved to take the place of structuralism, it still proves highly valuable when analysing complex texts, as it facilitates the comprehension of intricately crafted content. This enables not only scholars but also any reader who is interested in poetry to analyse the underlying structure, uncovering intricate patterns, connections, and systems that form its composition. According to critics who has been related to the structuralist movement, a poem is not simply a sequence of words but a strategically composed harmonization of linguistic elements, yielding meaning through their dynamic interplay. When structuralism and poetry converge, binary oppositions take the centre of the stage. Based on the point of view of structuralists, language operates via a system of oppositions generating meaning through the differentiation of contrasting terms (Culler, 2008). Through the deliberate arrangement of diverse elements, poetry cultivates a sense of tension and richness and inspires readers to investigate the relationship between these opposing elements. Thus doing so, deepens the appreciation of the poem's underlying framework and significance. Structuralism encourages the analysis of recurring motifs, symbols, and themes in poetry and structuralists can reveal underlying cultural, psychological, or even universal patterns that inform poetic creation by identifying these recurring elements across different poems and authors. This process highlights the interconnectedness of various poems and provides insights into the broader context in which they are situated. Another aspect of structuralist analysis in poetry revolves around the concept of sign systems.

A poem may be interpreted as a signifying system, where individual words and phrases are considered signs that refer to specific meanings. The relationships between these signs, as well as their arrangement within the poem, contribute to the creation of multiple layers of meaning. Structuralist analysis thus makes it necessary to decode these sign systems in order to uncover the intricate web of associations, connotations, and metaphors that enrich the poem's significance. Through a systematic examination

of its formal elements, internal relationships, and intertextual ties, reading poetry according to structuralism involves a thorough exploration. Poetry's emotional and aesthetic impact is complemented by a greater grasp of its mechanisms thanks to this methodical approach. Poetry analysis benefits from the application of structuralist principles, resulting in a deeper understanding of its structure. Examining the fundamental aspects of poetry through structuralism reveals the intricate yet vital depths of meaning and significance that enrich verse. By employing an analytical method that engages readers, poetry's artistic and intellectual aspects are brought to light.

2.8. New-Criticism and the Meaning

New Criticism, a prominent literary movement that emerged in the early 20th century, represents a transformative shift in how literature is analysed and interpreted. The term New Criticism is usually used to indicate British and American writers who start producing their works in the 1920s and 1930s. It has some similarities with the Formalism being dominant in Russia and central Europe as regards the goals and methods they have. Both of them attempt "to define literature as a discourse and art form and to establish its function as something that can be properly studied" (Bradford, 1997, p. 12). This approach focuses on the close examination of the text itself, rather than delving into external factors such as author biography or historical context. New Criticism emphasizes the intrinsic qualities of a literary work, aiming to uncover layers of meaning, symbolism, and ambiguity that lie beneath the surface. By closely scrutinizing language, form, and structure, New Criticism unveils the complex interplay of elements that contribute to the generation of meaning within a work of literature.

The emergence of New Criticism can be understood as a reaction against earlier forms of literary criticism that often focused on the author's biography, historical context, or extraneous influences. New Critics sought to establish a method that would elevate the study of literature itself, rather than external factors. The movement gained traction in the early 20th century, with key figures like John Crowe Ransom, Cleanth Brooks, and Allen Tate leading the way. In New Criticism focusing on the work as a self-contained item creating independent meaning separate from the historical, philosophical and biographical context connected with it, a close reading is

emphasised. Indicative of the reader-response school of theory, Hawkes points out that the close reading technique is based on the thought that the reader and the text, which are described as the subject and the object in turn, are not dynamic and dependent forms. As a result of this process, the reality concerning the meaning making depending on the 'unconscious process of signification' is not perceived. Terence Hawkes calls this as the "ideology of liberal humanism" and it is associated with the New Critics. They are criticised because of making an attempt to conceal the interests at work in their process of analysing the work. Instead of this, a critic should focus on the finished work in the reading process and should be neutral (Jancovich, 1993). Critics towards the New Criticism centred around its approach taking literary works as separate entities, having no connection with their historical contexts. While Hawkes and others have criticised the New Criticism, Brooks (1979) argued that it is not necessarily in conflict with the fundamental principles of reader-response theory and that both approaches could be applied. For example, he added:

> If some of the New Critics have preferred to stress the writing rather than the writer, so have they given less stress to the reader (to the reader's response to the work). Yet no one in his right mind could forget the reader. He is essential for "realizing" any poem or novel. Reader response is certainly worth studying (p.598)

Yet Brooks cautiously acknowledges its constraints, arguing that "to put meaning and valuation of a literary work at the mercy of any and every individual would reduce the study of literature to reader psychology and to the history of taste" (Brooks, 1979).

At the heart of New Criticism lies the practice of "close reading." New Critics believed that a careful analysis of the text's language, structure, and formal elements would yield profound insights into the work's meaning. They maintained that the meaning of a literary work is inherent within the text, waiting to be unearthed through rigorous examination. At the core of New Criticism lies the notion of the "textual object," this viewpoint posits that a literary work should be treated as a self-contained entity with its own internal coherence and integrity. The focus shifts from seeking external sources of meaning to exploring how the various components within the text interact to create a complex network of signification.

New Criticism generates meaning by investigating the intricate details of a text. It recognizes that language is layered with ambiguity, allowing for multiple interpretations and dimensions of significance (Richards, 2017). New Critics engage with the text's diction, syntax, metaphors, symbols, and themes to uncover how these elements contribute to the text's overall meaning and effect. The movement's emphasis on ambiguity is particularly significant. New Critics contend that great literature often thrives on ambiguity as it mirrors the complexities of human experience (Brooks & Warren, 1976). By exploring the tensions and contradictions within a text, New Criticism reveals how these ambiguities generate rich and multi-faceted meanings, allowing readers to engage deeply with the work.

New Critics promoted the analysis of a work's form and unity. They believed that the form (work's structure, rhythm, and organization) was integral to its meaning. The message and the impact which author intends to convey through it, is unveiled through a careful examination of how various sections of a text interact and contribute to the whole. New Critics often explored paradoxes, irony, and juxtapositions within a work's form, demonstrating how these elements create layers of meaning. By doing so, New Criticism highlights the interplay between unity and disunity within a text. Through analysing how seemingly disparate elements are connected within a text's structure, New Critics unearth the thematic coherence that might be missed by more cursory readings. Despite criticism and evolving theoretical approaches, the applicability and popularity of New Criticism still holds importance. While later movements introduced broader perspectives that incorporated historical, cultural, and societal contexts, New Criticism's emphasis on close reading and the text as a self-sufficient entity remains relevant. It taught readers and critics to engage deeply with the intricacies of language and structure, fostering a broad understanding of literature's subtleties.

At its core, New Criticism and poetry shares a harmonious connection, rooted in their shared pursuit of unravelling the complexities of language and meaning. In the context of poetry, the lens of New Criticism serves as a powerful tool for unlocking the nuances inherent in the art form. By shifting the focus away from external factors and contextual influences, New Criticism invites readers to engage in a profound exploration of the inherent qualities of a poem itself. This critical approach breathes

new life into poetry by encouraging readers to embark on a journey of discovery within the confines of the poem's carefully crafted language. Poems, under this perspective, are not just vessels for conveying messages but intricate tapestries woven with meticulous linguistic choices, vivid imagery, and rhythmic patterns (Bayley, 2000).

Through New Criticism's analytical lens, these formal elements are not merely aesthetic ornaments but crucial components that contribute to the poem's overall impact. Ambiguity, a hallmark of both New Criticism and poetry, further solidifies their harmonious connection. In the context of poetry, ambiguity is not a stumbling block to understanding, but rather an invitation to inquire deeper. The elusive nature of poetic language allows for a multitude of interpretations, and New Criticism's meticulous scrutiny of the text recognizes and respects this phenomenon. This approach acknowledges that a poem can resonate differently with each reader, sparking a personal and intimate interaction with the words on the page. Central to this dynamic is the intricate interplay between form and content.

In poetry, form is not just a superficial container but a vessel that shapes the content it carries (Elliot, 2017). Through New Criticism's lens, the intricate weaving of rhyme schemes, meter, and stanza structures emerges as a deliberate choice by the poet to enhance the emotional and intellectual impact of their work. This recognition fosters a deep appreciation for the craftsmanship that goes into shaping a poem, underscoring the intentional harmony between form and meaning. Ultimately, the relationship between New Criticism and poetry is a celebration of the inherent complexities within both realms. Through its intense focus on the text itself, New Criticism invites readers to partake in the intricate dance between words, meanings, and emotions. It enriches the experience of reading poetry by revealing hidden layers of significance that might otherwise remain concealed. In turn, poetry benefits from the depth of analysis that New Criticism offers, as it illuminates the craftsmanship and intention behind each poem's construction. In this union, New Criticism and poetry mutually thrive as they remind the reader that the act of reading a poem is not a passive endeavour, but an immersive exploration of language's boundless potential.

Šhklovsky, in his *Art of Technique* (1965. p. 3-24), argued that perception and cognition becomes "habitual" and "automatic" in time, and it is the duty of art (both prose and poetry) to force a "re-reception" in the reader, where readers get to interpret

the things in a new light. He wrote; “The technique of art is to make objects “unfamiliar,” to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged.” This concept; “defamiliarization,” asserts that art and literary language should attract and hold that attention along with drawing attention to their own structure and artfullness in the creation of literary meaning for the reader. Bohuslav Hávranek and Jan Mukařovsky expanded this term which was coiled by Šhklovsky, and created this new concept of “foregrounding.” For Hávranek ; “foregrounding was the use of devices of the language in such a way that this use itself attracts attention and is perceived as uncommon, as deprived of automatization, as deautomized” (1964. p. 3-16) and Mukařovsky choose to define it as; “the opposite of automation” (1964. p. 17-30). As a technique to creating textual patterns, parallelisms and repetitions occurs on multiple scales, where the pattern could be as big as making the work entirely consists of the same pattern or as small as the repetition of a two words as it can be seen in the “I Remember, I remember” of Thomas Hood (1950). Poem consists of 4 stanzas and every single one of them share the same and only line of “I remember, I remember.” The repetition of the same declaration emphasises the feeling of nostalgia and the passing of time. Morever, this emphasis is amplified by how rest of the stanzas is always about the things which the narrator is emotionally associated with. The widespread iteration of the same words, which also gives the poem its name, continues to build a picture of the expansiveness of the nostalgia of the childhood innocence, right before it gets juxtaposed with the expression where narrator conveys that he is now far from all the mentioned innocence with the lines; “But now ‘tis little joy. / To know I’m farther off from heav’n /Than when I was a boy.” (Lines 30-32)

William Blake’s poetic and artistic creations are marked by their intricate symbolism, mystical themes, and unconventional structures and his works often defy conventional interpretations, prompting readers to excavate deeper into the layers of meaning he embeds within his verses. New Criticism’s fundamental concepts are applied in this context. New Criticism’s synchronization with Blake’s literary pieces unveils the intimate connection between the text’s form and content. As one of the fundamental principles of New Criticism is the idea of “the text as a self-contained entity.” This principle is particularly relevant when approaching Blake’s poetry, which often seems to create its own self-sustained worlds of meaning. Blake’s poems, like

"The Tyger" and "The Lamb," are enigmatic and resonate with a sense of multiple layers of interpretation. The meticulous close reading advocated by New Criticism allows readers to dissect the language, imagery, and symbolism Blake employs, uncovering the underlying tensions and paradoxes that define his poetic landscape. Blake's fusion of visual art with poetry further enhances the connection with New Criticism. His illuminated books, where text and image coalesce, require an engagement that closely resembles the New Critical approach. Just as New Criticism insists on exploring how formal elements contribute to a work's meaning, analysing Blake's intricate engravings alongside his verses becomes a way to decipher the intricate interplay between visual and textual representation (Blake, W., Erdman, D. V., & Bloom, H, 2008). Furthermore, the emphasis on ambiguity and paradox that New Criticism values aligns with Blake's penchant for crafting poems that are deliberately multivalent. Poems such as "*The Marriage of Heaven and Hell*" or "*Songs of Innocence and of Experience*" offer a playground of contradictions and juxtapositions that invite readers to embrace the ambiguity rather than seeking to resolve it. The New Critical approach encourages an acceptance of these complexities, prompting readers to engage in a dialogue with the text rather than imposing preconceived notions upon it.

The French Revolution, a seismic event in European history, had a profound impact on William Blake's poetry, infusing it with new themes and a heightened sense of urgency. This period of political upheaval and social change resonated deeply with Blake, influencing his work both thematically and stylistically. Blake, living in an era where revolutionary fervour was remaking the political landscape, found in the French Revolution a source of both inspiration and introspection. The early stages of the Revolution, with its ideals of liberty, equality, and fraternity, aligned with Blake's own disdain for oppression and tyranny. He was initially supportive of the Revolution, seeing it as a necessary upheaval against corrupt and authoritarian regimes. This sense of hope and optimism for a new social order is evident in some of his works from this period. However, as the Revolution progressed and descended into a reign of terror, Blake's views became more complex and ambivalent. The ideals that had initially inspired him were overshadowed by the violence and chaos that ensued. This shift is perceptible in his poetry, where the initial enthusiasm for revolutionary change gives

way to a more nuanced, often depressed reflection on the nature of revolution and the human propensity for both liberation and self-destruction.

In his epic poems, such as *America, a Prophecy* (1793) and *Europe, a Prophecy* (1794) (Blake, 2017), Blake explores these themes in depth. These works use a prophetic and allegorical style to comment on the events of the Revolution and their broader implications for humanity. The symbol of Orc, a figure representing revolutionary energy and desire for freedom, encapsulates this duality. Orc symbolizes both the positive force of revolutionary change and the destructive potential when such energy is unleashed without moral constraints.

The impact of the French Revolution on Blake's poetry is also evident in his evolving views on the nature of tyranny and freedom. While his early works often depict a clear dichotomy between innocence and experience, or oppression and liberation, his later works reflect a more intricate understanding of these concepts. He began to question not only the external forms of tyranny but also the internal psychological and spiritual factors that contribute to human suffering and oppression. The Revolution's influence extended to Blake's use of language and symbolism. His poetry from this period is characterized by a more direct, forceful style, reflecting the turbulent times. The urgency and intensity of the Revolutionary era are mirrored in the vivid imagery and prophetic tone of his verses. All considered, the French Revolution left an indelible mark on William Blake's poetry. It provided a backdrop against which he explored profound themes of freedom, revolution, and the human spirit. This period in his life was one of artistic flourishing, where the external tumult of the world found a resonant echo in his rich, symbolic, and visionary poetic language. The Revolution, with all its complexity and contradictions, became a catalyst for Blake to delve deeper into the exploration of human nature and the eternal struggle between oppression and liberation but the issue will be covered in a more detailed way in the next chapter, where his personal life and adulthood is analysed.

3. WILLIAM BLAKE: THE POET AND THE MYSTIC

William Blake was born on November 28th in the lively region of Soho, London, England. He was born into a fairly average middle-class family, with his father James Blake working as a hosier offered stark contrast to the soon very vibrant imaginativeness he would develop (Bentley, 1975, p. 34-35). The tone of Blake's future works and thoughts had been set already during his childhood marked by a collection of unusual visionary experiences even in the urban setting that London was. From a very young age, Blake exhibited a profound imaginative sensitivity. He was not a typical child; his unique experiences often alienated him from his peers.

One of his earliest reported visions occurred when Blake was just four years old. He saw God's face appear in a window, an experience that deeply affected him. (Damrosch & Dettmar, 2006, p. 150). This was not an isolated incident; throughout his childhood, Blake continued to have visions. On another occasion, he saw a tree filled with angels "bespangling every bough like stars." (Bentley, 1975, p. 36-37). These visions were more than mere childish fantasies; they were vivid, spiritual experiences that Blake believed were real. He described them with a clarity and conviction that was unsettling to those around him, including his parents. The parents of Blake understood his talents in the arts from an early age and supported him whenever he had visions, but sometimes they were lost. Wary of his well-being, but recognising that artistic knowledge was within him, they tried to give him the right environment in which he could thrive, one where learning and an education balanced with artistry. Catherine Wright Blake, educated her son at home and grounded him deeply in the Bible a text that would greatly influence his later work. The combination of the urban and social changes in London that surrounded Blake during his childhood, alongside his spiritual gifts as well artistic traits resulted in a remarkable worldview for such young artist. His narrations of visions were not just fantasy; his comprehension of the world around him was deeply intertwined with it. The early visionary experiences had a significant impact on helping Blake form his worldview, mildewing him with the mystical feeling that would haunt all of his artistic and poetic creations. His childhood fell within a period of great political and social turmoil, but what truly distinguished his youth was the extraordinary nature of its inner world,

deeply intertwined with mystical visions spiritual quests where much seeds for future work as poet artist were sown (Adams, 1995).

Blake's imagination developed in this rich, contemplative atmosphere. His early life experiences prepared him for his subsequent investigations into the concepts of good and evil, innocence and experience, and the spiritual and material worlds; themes that would eventually become important to his body of work in poetry and painting. Blake's childhood, therefore, was not merely a period of physical growth but a moment of profound spiritual and imaginative awakening, the ramifications of which would resound throughout his entire life and career.

Blake was raised in the thriving cultural environment of 18th century London and was characterized in his early years by a strong commitment to his craft and a developing sense of awareness for the outside world. In his teenage years, young Blake's talents in art received an official sponsorship through the apprenticeship with the famous engraver James Basire. This time was important for further developing his technical skills in engraving, a technique that would become vital to him as an artist. His apprenticeship during this period also introduced him to various art forms. He was frequently taken to Westminster Abbey where he drew the monuments, and it opened up Gothic art for him while influencing his taste forever. However, it was not only Blake's artistic talents growing during this period; his intellectual and poetic abilities were also rapidly advancing.

Blake was a keen reader who read the works of great poets and philosophers. He read widely on a wide variety of subjects, from the classics to modern works and it triggered his imagination while enabling him to understand this world better (Beer, 1969). As Blake got into early adulthood, he attended the Royal Academy of Arts. However, he struggled with the rigid formalism and classical ideals which were prevalent in the literary scene. Blake wanted to be free within his own sphere and made efforts to get beyond the established laws. His study at the Academy, though frustrating was instrumental in forming his artistic ideology. This, in turn, inspired him to believe that personal vision and imagination were more valuable than technical perfection and classical ideals. Between the ages of being a child and becoming an adult, Blake began to seriously engage with poetry as he considered it one ideal form in which he could share his own visions or ideas. There is a raw energy and vivid

imagination in his early poems about love, rebellion, spirituality. It was not idle dreaming, it was a reflection of Blake's deep involvement with the philosophical and intellectual questions of his times. Blake's entry into the poetry world was not just an artistic thing, it represented a spiritual search. He was greatly affected by the mystical and esoteric traditions that paralleled his own visionary experiences and his poems from this time show a young man struggling with the deep mysteries of existence, trying to unite spiritual and physical worlds.

Blake's style began to become more distinctive at his mid-twenties. He wrote poems that broke out with traditional forms and used his imaginative visionary powers to express a vigorous but disdainful criticism of the social, political situations prevalent in those days. William Blake's teenage and young adulthood is a time of heightened artistic development intellectually. These were the formative years of his emerging as a poet; influenced by strict artistic training, wide reading and intensive philosophical and spiritual questioning. His early works reveal a young artist looking for his voice all the while, developing it to become one that would echo with an enduring sense of purpose and visionary intuition. William Blake grew up, his life and work took on a highly creative stage where he remained true to his visionary ideals. This was an era of significant personal and professional changes that deeply shaped his artworks as well as the words in his poems.

1782 was an important year for Blake's personal life because he got married to Catherine Boucher. Catherine turned out not to be a mere life companion, but part of his creation process. She was initially illiterate but eventually learned to read, write and even took part in helping Blake with his work as she assisted him in the printing of his illuminated books. Their partnership was based upon a very strong mutual understanding and motivation towards the attainment of Blake's vision in art. This was a period of intense creative productivity in Blake's professional life. He then tried to develop a new technique of printing which he named "illuminated printing" that united the texts and images in an innovative way (Bentley, 2019).

Several of his most significant works were created during this time, including *Songs of Innocence (Blake, 1789)* and its opposite pole *Songs of Experience* first published eleven years later. These works represent the distinctiveness of his approach to art and poetry, combining complex sketches with poetic associations in a prophetic

tone. The poems touched upon innocence, corruption, social injustice, and the human condition. These themes reflected Blake's growing disillusionment not only with societal norms but also with the political turbulences he faced. Moreover, the sense of spiritual and philosophical exploration also marked Blake's adulthood. He continued studying the Bible, mythology and esoteric traditions that greatly affected his work. His poetry and engravings from this era are infused with mystical symbols and intricate philosophical ideas.

His portfolio, as it can be seen in *The Marriage of Heaven and Hell* (Blake, 1975), is a demonstration of how he manages so masterfully intertwine narrative with philosophy and theology in one rich tapestry great or visionary art. Its earlier work appears predominantly rebellious, one could almost speak of a protest against dogmatic religion exemplified especially by *The Marriage of Heaven and Hell*, where even the figure embodied in "the Devil," as nearly takes on heroic dimension defying an imposter authoritarian deity (Berger, 1914). Later works like Milton and Jerusalem show Blake converting a strongly negative attitude toward what he felt was the rigid, morbid authoritarianism of traditional religion into an alternative vision of humanity as being inherently redeemed for self-sacrifice and forgiveness. Readers of Blake do not all agree on the amount in which continuity pervades his early works and his later ones. In his late works, according to the thoughts by a psychoanalyst June Singer, Blake developed that goal of humanitarian essence; man should achieve personal wholeness in terms of body and spirit as was stated long before in earlier typifications (aforementioned archetypes). The concluding part of the augmented version in her Blake work, namely, suggests that the later works are versions or "Bible of Hell" contained within and *The Marriage of Heaven and Hell*. Regarding Blake's final poem, *Jerusalem*, she writes; "The promise of the divine in man, made in The Marriage of Heaven and Hell, is at last fulfilled" (Singer, 1986, p. 229).

Despite all his artistic inventions, Blake suffered for economic problems and neglect in the course of life. His work was often given an indifferent reception, if not outright criticism because of its divergence from the then current artistic and literary trends. What sets Blake's visionary dream apart is not only its anticipation of the future but its deeply personal nature, often conflicting with the accepted norms of his time. For Blake, adulthood unfolded as an ongoing pursuit of artistry, marked by numerous

professional and personal milestones and challenges. The works from this period reveal a maturing artist deeply connected to his inner vision, even though it sometimes clashed with the external world. This dual aspect of Blake's life and work, where a profound inner vision collides with the harsh realities of the outside world, partly defines his legacy as a distinctive artist and poet. It places him in the spotlight when exploring the nature of duality in literature (Blake, Ellis & Yeats, 2022).

The industrialization of Britain along both French and American revolutions were not the only things that affected his poetry and mystic aspects. William Blake's poetry was also greatly influenced by the Napoleonic Wars, a set of conflicts which is considered to be one major series in European history and touched his work with themes connected to war, oppression and the ideal of freedom. Living in this turbulent time, Blake observed the effect of these battles not only on the politics but on society's social and moral weave as well, which greatly impacted his creative genius. Blake's response to the Napoleonic Wars was intricate and multidimensional. He was very critical of Napoleon Bonaparte and considered him as some sort of a traitor to true ideals that French Revolution has started with. Blake's later works also display this disillusionment with Napoleon, wherein he presents the tyrannical figures as corrupt and morally bankrupt characters that serve to represent betrayal of revolutionary ideology (Paice, 2014). During this period, Blake thoroughly dwelled upon the issues of freedom and oppression on both a political ground and in their spirituality sense. Works of this period present a prevailing theme that reflects the high price he pays war not only in terms human life but also in moral and spiritual sense.

The Napoleonic Wars magnified a sense of destruction and upheaval that provided one backdrop against which Blake envisioned these biblical approaches with greater urgency. This was also reflected in a change of style within Blake's poetry. His perspective on history and prophetic visions underwent a change. His language became more direct and forceful, mirroring the chaos and violence of the times. His earlier works had possessed a prophetic tone, but the sharpness was increased when he used his poems to criticise moral shortfalls which were apparent in both Napoleonic reign and the British ruling establishment. In his prophetic books, Blake's rendition of historical events is not simply a recounting the past but rather explains how human conflicts and struggle manifest in cyclical terms with forces oppressive against

humanity versus the spirit within each individual. The wars become a symbol of this struggle, reflecting the deep-seated belief in the possibility of spiritual and moral redemption amidst human suffering, as presented in Blake's work. With all these considered, the Napoleonic Wars provided both context and impetus for the themes of tyranny, freedom, and moral integrity in Blake's works (Stauffer, 2005). His response to these conflicts was not just a reaction to contemporary events but a deeper commentary on the nature of human society and the eternal struggle for spiritual and moral truth. The wars, thus, became a canvas on which Blake projected his visionary insights, using his poetry as a means to explore and review the turbulent world around him.

The Industrial Revolution and wars bestowed Blake more than a putrid mood and destruction, as he followed a different path from his contemporaries. While Enlightenment thinkers typically emphasized reason, empiricism, and a sceptical view of traditional authority, Blake's approach was more nuanced, often critical of these principles (Brown, 1995). He valued the focus on personal thinking and opposition to authoritarianism of this movement, as his views did not align with tyranny and dogma. However, Blake was quite sceptical of the human enlightenment's use of reason as a superiority to imagination and emotions. He held such spiritual and imaginative aspects of human experience to be favourable, but also believed that over issue with rationality could well reduce them. This ambiguity about the Enlightenment is carried over into Blake's poetic work where he frequently places rationality and vision, science and mysticism side by side.

Blake advocates for a much broader model of human understanding that extends beyond mere rational thinking in his works, encompassing it within a more comprehensive framework. He presents a world where imagination and intuition are not just important but essential for reaching higher truths. Thus, in poems like *The Marriage of Heaven and Hell*, Blake enters the discourse about freedom, opting to personally confront Enlightenment thoughts by criticising the mindless morality and stereotypical binary opposites, particularly those between good and evil. He suggests a more intertwined way of thinking about the world, one that accepts contradictions and intricacies. However, this also captures a wider Enlightenment motif of questioning and revaluating the existing norms. While the Enlightenment contributed

to laying foundations for Industrial Revolution, Blake highlighted dehumanizing tendencies of industrialization and changes in society coming along with it. His poetry regularly bemoans the passing of a simpler, more rural way of life and tends to see mechanical progression and urbanization as antithetical processes that disconnect humanity from God. It is worthy of mention that the distinctive form of his work during this period involves his visionary sensibilities blended with critique towards modern society. His poetic expression functions as a foil to the more rationalistic cast of Enlightenment, promoting a worldview that regards imagination and spiritual insight as essential components of human experience. The Enlightenment emphasized reason and scepticism and this provided a favourable environment for Blake to develop his unique artistic and thought forms. He responded to the challenge of the Enlightenment not with direct denial, but critical engagement which created a body of work that questions the limits of rationality and elevates imagination and emotion in seeking truth.

4. ANALYSIS: THE DUALITY INDEX

4.1. The Medium of Twinness

The concept of ‘twin poetry’ or the ‘medium of twinness’ as introduced in this thesis, embodies a profound literary phenomenon where pairs of poems, distinct in their composition, reveal an intrinsic, complex connection that transcends thematic or stylistic parallels. This connection, exemplified in William Blake’s *Songs of Innocence and Experience*, is rooted in the interplay of binary oppositions, dualities, and dichotomies. Twin poems are interdependent entities, each serving as a reflective and contrasting counterpart to the other, characterized by a nuanced balance of contrast and harmony. This twinness is not merely about opposition; it is an exploration of deeper truths that emerge from the tension between these dual aspects, deconstructing standardized structures and challenging societal norms.

The concept introduced here is more than a simple confluence of rhymes; ‘twin poetry’ goes beyond formal symmetry, representing a deep intertextual relationship that amplifies the meaning of both poems when considered together. For example, themes of innocence and experience are complementary to one another in Blake’s works, which helps the reader better understand both. Twin poetry acts as a useful approach in literary analysis that emphasizes the significance of relational understanding in text interpretation. It invites a reading that is attentive to the dialogic nature of poetry, recognizing that meaning often arises from the tension and harmony within these interconnected poetic pairs. This thesis aims to unravel these subtle complexities and philosophical implications, offering a fresh perspective on the significance of poetic signification and the interplay of thematic dichotomies. The literary movements and approaches discussed in the theoretical background of this work play crucial roles in shaping and supporting the development of this idea. The hereby articulated concept of ‘twin poetry’ draws significantly from the Symbolism literary movement, echoing its core ethos of imbuing language with layers of meaning and emotion beyond the literal. In Symbolism, poets use symbols to hint at more complex, often ineffable realities, inviting readers to prospect deeper into the text’s emotional and philosophical depths. Similarly, in twin poetry, the interplay of symbols across paired poems is crucial. Here, symbols act as bridges between the two texts, creating a rich tapestry of interconnected meanings. Each poem in a twin pair, laden

with symbolic significance, resonates with its counterpart, allowing for a multidimensional exploration of themes. This resonance amplifies the individual symbols' meanings, transforming them into shared motifs that transcend the boundaries of each separate poem (Eagleton, 2008). In this way, twin poetry employs symbolism not just as a stylistic device but as a fundamental mechanism for weaving together the dual narratives, enhancing the reader's interpretative journey. The symbiotic relationship between the poems in a twin pair mirrors the Symbolist poets' intent to evoke rather than to tell, to suggest rather than to explain, making twin poetry a fitting heir to the Symbolist tradition in its pursuit of deeper, more nuanced literary expression.

Archetypes and myths hold a significant place in twin poetry, essentially reviving the narrative depth and thematic embodiment inherent in old traditions of storytelling. Archetypes serve as formational layers from which twin poems develop, creating an interwoven narrative. Within each poem of a twin pair, these archetypal elements act as touchstones, anchoring divergence and convergence. By employing characters, themes, or scenes inspired by these core archetypes, twin poetry communicates with a collective unconscious, illustrating its story across both time and space. Therefore, the introduction of mythology into twin poetry facilitates the study of age-old human feelings and emotions, bridging the gap between the ancient and the contemporary. As a result, myths, with their wealth of tales and characters, provide fertile ground for twin poems to grow, exploring and reinterpreting. The incorporation of myths into twin poems fosters a dialogue not only between the two poems but also between past and present. The mythological element in twin poetry has a twofold role, as it connects the twins to a larger narrative context while also giving them a fresh, contemporary significance by adding a new layer of relevance. This is reflected in the use of Christian imageries and references to old mythological stories in Blake's poems, because these not only locate the poems within an identifiable mythological paradigm but also transcend temporal and cultural boundaries. For example, in *The Lamb* from *Songs of Innocence*, Blake uses Christian symbols which invoke the innocence and purity of Jesus Christ as "The Lamb of God" (Line 14). This differs from *The Tyger* from *Songs of Experience*, in which the tiger's very creation is pondered upon with awe and perhaps a little fear, alluding to the sublime power sometimes associated with the ancient gods and mythical beasts. These twin poems also talk to a 21st century

audience by making use of the magic of biblical and mythical stories intertwined with the intricacies of modern life.

The combination of archetypes and myths in twin poetry emphasizes its power to break out of both the temporal sphere and cultural boundaries, making it a powerful tool for poetic imagination. Literary critic Northrop Frye, in his work *Fearful Symmetry: A Study of William Blake* (1947), hinted at the Blake's ability to combine biblical narratives with visionary symbolism to form a mythological world that mirrors human feelings and identification. Likewise, in David V. Erdman's *Blake: Prophet Against Empire* (2013), the way Blake integrates mythological and biblical elements to comment on the societal and political issues of his era highlights the enduring significance of these ancient narratives. These two critical approaches emphasize the lasting power of Blake's twin poetry in its effort to connect deep-seated mythological themes to the present concerns of human life; to facilitate a rich subtext of significance which is eternal and yet, timely.

This 'blending' of archetypes and myths in twin poetry also facilitates a dialogue that extends beyond the textual boundaries, engaging with the collective human psyche. This engagement is not merely about retelling ancient tales but about re-contextualizing them in a contemporary framework, where each poem in the twin pair reflects and refracts these timeless narratives. As a result, archetypal figures and mythic structures serve as foundational points that facilitate the investigation of contemporary problems. The introduction of archetypes and myths in twofold verses allows one to initiate dialogue that transcends the textual frames, and one interacts with the human collective psyche. This participation is more than just repetition of old stories; it is a way of placing them in a modern context. In such a way, each poem in a twin pair mirrors and refracts these eternal stories, rendering them contemporaneous to contemporary reader. For example, *The Chimney Sweeper* poems in Blake's *Songs of Innocence and Experience* have insightful observations about child labour and social inequality. The 'Innocence' version displays the childish innocence and optimism of a young chimney sweep while the 'Experience' version provides a grim, bleak portrayal of how children in such a trade within society are treated by society, in a critical context. The essence of this idea is adequately illustrated by the homonymous poems *Holy Thursday* from both collections. Innocence depicts a scene of children

during worship in the St. Paul's Cathedral, full of hope and cheerfulness. On the other hand, 'Experience' gives a critical perspective on the incident, pointing out the hypocrisy and fakeness of society's charitable endeavours. This contrast forces readers to analyse current societal views regarding poverty and generosity. Through these examples, it is clear that archetypal figures and mythic structures in twin poetry serve as foundational points for exploring contemporary problems. By employing universal themes, Blake's twin poems are not only able to comment on specific social issues of his time, such as child exploitation and the disingenuous nature of charity, but also tap into personal dilemmas such as loss of innocence and the clash between idealism and harsh reality. These themes remain resonant, allowing the poems to continue speaking powerfully to current social dynamics and individual experiences. The use of archetypes and myths in twin poetry introduces an element of the transcendent, elevating these series beyond mere fictions to conduits for exploring deeper metaphysical issues. With the assistance of such ancient narrative forms, ultimate questions of humanity; goodness and evilness, life and death, love and loss could be analysed with more depth.

The mythological and archetypal elements in twin poetry, therefore, play not only a thematic role but one that is structurally necessary for the philosophical intent of the poems. When twin poetry engages with primal stories, it becomes the conduit for readers to journey into themselves, contemplating their roles in the world. This private quest interacts with a broader narrative and provides an opportunity for deep personal reflection. It is this specific entanglement of the old and new, individuality and universality, that distinguishes twin poetry as a profound exploration and insight into human nature. The entanglement of the 'old' which contains the mythological and archetypal narratives, with the 'new' which contains contemporary context and personal experiences, in twin poetry echoes the literary theory of intertextuality, as proposed by Julia Kristeva (2006). This theory posits that texts are shaped by and echo other texts, creating a mosaic of quotations and influences. Blake's twin poems, through their intertextual references to biblical, mythological, and folk narratives, engage in this interplay of texts, enriching their philosophical exploration. This makes the use of mythological and archetypal elements in twin poetry not just a thematic choice but a deliberate structural and philosophical strategy. This approach aligns with the Romantic era's emphasis on the sublime and the exploration of the individual's

connection to broader human truths. By integrating these elements, twin poetry provides a unique lens for exploring human nature, one that is deeply rooted in the collective unconscious yet intimately connected to personal introspection and experience.

Twin poetry has a deep connection with literary mysticism through an interpretation that goes beyond the limits set for traditional literature. Literary mysticism, which seeks the ineffable and points to the transpersonal aspects of human existence, resonates naturally with twin poetry. Twin poetry, in this case, is used as a way of looking at the wondrous whereby words do not merely convey meaning but represent something secret and unspoken. The mystical ascension in twin poetry opens a space for reflection and self-reflection, where the connected poems become more than just a plot or thematic relationship; they become paths to spiritual elucidation of life.

Mysticism in twin poetry is significant not as an ungraspable abstraction but as a vibrant presence that shines through the text, creating an affective reading experience, forces a union of intellect and emotion, mirroring the mystical quest for unity within diversity and the pursuit of divinity in everyday life. Twin poetry is not only capable of transcending the surface level of aesthetics but also the themes of the poems, as this mystical element of it leads the reader into a contemplation on the sublime. It creates a reading practice that is not only concerned with appreciating the poems as works of art but as entries into deeper, even transcendent insights into the being. Another example can be found in the works of St. John of the Cross, a Spanish mystic. His poem *Dark Night of the Soul* illustrates a journey of the soul from its bodily home to its union with God, echoing the mystical search for unity within manifoldness (Saint John of the Cross, Zimmerman, & Lewis, 2010). The mysticism in twin poetry, akin to the works of St. John of the Cross, offers a unique perspective where deeper truths are not solely driven by themes but are transformative. It is a fusion of the mystical and literary that elevates twin poetry, making it a medium through which readers can explore profound truths, extending beyond the tangible to the realms of spiritual and existential exploration.

Structuralism contrasts the concept of twin poetry with a new analytical perspective that defines two forms as underlying structures, determining the

significance and interaction between paired poems. Structuralism, concentrating on the fundamental structures underlying all human operations and products, allows us to view the form and purpose of twin poetry with a dissective eye. Within this context, twin poetry may be seen as a representation of the structuralist concept that everything is connected in all systems. A twin pair of poems cannot be examined in isolation; they are part of a larger literary and cultural structure. Their meanings and interpretations are negotiated through dynamic relationships linking each text to other texts within its common framework. When applying the idea of Structuralism to twin poetry, it is noteworthy that the focus shifts from interpreting these poems in relation to their very essence but rather underlines their ability to form part of a larger entity. This approach allows for a dissection of the underlying patterns and conventions that the poems both adhere to and deviate from. The structural analysis of twin poetry involves examining binary oppositions and the interplay of linguistic and thematic elements, understanding how these contribute to the overall meaning of the poems. This perspective sheds light on the intrinsic design of twin poetry, revealing how the structure itself becomes a tool for meaning generation. By employing Structuralist principles, twin poetry is revealed as a complex, interwoven tapestry where every element, every word, and every symbol plays a specific role in the construction of meaning. This structural approach not only enriches the analysis of individual poems but also enhances our understanding of how poetry, as a form, can convey complex and multifaceted ideas, reflecting the intricate structures that underlie human thought and language.

Looking further into the relationship between twin poetry and Structuralism, uncovers an insightful parallel, as the structuralist view of language as a system of signs mirrors the way twin poems interact as interconnected entities within a larger poetic framework. This approach reveals complex twin poetry architecture, in which one poem is a signifier not only inside its own framework but also relative to the symmetry twin. The structuralist approach accordingly promotes a dissection of these signifying elements, by focusing on the ways in which the poems speak and reverberate with each other through shared linguistic and thematic diction. This alignment with Structuralism also brings to light the role of cultural and historical contexts in shaping the interpretation of twin poems. Just as Structuralism posits that meaning is constructed within cultural contexts, twin poetry can be seen as a reflection of its socio-historical milieu, with each poem encapsulating and responding to the

cultural narratives and ideologies of its time. The structural analysis of twin poetry, therefore, encompasses not just the textual elements but also the broader societal structures that inform and influence these works. In this way, the structuralist lens applied to twin poetry extends beyond the confines of the text, offering a holistic understanding of poetry as a cultural artifact deeply embedded in and reflective of its social and historical context. This approach enhances the appreciation of twin poetry, not just as a literary construct but as a dynamic and evolving form of artistic expression that is intrinsically connected to the human experience.

How New Criticism interacts with twin poetry brings into focus the intrinsic complexities and unique craftsmanship inherent in each poem. This literary approach, celebrated for its rigorous textual analysis, directs attention to the meticulous construction of language, the nuanced use of imagery, and the strategic deployment of poetic devices within each poem. It compels a closer examination of the individual merits and artistic subtleties of the twin poems, emphasizing their internal dynamics and the interplay of themes and motifs. For instance, a New Criticism interpretation of T.S. Eliot's *The Love Song of J. Alfred Prufrock* (Eliot, 1976) would be very thorough in fragmentation, stream of consciousness, or references to other literary sources applied by the author in his poem. In the first two lines of the poem, the poet uses two extraordinary similes;

"Let us go then, you and I / When the evening is spread out against the sky / Like a patient etherized upon a table" (Lines 1-3), which create an intriguing tone that echoes throughout the poem.

New Critics would focus on analysing this imagery, alongside the selectivity in choice of imagery and construction chosen by Eliot, to understand how it represents Prufrock's inward suffering and social insensitivity. This detailed focus is instrumental in deciphering the complex dialogue established between twin poems. New Criticism's emphasis on the formal properties of the text, such as irony, paradox, and tension, enriches the understanding of how thematic elements resonate and contrast within the twin pair. Each line, word, and punctuation mark is scrutinized for its role and impact within the overall structure, revealing how these aspects converge to produce a layered interaction. This method avoids the external factors and focuses attention on text itself, that manifests how detailed the poet's decisions about words are creating perfect

rhythm and cadence of sentences. Engaging deeply with the complex interplay of themes and motifs, New Criticism facilitates a thorough examination of their distinct presence in each poem, alongside a layered and cohesive narrative tapestry. This method exposes the intentional artistry behind twin poetry, accentuating the interconnectedness embedded within the text. Through this analytical lens, the twin poems emerge as autonomous yet interconnected entities, their relationship shaped by the inherent links within the text, thereby showcasing the elaborate weave of both individual and collective poetic narratives.

4.2. Methodology of the Analysis

Having explored the multifaceted interactions between various prime literary movements and William Blake's poetic methodology, it is now made possible to undertake a comprehensive dissection of his *Songs of Innocence and Experience.* This analysis aims to discern whether the poems within this collection adhere to the newly defined concept of 'twinness'. By applying the insights gleaned from Symbolism, archetypes and myths, literary mysticism, Structuralism, and New Criticism, we can meticulously examine the structural, thematic, and stylistic elements of Blake's poems. This endeavour will not only illuminate the individual merits of each poem but also reveal how they resonate and contrast with each other, forming a complex network of twin relationships. Object of this analysis is to unravel the intricate tapestry of meaning woven by Blake, determining how his use of dichotomous themes and motifs aligns with our understanding of twin poetry. This critical analysis will serve as a testament to Blake's pioneering role in the literary world and provide a deeper appreciation of his work's relevance in the context of these significant literary movements.

Based on the comprehensive understanding of twin poetry and its interactions with various literary movements as outlined in this whole thesis, the following elements should be considered in the analysis of each poem from the *Songs of Innocence and Experience*; binary oppositions such as innocence versus experience and nature versus society, highlighting the juxtaposition of contrasting concepts. Such analysis will also extend to intertextual references, allusions to other literary works, historical events, or cultural symbols for their roles in deepening the interpretations of poems. The structural aspects of the poems, like the meter and scheme of rhyme, are examined to assess their influence on general tone and meaning. Analysis of narrative

voice and focalization is necessary because this largely determines the methods of reading themes and motifs. Visual, auditory, and tactile elements of imagery and sensory details are analysed for their contribution to the thematic character of the narrative and the creation of an immersive sensory atmosphere. Philosophical and ethical underpinnings, especially those addressing human nature and morality, are also pointed out. The task involves looking into the symbolic interplay between the 'light' which often representative of knowledge, good and revelation, and 'darkness', which often representative of ignorance, evil, and mystery. A focus on the emotional and psychological depth within the poems offers insights into how they convey the complexities of human experience. The depiction of nature and its symbolic significance, particularly in contrast to urban or industrial settings, is a critical indicator. The use of mythological and biblical references, and their reinterpretation or incorporation into the themes, are examined for their rich layers of meaning. The social and political commentary, including critiques of institutions like the Church and the State, are assessed for their contemporary relevance.

The concordance is important in twin poetry analysis, especially in William Blake's "Songs of Innocence and Experience" since it helps in identifying recurring themes, symbols, and words across poems that are essential in understanding how these songs relate to each other. Because concordances help to reveal the relationship between the concepts of innocence and experience in Blake's works, which are woven through his works, it is possible to say that they make the connections and contrasts between the ideas more visible. For instance, following the symbolization of the symbols such as the "lamb" and the "tyger," which represent innocence and experience, respectively, is critical. This comparative analysis is made possible owing to concordances and helps to understand deeper, more hidden meanings of Blake's poems, revealing the complicated nature of his ideas about human nature, spirituality, and society. Concordances are thus like a compass that we use to navigate the intricate layers of Blake's poems, and they continue to remain a central tool in the study of 'twin poetry.

As the final defining quality, contrasts in tone and mood, particularly between innocence and experience, are identified and compared. This comprehensive approach is designed to explore the twinness in Blake's works deeply, aiming to unravel the

depth and intricacy of his poetic artistry, and to provide a clearer understanding of the interconnected nature of his poems. All of the poems are from the *Songs of Innocence and Songs of Experience* (Blake, 2019) and it is important to note that this edition does not include traditional page numbers. For precise referencing, lines are numbered as per their appearance in the collection.

4.3. Dissection: Songs of Innocence

The "Songs of Innocence" part is consisting of 20 poems; *Introduction*, *The Shepherd*, *The Echoing Green*, *The Lamb*, *The Little Black Boy*, *The Blossom*, *The Chimney Sweeper*, *The Little Boy Lost*, *The Little Boy Found*, *Laughing Song*, *A Cradle Song*, *The Divine Image*, *Holy Thursday*, *Night*, *Spring*, *Nurse's Song*, *Infant Joy*.

As for the "Songs of Experience" part, it has 8 more poems, which makes up for total of 28 poems; *Introduction*, *Earth's Answer*, *The Clod and the Pebble*, *Holy Thursday*, *The Little Girl Lost*, *The Little Girl Found*, *The Chimney-Sweeper*, *Nurse's Song*, *The Sick Rose*, *The Fly*, *The Angel*, *The Tiger*, *My Pretty Rose-Tree*, *Ah, Sunflower*, *The* Lily, *The Garden of Love*, *The Little Vagabond*, *London*, *The Human Abstract*, *Infant Sorrow*, *A Poison Tree*, *A Little Boy Lost*, *A Little Girl Lost*, *A Divine Image*, *A Cradle Song*, *To Tirzah*, *The Schoolboy*, *The Voice of the Ancient Bard*.

INTRODUCTION
Piping down the valleys wild, / Piping songs of pleasant glee, /
On a cloud I saw a child, / And he laughing said to me:
'Pipe a song about a Lamb!' / So I piped with merry cheer. /
'Piper, pipe that song again.' / So I piped: he wept to hear.
'Drop thy pipe, thy happy pipe; / Sing thy songs of happy cheer!' /
So I sung the same again, / While he wept with joy to hear. /
'Piper, sit thee down and write / In a book, that all may read.' /
So he vanished from my sight; / And I plucked a hollow reed,
And I made a rural pen, / And I stained the water clear, /
And I wrote my happy songs / Every child may joy to hear.

With "Introduction" Blake sets the stage for the themes of innocence and creativity that fills the first part of the collection. The simple AABB rhyme helps presenting the themes of innocence, purity which is symbolized by the lamb and child,

and the joy and simplicity of nature. The poem begins with the narrator, the piper, who is wandering through the valleys when he encounters a child on a cloud. This child representing innocence and divine inspiration, commands the piper to play a song about a lamb which is another symbol of innocence and purity as well as the divine reference as it is written with upper case indicating proper noun use. The piper complies, and his music moves the child to tears of joy, leading to a request for the piper to write down his songs so that they can be shared with a wider audience. The repetition of phrases which includes "So I piped" (Lines 6-8) and "And I..." (Lines 16-17-18-19) are significant, as these refrains create the rhythm and structure that mirror the act of creation and repetition inherent in both music and poetry. They create parallelism as a strategy producing foregrounding. The repeated actions also suggest the importance of persistence in creative endeavours; the piper doesn't just pipe once but continues to do so upon request, emphasizing the iterative process of creation. The shift from "So I piped" to "And I made a rural pen" marks a transition from oral to written tradition, highlighting the evolution of storytelling and the importance of preserving stories for posterity. The child's command to "Drop thy pipe" (Line 9) and "Sing thy songs of happy cheer" (Line 10) further suggests the transition from one artistic medium to another, from music to poetry. This transition is not just a change in form but also a broadening of audience, the songs that were once confined to the immediate auditory experience of the listener are now accessible to anyone who can read them.

The act of writing and staining "the water clear" (Line 18) symbolizes the clarity and permanence that comes with written words, contrasting the ephemeral nature of music. Blake's use of pastoral imagery, with references to valleys, lambs, and rural pens, situates the poem within a pastoral setting that is representing the theme of innocence. This setting, combined with the child's joyful reaction to the piper's songs, reinforces the purity and simplicity associated with the state of innocence. The repetition, parallelisms, and aforementioned progression from oral to written tradition contribute to the poem's overarching themes of innocence, creativity, and the transmission of art and joy. The poem not only introduces the collection but also sets a tone of joyful creation, unspoiled by the complexities and corruptions of experience, which Blake will contrast in the later poems. The poem features motifs of music and song, evident in the piping and singing, and a vivid depiction of nature's influence on

art through valleys, clouds, and rural areas. The musical tone set by the repeated use of the word ‘pipe’ is apparent since it occurs in noun (twice in reference to the musical instrument and twice as the name of the person playing the instrument) and verb (four times in command form and twice in gerund form) forms many times.

It juxtaposes binary oppositions like oral versus written tradition, child-like simplicity against adult-like complexity, and a chaotic experience contrasted with more careful comptemplation of the process of creation. Cultural symbols such as the lamb (innocence), the piper (the poet), and the book (knowledge) are interwoven. The poem subtly comments on societal shifts from oral to written traditions and the role of nature as a source of inspiration, embodying simplicity and purity, while contrasting tones and moods of innocence and experience emerge, capturing the essence of how Blake used a frame of dichotomy for twinness in his works.

THE SHEPHERD

How sweet is the Shepherd’s sweet lot! / From the morn to the evening he stays;/
He shall follow his sheep all the day, / And his tongue shall be filled with praise.
For he hears the lambs’ innocent call, / And he hears the ewes’ tender reply;/
He is watching while they are in peace, / For they know when their Shepherd is nigh.

Blake continues to look into the theme of innocence and pastoral serenity introduced in the “Introduction.” This poem paints a picture of a pastoral world where the shepherd’s life is full with sweetness and devotion, mirroring the simplicity and purity of the innocent state. The shepherd’s life is characterized by a seamless harmony with nature, from morning to evening. The repetition of “sweet” twice in Line 1 emphasizes the contentment and joy found in this simple, pastoral life. Blake uses the shepherd, a common symbol of guidance, care and religious connection with Christ as implied with its written form (i.e. the use of capital letter in the initial) in literature, to represent a guardian figure who is in tune with his flock, indicative of a harmonious relationship between humanity and nature. The shepherd’s day is filled with following his sheep and his tongue with praise, suggesting a life devoted to care and admiration for the natural world. This devotion is reciprocated through the “innocent call” (Line 5) of the lambs and the “tender reply” (Line 6) of the ewes, showing the mutual understanding and communication between the shepherd and his flock. In this part beside the denotative meaning of the use of words ‘lamb’ and ‘ewe’ as animals the

connotative meaning relating religious connections exists. The sheep's peace and knowledge of the shepherd's presence underscore a sense of security and trust that the poem is filled with. The imagery Blake employs is gentle and reassuring, devoid of any conflict or harshness, which aligns with the theme of innocence. The shepherd's role is not just to guide but also to watch over the sheep "while they are in peace," (Line 7) reinforcing the idea of protection and vigilance as integral aspects of innocence and religion.

This poem, through its focus on the shepherd and his sheep, serves as a metaphor for the idealized relationship between the protector (which could be interpreted as divine providence, parental guidance, or even benevolent leadership) and the innocent. The shepherd's life, filled with praise and attuned to the needs of his flock, becomes an emblem of the ideal state of being and living in harmony with the surrounding world, guided by a sense of duty and love. The continuation of pastoral imagery deepens the concept of innocence. The cultural symbols represented in the poem are the shepherd, who symbolizes guidance and vigilance, and the sheep, representing innocence and meekness. The emotional depth of the poem arises from a sense of contentment and tranquillity, portraying a harmonious life free of burdens. The poem subtly addresses the stylistic roles of nature as a protective refuge and the shepherd as a sacred guiding figure. The tone and atmosphere of the poem is tender, comforting, a world in which innocence is cherished and preserved, an embodiment of Blake's study in innocence set against the incongruities of existence and the norms of society. This interpretation of "The Shepherd" proves consistent with the approach described for interpreting the twinness in Blake's poems, pointing out how the poem played out in the development of innocence and pastoral bliss from the background of Songs of Innocence.

THE ECHOING GREEN

The sun does arise, / And make happy the skies; / The merry bells ring / To welcome the Spring;

The skylark and thrush, / The birds of the bush, / Sing louder around / To the bells' cheerful sound;

While our sports shall be seen / On the echoing Green. / Old John, with white hair, / Does laugh away care,

Sitting under the oak, / Among the old folk. / They laugh at our play, / And soon they all say,

"Such, such were the joys / When we all — girls and boys — / In our youth-time were seen / On the echoing Green.

Till the little ones, weary, / No more can be merry: / The sun does descend, / And our sports have an end.

Round the laps of their mothers / Many sisters and brothers, / Like birds in their nest, / Are ready for rest,

And sport no more seen / On the darkening green.

"The Echoing Green" captures the joyful essence of early childhood and communal harmony, set against a backdrop of nature's cycle. The poem opens with the dawn of a new day, symbolized by the rising sun that brings happiness to the skies and prompts the merry ringing of bells to welcome spring. This introduction sets a tone of renewal and joy, themes that are recurrent in the "Songs of Innocence." The poem vividly depicts a green space alive with the sounds of nature and human activity. The skylark and thrush, birds that are often associated with the coming of spring and the joy it brings, sing in unison with the cheerful sound of bells. This harmony between human and natural worlds is a hallmark of the innocence Blake portrays throughout this collection. The communal gathering is at the centre of the poem, where the laughter and play of children are watched over by the elder generation. Old John, with his white hair (Line 11), becomes a symbol of the passage of time and the continuity of joy from one generation to the next. His laughter in the face (Line 12) of care suggests a life well-lived and the wisdom that comes with age, offering a comforting perspective on the cycle of life. With the use of the line 'On the echoing Green', which is repeated twice, the life cycle from childhood to old age is given to the reader as two distinct periods and this is implied with the special use of the word 'Green' written in capital letter in the initial. The repeated references to joy and play underscore the innocence and unbridled happiness of childhood, a time when the complexities of life have not yet imposed themselves. With both the young and the old participating in their own ways, poem emphasizes the social bonds that form the fabric of community life.

As the poem goes on, the setting sun marks the end of the day's activities (Line 23), mirroring the eventual end of the innocence and joy experienced in childhood. The imagery of the children, weary from their play, gathering around the laps of their mothers, creates a sense of nurturing and protection. This transition from day to night, as well as the active life to passive night parallels the change from innocence to

experience. The darkening Green (Line 30) serves as a metaphor for this transition, moving from the brightness of day and the vibrancy of youth to the quiet of evening and the contemplation of age. Yet, the poem closes on a note of peace and contentment, as the children, like birds in their nest, are ready for rest, suggesting a natural and comforting end to the day. The themes of nature, community, the joy of childhood, and the passage of time is tailored into the poem. The usage of repetition enhances the sense of a harmonious cycle. Through this poem, Blake not only celebrates the innocence and joy inherent in the early stages of life but also subtly introduces the theme of life's cyclical nature, preparing the reader for a bigger transformation from innocence to experience. The poem is full with motifs of nature's awakening in spring, the lively sounds of birds like the skylark and thrush, and the communal joy of outdoor games, symbolizing the vitality and innocence of youth. It contrasts the energetic play of children with the contented observations of the elderly, capturing the passage of time and the universal experience of aging. Cultural symbols in the poem include the sun as a symbol of life and renewal, and the green, representing nature's playground and a space of communal gathering. The emotional depth of the poem fluctuates from the carefree happiness of youth to a more reflective mood as the day ends, signifying the inevitable transition from youth to old age. The poem also subtly references the societal appreciation for nature and communal life, yearning with nostalgia for simpler times. The tone changes from the early sunny morning to a sunset that is quieter and reflective, showing the development of the day and changes in life.

> THE LAMB
>
> Little Lamb, who made thee / Dost thou know who made thee, / Gave thee life, and bid thee feed / By the stream and o'er the mead; Gave thee clothing of delight, / Softest clothing, wolly, bright; Gave thee such a tender voice, / Making all the vales rejoice?
>
> Little Lamb, who made thee? / Dost thou know who made thee? Little Lamb, I'll tell thee; / Little Lamb, I'll tell thee: He is called by thy name, / For He calls Himself a Lamb He is meek, and He is mild, / He became a little child. I a child, and thou a lamb, / We are called by His name.
>
> Little Lamb, God bless thee! / Little Lamb, God bless thee!

The language throughout the poem is simple and childlike, which reflects the purity associated not only with the lamb but with the narrator's admiration for it as well. The poem uses the motif of the lamb, a symbol of innocence and gentleness which will allow readers to think about the nature of its creation, drawing connections

between the lamb, the child, and the divine. It contrasts the lamb's innocence with the larger, philosophical questions of existence and creation, drawing attention to the relationship between the creator and the created. The repeated use of word groups such as; "Little Lamb" (Lines 1, 9, 11, 12, 19, 20) and the entity referred to as "He/Him" i.e.; "He is" (Line 13) "He calls Himself" (Line 14), "He is meek, and He is mild" (Line 15), "He became" (Line 16) and "His name" (Line 18), creates a rhythmic pattern that enhances the poem's rhythmic qualities and reinforces the bond between the lamb and its creator. Through these repetitions, Blake emphasizes the significance of the lamb within the narrator's worldview, portraying it as a symbol of divine innocence and purity. The repetition serves to highlight the lamb's meek and gentle nature, allowing readers to think about its symbolic meaning concerning Christian theology. Additionally, the repetition of the question "Little Lamb, who made thee?" (Lines 1, 9) throughout the poem not only engages the reader but also highlights the wonder and awe with which the narrator regards the lamb's creation. Selected motifs and the atmosphere contribute to the pastoral imagery that fills the poem, with words such as "softest clothing woolly bright" (Line 6) and "tender voice" (Line 7) further enhancing this pastoral tranquillity.

The simplicity and clarity of Blake's language contribute to the general atmosphere of innocence and purity presented in his poem, showcasing the beauty within creation where the divine presence can be felt. With respect to patterns, the recurring structure of "The Lamb" supports its thematic emphasis on innocence and spirituality. This structured form creates a sense of symmetry and balance to the poem, mirroring the parallel relationship between the lamb and its creator. The archaic use of the words 'thee' (you), 'dost' (do), thou (you) in the poem makes reference to the religious use, as well. This religious connection is strengthened at the end of the poem with repeated use of 'Little Lamb, God bless thee!'.

Cultural symbols in the poem are deeply rooted in Christian imagery, with the lamb representing Jesus Christ, known as the "Lamb of God" (John. 1:29, King James Bible). This symbolic association is not an isolated instance in the literary field but part of a larger tradition where biblical motifs and imagery are used to convey complex spiritual and moral themes. Throughout literary history, particularly in the Western canon, biblical references such as the 'Lamb of God' had been used to add layers of

meaning to literary works. These references serve to create a dialogue between the text and the reader's cultural and religious understanding, enriching the interpretive experience. In Blake's time, the use of such religious symbolism was particularly poignant, given the context of the Church's significant influence on society and the emerging Romantic movement's emphasis on spirituality and individual experience. Blake was a visionary poet who possessed deep spiritual insights. He frequently questioned traditional religious beliefs and tried to investigate the divine in unusual and deep ways. The use of the "Lamb of God" motif in "The Lamb" exemplifies this approach. By invoking this symbol, Blake connects the simplicity and purity of a child's perspective with the broader religious and philosophical connotations of Christ as a sacrificial figure, thus creating a powerful commentary on innocence, divinity, and the human condition. The poem's emotional depth lies in its gentle questioning and the comforting answers provided, reflecting a sense of wonder and a deep sense of spiritual connection. The poem also subtly touches on the themes of purity and spiritual enlightenment, reflecting the innocence and curiosity of a child in its questioning and revelatory tone. The poem's mood transitions from inquisitive to insightful, as it moves from questioning the lamb's creation to understanding its symbolic significance in relation to the divine. "The Lamb" depicting a world where simplicity and purity are intertwined with deeper religious elements.

> THE LITTLE BLACK BOY
>
> My mother bore me in the southern wild, / And I am black, but oh my soul is white! / White as an angel is the English child, / But I am black, as if bereaved of light.
>
> My mother taught me underneath a tree, / And, sitting down before the heat of day, / She took me on her lap and kissed me, / And, pointed to the east, began to say:
>
> "Look on the rising sun: there God does live, / And gives His light, and gives His heat away, / And flowers and trees and beasts and men receive / Comfort in morning, joy in the noonday.
>
> "And we are put on earth a little space, / That we may learn to bear the beams of love / And these black bodies and this sunburnt face / Is but a cloud, and like a shady grove.
>
> "For when our souls have learn'd the heat to bear, / The cloud will vanish, we shall hear His voice, / Saying, 'Come out from the grove, my love and care / And round my golden tent like lambs rejoice',"

> Thus did my mother say, and kissed me; / And thus I say to little English boy. / When I from black and he from white cloud free, / And round the tent of God like lambs we joy.
>
> I'll shade him from the heat till he can bear / To lean in joy upon our Father's knee; / And then I'll stand and stroke his silver hair, / And be like him, and he will then love me.

"The Little Black Boy" consists of a narrative that transcends the superficial differences of skin colour, where the themes of race, equality, and divine love are at the centre of the poem. It opens with the black boy's acknowledgement of his own skin colour and the contrast he perceives with the "white" soul of an English child, using physical light and darkness as metaphors for racial difference. This contrast is immediately complicated by the assertion that the boy's soul is white, challenging conventional associations of colour with purity and morality. The repetition of the phrase "My mother" (Lines 1,5) at the beginning of the second and third stanzas establishes a grounding in familial love and wisdom, emphasizing the importance of the lessons imparted by the boy's mother. This repetition connects the 'local' and the 'global' qualities, suggesting that the mother's teachings are not only for her son but for all humanity. The parallel structure in the lines "And I am black, but oh my soul is white! / White as an angel is the English child" (Lines 2,3) and later contrasts "When I from black and he from white cloud free" (Line 23) highlights the poem's way of mentioning of the racial identity and the notion that the soul's purity transcends physical appearance. These parallel lines serve to question and ultimately reject societal associations of colour with moral and spiritual values. The poem also features the repetition of the boy's and his mother's visions of divine communion, where physical differences are transcended in the presence of God's love. The mother's vision of souls learning "to bear the beams of love" (Line 14) and the eventual vanishing of the cloud (Line 18) mirrors the boy's later promise to the English boy. This suggests a cyclical process of suffering, learning, and eventual unity in divine love. Her teachings frame earthly life as a temporary phase where souls go through hardship, implying that suffering and troubles serve to prepare them for divine communion. The repeated invocation of God's light and heat as symbols of divine love serves as a unifying motif throughout the poem, tying together the boy's personal experience with the broader theological implications of the mother's teachings. This

motif is reinforced by the imagery of the sun and the natural world, which recurs throughout the first part of the collection.

The boy recounts lessons from his mother, who teaches him beneath a tree, a setting that evokes the Garden of Eden and symbolizes a place of natural wisdom and connection with God. She directs his attention to the rising sun, a symbol of God's presence and love, emphasizing that all of creation; flowers, trees, beasts, and humans, receives comfort and joy from God's light and warmth. The boy's black skin and "sunburnt face" (Line 15) are described as a cloud or shade, implying that physical differences are superficial and transient, obscuring the true, divine nature of the soul. The poem shifts to a vision of spiritual equality and unity, where the boy envisions himself and the English boy freed from their "clouds" of physical difference, rejoicing together around God's "golden tent" (Line 20). This image of communal joy in God's presence challenges earthly notions of racial hierarchy and separation, proposing a higher realm where love and kinship transcend race. The boy's promise to shade the English boy from the heat until he can bear it mirrors the earlier imagery of the sun and suggests a corresponding relationship of care and support, grounded in a shared divine love rather than racial division. The final lines, where the boy imagines standing and stroking the English boy's silver hair, symbolize a future of mutual recognition and love, transcending the superficial barriers of race. The motifs in the poem are the dichotomic opposites of light and darkness, the glow from the sun, and the motherly guide, which represents the sun's heat and the path to divinity. The cultural stance in the poem features the appearance of the 'rising sun', it signifies the presence of God and his love for His creation (Ridgeway, 1915). God is the Spirit that guides one through the grove, it is taken as an earthly life that leads one to become spiritually awake. The poem is emotional in its probing of race, spiritual growth, and loving universally. The poem subtly comments on the societal attitudes towards race, challenging the prejudices of its time by emphasizing the equality and shared destiny of all souls. The tone shifts from a contemplative and slightly grim reflection on racial differences to a hopeful and joyful anticipation of spiritual unity and equality in the presence of God. The poem presents a world where the purity of the soul transcends physical differences and societal constraints. The imagery of lambs rejoicing around a golden tent is creating a sense of innocence and joy, aligning with the Christian notion of Jesus Christ as the "Lamb of God." This imagery is integral to the poem's broader

theme of racial equality and divine love. The boy, taught by his mother, envisions a world where racial differences are transcended in the presence of divine glory, symbolized by the golden tent. The rejoicing lambs represent souls free from earthly prejudices and inequalities, united in their innocence and joy in God's presence. This reference to lambs is particularly touching, considering the poem's context of addressing racial issues. The same way lambs represent purity and innocence in Christian symbolism, the boy, along with any child, whatever race they were, is used as a symbol of purity and beloved one of God. Usage of this symbol reinforces the essence of the poem, highlighting the principle of equality and God's love transcending earthly differences in race and colour. The motif of lamb is not only selected to discuss issues like innocence and purity, but also to give the meaning of equality, divine justice and value of every human soul.

Through the poem, Blake criticises societal divisions and racial prejudice, using the innocence of the boy's perspective to highlight the inherent equality of all souls before God. The poem employs a narrative structure, vivid imagery, and symbolic elements to convey a message of universal love and the superficiality of racial differences, aligning with the themes of innocence and spiritual wisdom that characterize the first part of the songs.

THE BLOSSOM

Merry, merry sparrow! / Under leaves so green / A happy blossom / Sees you, swift as arrow,

Seek your cradle narrow, / Near my bosom. / Pretty, pretty robin! / Under leaves so green /

A happy blossom / Hears you sobbing, sobbing, / Pretty, pretty robin, / Near my bosom.

Brief yet touching, "The Blossom" captures the vibrancy of nature and the interplay between the creatures and their surroundings. Through its concise stanzas, the poem highlights the simple, joyous moments in the natural world, using the interactions between birds and a blossom as a metaphor for innocence and the beauty of life. The repetition of adjectives like "merry" and "pretty" (Lines 1,7,11) in the lines immediately establishes a tone of delight and admiration. This repetition not only emphasizes the joyousness of the scene but also mirrors the cycle of life in the natural world. The sparrow and the robin, with their swift and sobbing movements, represent the dynamism and varied emotional states found within nature. The phrase "Under

leaves so green" (Lines 2,8) is repeated twice, reinforcing the setting of the poem within a lush, vibrant environment. This repetition also creates a parallelism between the experiences of the sparrow and the robin, despite their different actions. The green leaves serve as a backdrop to both the sparrow's merry activities and the robin's sobbing, suggesting that nature encompasses a wide range of emotions and experiences. The motifs of birds; a sparrow and a robin are presented in the poem. Cultural symbols like the sparrow, often associated with joy and light-heartedness, and the robin, which can represent sorrow or the change of seasons, are used to highlight these themes. The juxtaposition of the sparrow's joy and the robin's sorrow, presented in a repetitive and parallel structure, serves as a metaphor for what humans experience, capturing the constant interplay between happiness and sadness. The emotional depth of the poem lies in its juxtaposition of the carefree sparrow and the grieving robin. The blossom, described as "happy" (Line 9) personifies the natures' capacity for emotion and interaction with its inhabitants. The blossom's perspective frames the poem, observing the birds' activities and offering them a place near its bosom. This positioning of the blossom as both observer and participant in this depiction shows how all these elements are connected together. The use of the word "bosom" (Lines 6,12) to describe the blossom's proximity to the birds introduces a nurturing and protective theme, remindful of maternal care. This imagery suggests a sense of belonging and comfort within the natural world, where every creature finds its place and sustenance. The tone of poem shifts from a cheerful beginning with the sparrow to a gloomier tone with the robin reflecting the inherent dualities in nature and human emotion. This poem is illustrating the experiences in nature which are simple yet powerful, like itself.

> THE CHIMNEY-SWEEPER
>
> When my mother died I was very young, / And my father sold me while yet my tongue / Could scarcely cry "Weep! weep! weep! weep!" / So your chimneys I sweep, and in soot I sleep.
>
> There's little Tom Dacre, who cried when his head, / That curled like a lamb's back, was shaved; so I said, / "Hush, Tom! never mind it, for, when your head's bare, / You know that the soot cannot spoil your white hair."
>
> And so he was quiet, and that very night, / As Tom was a-sleeping, he had such a sight! — / That thousands of sweepers, Dick, Joe, Ned, and Jack, / Were all of them locked up in coffins of black.

> And by came an angel, who had a bright key, / And he opened the coffins, and let them all free; / Then down a green plain, leaping, laughing, they run, / And wash in a river, and shine in the sun.
>
> Then naked and white, all their bags left behind, / They rise upon clouds, and sport in the wind; / And the Angel told Tom, if he'd be a good boy, / He'd have God for his father, and never want joy.
>
> And so Tom awoke, and we rose in the dark, / And got with our bags and our brushes to work. / Though the morning was cold, Tom was happy and warm: / So, if all do their duty, they need not fear harm.

As the first of the dichotomic homonymous poems, "The Chimney Sweeper" presents a sorrowful review on the harsh realities of child labour in 18th-century England, juxtaposed against the backdrop of innocence and a hopeful vision of salvation and freedom. The poem opens with the narrator recounting the loss of his mother and how his father sold him as a chimney sweeper, which was a common practice at the time for poor families (Brain, 2021). The repetition of "weep" in the phrase "Could scarcely cry 'Weep! weep! weep! weep!'" (Line 3) echoes the sounds of both the child's cry and the call of chimney sweepers, blending personal sorrow with the collective plight of these young workers This repetition used as a literary foregrounding device features the intensity of grief that is felt by the narrator and also points to exploitation in his situation. The introduction of little Tom Dacre, with his hair "curled like a lamb's back," (Line 6) uses the symbol of the lamb that is common in Blake's poetry to emphasize their innocence and purity despite all odds.

The symbolism of darkness and coal dust versus the angel's key and the framework of the open fields highlights the opposition between the bleakness of the sweepers' daily reality and their hopes for liberty and joy. The shaving of Tom's head, a prelude to his work as a sweeper is shown in the poem as a loss of this innocence but even then the narrator tries consoling him by saying that soot cannot spoil now bare "white hair" (Line 8) which again is full of irony and sorrow. Tom's dream, where an angel releases the chimney sweepers from their "black coffins" (Line 12) is a very touching freedom of reality. The imagery of freedom, children 'flying' and washing in the river to 'shine under sun', represents purity that was left unspoiled by their earthly troubles. The dream offers a vision of divine justice and the promise of a heavenly father, contrasting sharply with the neglect and exploitation they face in the world.

The poem concludes with Tom's awakening and the return to work, a stark reminder of the unending cycle of their labour. Tom's newfound warmth and

happiness, despite the cold morning, suggest that the dream has instilled in him a sense of hope and comfort, a spiritual warmth that shields him from the 'experience' part which Blake criticises. The tone of "The Chimney Sweeper" does indeed differ from many of the other poems in the collection. While the overarching theme of innocence is consistent throughout, this particular poem introduces a darker tone by addressing the grim realities of child labour and exploitation in in Britain at that time.

Most poems in "Songs of Innocence" tend to celebrate the purity, joy, and simplicity of childhood and the natural world, often through idealized pastoral imagery and a sense of wonder and they typically convey a sense of protection, divine presence, and harmony, emphasizing the innocence and inherent goodness of children, this poem however, contrasts with these themes by presenting a stark portrayal of the unfortunate children. As the poem opens with a direct reference to death, loss, and exploitation, setting a tone of vulnerability and sorrow that is not as prevalent in the other poems. The narrator's recounting of his own memory of getting sold into labour following his mother's death and his attempt to comfort Tom Dacre introduce themes of suffering and injustice, highlighting the corruption of innocence imposed by societal structures sharply. Despite these darker elements, the poem does maintain a thread of hope, particularly through the dream sequence where an angel frees the children from their "coffins of black," symbolizing a release from their suffering and a promise of divine salvation. This vision offers a contrast to their bleak reality and introduces a lighter, more hopeful tone, which makes the poem suited for its place in the 'innocence' part.

THE LITTLE BOY LOST

Father, father, where are you going? / Oh do not walk so fast! / Speak, father, speak to your little boy, / Or else I shall be lost."

The night was dark, no father was there, / The child was wet with dew; / The mire was deep, and the child did weep, / And away the vapour flew.

The Little Boy Lost depicts a grim and touching story of the child's vulnerability, and fear. This poem touches on the theme of desertion and loss of guidance. The child appeals to his father in the first line of the poem, asking for help and a companion. The repetition of "father" four times highlights the child's need and intimate emotional tie that is in danger due to the father's absence. The plea; "Oh do not walk so fast!" is an indication of the child's inability to cope with the adult world and this represents a broader idea that innocence cannot survive on its own. The transition to the second

stanza marks a shift from a direct appeal to a bleak description of the child's situation. The initial direct appeals give way to a sharp portrayal of the child's environment and circumstances. The father's absence in the darkness of night amplifies feelings of abandonment and terror. The imagery of the child "wet with dew" and the deep mire shows exposure and helplessness; nature is a mirror to reflect the emotional state. Phrases like "The night was dark" and "the child was wet with dew," create a tangible sense of darkness and dampness, reinforcing the reader's feeling that this is not comfortable for the little boy. The choice of the words "dew" and "mire," which hints at a freezing coldness, as well as being trapped in a dangerous situation makes reference to that. These descriptive details are a part of the general mood that is characterized by uncertainty and fear, which prevails throughout the poem. The recurrence of the word "father" emphasizes a child's desire to receive paternal guidance and protection whereas repetition of 'f' sound in both, Father father where are you going? And Speak father speak to your little boy creates an elemental sense of urgency as well agitation for that matter.

The imagery of the child "wet with dew" and the "deep mire" creates a sense of exposure and helplessness, with the natural elements reflecting the child's emotional state. The "vapour" that "flew" away (Line 8) could symbolise the fleeting nature of security and comfort, leaving the child alone and vulnerable in an uncaring environment. This image is dichotomic with the protective and nurturing themes found in the other poems from "Songs of Innocence." The brevity of the poem and the immediacy of the child's forces readers undergo the child's experience of fear and loss. The poem explores the darker aspects of the human condition through the lens of innocence, highlighting the fragility of the child in a world that can be indifferent and threatening. The theme of lost guidance and the child's progressing vulnerability stands in contrast to the idealized depictions of childhood in other poems of the collection, offering a more nuanced view of innocence that acknowledges the presence of danger and abandonment. The emotional depth of the poem lies in the child's growing realization of his isolation and the palpable sense of fear and desperation that it brings. The father figure in this poem can indeed be interpreted on multiple levels, including as a representation of God. This aligns with Blake's frequent exploration of themes of spiritual abandonment and the search for divine presence. The whole abandonment issue can be seen as a metaphor for spiritual loss or the feeling of being

forsaken by God, a theme that resonates with some of the darker aspects of spiritual experience. The child's plea to his father, "Oh do not walk so fast! / Speak, father, speak to your little boy, / Or else I shall be lost" (Lines 2-4), may symbolise the human longing for divine guidance and connection. The absence of the father, resulting in the child's fear and disorientation, might reflect the existential fear of a world without divine presence or guidance.

> THE LITTLE BOY FOUND
>
> The little boy lost in the lonely fen, / Led by the wandering light, / Began to cry, but God, ever nigh, / Appeared like his father, in white.
>
> He kissed the child, and by the hand led, / And to his mother brought, / Who in sorrow pale, through the lonely dale, / The little boy weeping sought.

This poem creates a comforting resolution to the distressing narrative presented in the earlier poem "The Little Boy Lost," as it shifts in tone from despair and abandonment to hope, protection, and divine intervention, while reasserting the themes of innocence and the benevolent presence of a higher being. The boy who has lost his way, previously overwhelmed by fear in the "lonely fen" (Line 1) and misled by a "wandering light" (Line 2), finds comfort not in the return of his earthly father but in the appearance of a divine figure, "like his father, in white" (Line 4). The colour white symbolizes purity, divinity, and salvation, suggesting the divine figure's kiss and leading back to his mother can be interpreted as an act of grace, which comforts and puts back the lost in their place where it actually belongs. At the phrase; "in sorrow pale, through the lonely dale" (Line 7) the mother's presence contrasts with the father's absence in "The Little Boy Lost." The active search and emotional reunion highlights themes of maternal love, care, and the restoration of familial bonds, reinforced by divine intervention. The power of faith and the belief in a guardian and protecting divine force that is watching over the innocent.

The mother's earthly sorrow contrasted with the divine comfort offered to the boy creates a dichotomical frame between the human and the divine, implying that while the innocent may suffer earthly trials, divine providence is always there, watching and ready to intervene. The divine figure's appearance "like his father, in white" (Line 4) is a critical change of viewpoint. The similarity of this figure to the boy's father may point out that the divine is not a distant and external presence but is rather closely associated and intertwined with the human experience. Blake depicts a

portrait where the Divine is perceived in the form that is familiar to us, that brings the rethinking of the ordinary, suggesting the divine that is hidden in the non-divine. The return to the mother can be interpreted as a metaphor for the soul's return to its source, guided by an inner light that goes beyond the illusions and distractions of the physical world. The idea that the greatest enlightenment comes from recognition of the divine within oneself and the ordinary things surfaces through the poem. All considered, "The Little Boy Found" may be interpreted as the interaction between the visible and the invisible, the temporal and the eternal.

LAUGHING SONG

When the green woods laugh with the voice of joy, / And the dimpling stream runs laughing by; When the air does laugh with our merry wit, / And the green hill laughs with the noise of it; When the meadows laugh with lively green, / And the grasshopper laughs in the merry scene, When Mary and Susan and Emily / With their sweet round mouths sing "Ha, ha he!"

When the painted birds laugh in the shade, / Where our table with cherries and nuts is spread: Come live, and be merry, and join with me, / To sing the sweet chorus of "Ha, ha, he!

"Laughing Song" captures a beautiful moment where all of nature joins in a chorus of laughing and joy. It stands out as an embodiment of pure joy and harmony with nature. The poem, which returns to the more directly joyous tone of many of the collection's poems, is a celebration of pure enjoyment, free of any underlying melancholy or complexity. The repetition of the word "laugh" (Lines 1, 2, 3, 4, 5, 6, 9) in various contexts such as; woods, streams, air, hills, meadows, and even the grasshopper serves to animate the natural world, filling it with a joyful spirit that is contagious and all-encompassing. The poem also employs alliteration, particularly in phrases like "green" and "scene" (Lines 5, 6), which amplifies its musical effect and enriches the rhythmic quality. Phrases like "green woods," "dimpling stream," and "painted birds" conjure up powerful and vivid imagery that support the poem's central atmosphere of harmony and joy. The poem attributes human characteristics to natural elements, such as the laughing woods or the laughing stream, personifying them and this creates a division between humans and nature.

This personification emphasizes the unity between humanity and nature in their shared joy. The inclusion of human laughter, with "Mary and Susan and Emily" (Line 7) joining in the chorus, humans come into synchronization with the natural order and become a part of it. Their "sweet round mouths" (Line 8) not only convey the physical

act of laughter but also symbolise the openness and innocence required to engage with the world in such a direct and joyful manner. The “painted birds” laughing in the shade (Line 9) introduce a visual as well as an auditory element to the scene, suggesting not just the sound of laughter but also the vibrant colours and beauty that contribute to the overall atmosphere of aforementioned joy. The setting of a table “with cherries and nuts” (Line 10) spread out invites the reader into this scene, emphasizing the communal and happy nature of the laughter. This sense of shared happiness is amplified by the invitation to “come live, and be merry, and join with me” (Line 11), which implies that happiness is not exclusive but rather open to everyone who chooses to embrace it. The repeated chorus of “Ha, ha, he!” serves as an auditory element, illustrating the nature of laughter and its ability to unite all participants in a shared experience of joy.

A SONG

Sweet dreams, form a shade / O’er my lovely infant’s head! / Sweet dreams of pleasant streams / By happy, silent, moony beams!

Sweet Sleep, with soft down / Weave thy brows an infant crown / Sweet Sleep, angel mild, / Hover o’er my happy child!

Sweet smiles, in the night / Hover over my delight! / Sweet smiles, mother’s smile, / All the livelong night beguile.

Sweet moans, dovelike sighs, / Chase not slumber from thine eyes! / Sweet moan, sweeter smile, / All the dovelike moans beguile.

Sleep, sleep, happy child! / All creation slept and smiled. / Sleep, sleep, happy sleep, / While o’er thee doth mother weep.

Sweet babe, in thy face / Holy image I can trace; / Sweet babe, once like thee / Thy Maker lay, and wept for me:

Wept for me, for thee, for all, / When He was an infant small. / Thou His image ever see, / Heavenly face that smiles on thee!

Smiles on thee, on me, on all, / Who became an infant small; / Infant smiles are his own smiles; / Heaven and earth to peace beguiles.

“A Cradle Song,” as it can be understood from the title and the repetition of the words “Sweet “and “Sleep,” is written in a lullaby form and it contains the themes of innocence, divine connection, and maternal affection. The consistent use of the adjective “Sweet” at the beginning of multiple lines (Lines 1, 3, 5, 7, 9, 11, 13, 15) with ten occurances establishes a calming, nurturing atmosphere, characteristic of a lullaby intended to soothe an infant to sleep. This choice of diction is instrumental in setting the tone and reinforcing the innocence attributed to the child. The

personification of sleep as an “angel mild” (Line 7) suggests a protective presence, or as in its archetypical form; a divine guardianship. This imagery is effective in conveying the notion of a higher power watching over the child, a common motif in Blake’s work that stresses the connection between the divine and the innocent. The poem juxtaposes celestial imagery, such as “moony beams” (Line 4), with intimate elements of human affection, like the “mother’s smile.” This imagery helps conveying a sense of universal protection and love enveloping the child. The introduction of “dovelike sighs” and “moans” (Lines 13, 15) adds a layer of complexity, acknowledging the inherent vulnerability of infancy. However, these elements do not detract from the child’s tranquillity but rather enhance the portrayal of innocence. In the latter sections, the poem draws a parallel between the infant and the divine, positing the child’s face as a reflection of the “Holy image” (Line 22). This analogy promotes the act of nurturing the child to a sacred duty and introduces the theme of redemption and divine empathy. The reference to the Maker weeping for humanity suggests an interconnectedness between the divine and human experiences and suggests that the themes of universal compassion and empathy is embedded into the poem. The concluding lines, which posit infant smiles as capable of bringing peace to both heaven and earth, underscore the poem’s assertion of the transformative power of innocence. This claim is very evident in of Blake’s thematic exploration of innocence as not merely a passive state but a potent, peace-inducing force.

DIVINE IMAGE

To Mercy, Pity, Peace, and Love, / All pray in their distress, / And to these virtues of delight / Return their thankfulness.

For Mercy, Pity, Peace, and Love, / Is God our Father dear; / And Mercy, Pity, Peace, and Love, / Is man, his child and care.

For Mercy has a human heart / Pity, a human face; / And Love, the human form divine; / And Peace, the human dress.

Then every man, of every clime, / That prays in his distress, / Prays to the human form divine: / Love, Mercy, Pity, Peace.

And all must love the human form, / In heathen, Turk, or Jew. / Where Mercy, Love, and Pity dwell, / There God is dwelling too.

The repetition of the key virtues in the first and second stanzas highlights the central themes of the poem. This repetition reinforces the idea that these virtues are foundational to both divine and human nature, suggesting that God’s essence is reflected in humanity’s capacity for Mercy, Pity, Peace, and Love. Blake personifies

these virtues, assigning them human qualities such as a heart, face, form, and dress, thereby demystifying the divine and making it accessible and relatable. The poem is marked by a deliberate repetition of the virtues' names, which, alongside the use of anaphora, imbues the lines with a rhythmic and almost ritualistic tempo, increasing the focus on these virtues to a prayer-like approach. Blake's assertion that "Mercy has a human heart / Pity, a human face; / And Love, the human form divine; / And Peace, the human dress" (Lines 9, 10, 11, 12) uses metaphor to concretise abstract virtues, making them understandable and relatable. This imagery effectively humanises these divine qualities, suggesting that they are not only characteristics of God but are also inherent in the human form and experience. The inclusive statement "Then every man, of every clime" (Line 13) emphasizes the poem's universalist ethos, advocating for a recognition of the divine within all individuals, irrespective of geographical or cultural differences. This inclusivity is further reinforced in the final stanza, which extends the presence of the divine to "heathen, Turk, or Jew" (Line 18), advocating for a universal brotherhood based on shared virtues rather than humanmade divisive sects.

The final lines, "Where Mercy, Love, and Pity dwell, / There God is dwelling too" (Line 19, 20), captures the poem's main theme; which is the presence of these virtues within individuals is indicative of the divine presence among humanity. This point of view seeks to open up the idea of divinity by implying that everyone can experience God by practicing and embodying these virtues. The poem's structural development, in which each stanza expands on the virtues and their expression in human and divine forms, reflects the theme's growing sense of unity and being connected to anything and anyone. The poem, with its tone that is both reverent and inclusive, and its mood that blends solemnity with hope, paints a picture of a united humanity, bound by the divine traits reflected in each of us.

HOLY THURSDAY

'Twas on a Holy Thursday, their innocent faces clean, / Came children walking two and two, in red, and blue, and green: / Grey-headed beadles walked before, with wands as white as snow, / Till into the high dome of Paul's they like Thames waters flow.

Oh what a multitude they seemed, these flowers of London town! / Seated in companies they sit, with radiance all their own. / The hum of multitudes was there, but multitudes of lambs, / Thousands of little boys and girls raising their innocent hands.

> Now like a mighty wind they raise to heaven the voice of song, / Or like harmonious thunderings the seats of heaven among: / Beneath them sit the aged man, wise guardians of the poor. / Then cherish pity, lest you drive an angel from your door.

"Holy Thursday" from depicts a scene from the annual charity event held at St. Paul's Cathedral in London which known as the 'Holy Thursday' or the 'Maundy Thursday', where orphaned and destitute children from the city's charity schools were gathered for a special service (Ramshaw, 2004, p. 33). The poem captures the presentation of these children, dressed in colourful uniforms, moving in procession, and contrasts their outward appearance of order and innocence with the underlying social conditions that necessitate such charity. The opening lines introduce the children in a picturesque manner, with their "innocent faces clean" (Line 1) and their colourful attire, creating a vivid visual image that resembles a flowing river as they enter the "high dome of Paul's" (Line 4). This metaphor, which compares the children to the waves of the Thames, conveys both the immensity of the event and the impersonal way in which society treats them, also highlights the magnificence of the scene. The poem begins with a depiction of kids, "walking two and two, in red, and blue, and green" (Line 2), their faces clean, symbolizing their innocence and purity. This procession, led by "Grey-headed beadles" with "wands as white as snow" (Line 3) moves towards St. Paul's Cathedral.

The river is both a lifeline and a prominent feature in the city's scenery, so drawing comparisons to it with the Thames not only places the event in the centre of London but also gives it a sense of greatness and regularity. The description of the kids as "flowers of London town" at the fifth line not only draws attention to their beauty and innocence, but it also alludes to their future ability to flourish and improve the moral and spiritual climate of the community and it includes an irony; although it seems to be celebrating their purity and beauty, it also makes reference to their frailty and the artificial environment in which they are forced to grow. Depicting a society that falls short of providing proper care for its most vulnerable members. The simile comparing the children's collective voice to "a mighty wind" or "harmonious thunderings" (Lines 9, 10) elevates their song to a divine level, implying that their collective innocence and joy have the power to reach the divine.

The poem gradually changes from depicting the parade in detail to making a statement on compassion and social duty, represented by the "aged man, wise guardians of the poor" (Line 11). This shift accentuates how crucial it is to look out for the weak and how elderly people play a crucial role in protecting moral standards in society. The last words of the poem, "Then cherish pity, lest you drive an angel from your door," are a moving reminder of the divine presence in deeds of kindness and the possibility of grace in ordinary compassion. The poem is satirical about culture that shows off its compassion but essentially ignores the reasons of poverty and neglect, and the suggestion to "cherish pity" highlights this point.

THE NIGHT

The sun descending in the west, / The evening star does shine; / The birds are silent in their nest, / And I must seek for mine.

The moon, like a flower / In heaven's high bower, / With silent delight, / Sits and smiles on the night.

Farewell, green fields and happy grove, / Where flocks have ta'en delight. / Where lambs have nibbled, silent move / The feet of angels bright;

Unseen they pour blessing, / And joy without ceasing, / On each bud and blossom, / And each sleeping bosom.

They look in every thoughtless nest / Where birds are covered warm; / They visit caves of every beast, / To keep them all from harm:

If they see any weeping / That should have been sleeping, / They pour sleep on their head, / And sit down by their bed.

When wolves and tigers howl for prey, / They pitying stand and weep; / Seeking to drive their thirst away, / And keep them from the sheep.

But, if they rush dreadful, / The angels, most heedful, / Receive each mild spirit, / New worlds to inherit.

And there the lion's ruddy eyes / Shall flow with tears of gold: / And pitying the tender cries, / And walking round the fold:

Saying: ''Wrath by His meekness, / And, by His health, sickness, / Are driven away / From our immortal day.

"And now beside thee, bleating lamb, / I can lie down and sleep, / Or think on Him who bore thy name, / Graze after thee, and weep.

For, washed in life's river, / My bright mane for ever / Shall shine like the gold, / As I guard o'er the fold.

"The Night" narrates the transition from day to night, by using rich imagery and allegorical elements to depict the protective and nurturing aspects of the nocturnal world. The poem compares and contrasts the chaos of the day with the calm, yet

benevolent, kindness of the night, which is ruled by angels and heavenly grace. The opening stanza sets the scene with the sun setting and the evening star shining, signalling the time for rest and retreat for both birds and the narrator. This natural progression from day to night is again, is a display of how life works in a cycle. Pointing out to a universe with a certain order, where every creature has its place and time.

In the second stanza, the moon is personified as a flower in “heaven’s high bower,” smiling silently upon the night (Lines 6,7). This personification gives the night an affectionate and protective character, implying that it is not something to be afraid of but rather a time for peaceful enjoyment and safety. When day time ends, the poem bids farewell to the world of “green fields and happy grove” (Line 9), where the pastoral imagery of lambs and flocks inspires feelings of happiness and serenity. The line “angels bright” (Line 12) moving this abstract thing to bless and provide joy, emphasizes the idea of supernatural protection that surrounds the night and extends to “each bud and blossom, / And each sleeping bosom” (Lines 12,15,16). The role of the angels expands as they look after “every thoughtless nest” and “caves of every beast” (Lines 17,19), implying a universal compassion that seeks to safeguard all creatures. This protective duty extends even to the realm of dreams, where angels comfort the weeping and ensure the restful sleep of the vulnerable.

The reference to wolves and tigers presents a possible danger, but even these predators are shown compassion and concern by the angels, demonstrating a deep empathy that aims to reduce harm and preserve harmony in the natural world. As predators upset the natural order, the poem says that the angels lead the spirits of the dead to “new worlds to inherit” (Line 24), providing a hope of redemption and continuity beyond this life. The transformation of the lion, a traditional symbol of strength and ferocity, into a creature with “tears of gold” and “tender cries” (Lines 26, 27), supports the poem’s message of compassion and divine grace while the lion, with its “ruddy eyes” and “tears of gold” (Lines 25, 26) represents the potential for transformation within all beings. The allusion to the lion’s golden tears and the gentle wails alludes to the alchemical process of transforming common materials into invaluable things, signifying the transformational force of heavenly love. The lion’s eventual guardianship over the fold, inspired by Jesus or some other Christ-like figure

"who bore thy name" (Line 43), reinforces the theme of redemption and the transformative power of meekness and sacrifice. The bleating lamb and the reference to the figure who "bore thy name" are also symbolising Christ, the Lamb of God. This allusion not only reinforces the themes of innocence and sacrifice but also suggests the redemptive potential inherent in every soul, emphasising the idea that divine grace is accessible to all, regardless of their nature.

From the material world of day to the enigmatic and contemplative aspects of night, the setting sun and the evening star represent the passage from consciousness to subconsciousness. This shift is both physical and spiritual, pointing to a move in the direction of better understanding and relationship with God. Angels in the poem are symbolic of divine guardianship and intervention. Their unseen presence and actions represent the unseen forces that guide and protect individuals, suggesting that divine care is constantly at work, even when not directly perceived. Their function encompasses all facets of the natural environment, demonstrating a compassion that knows no bounds and reaches beyond the borders of humans and animals. Flowers of London town and the sleeping bosom represent innocence and vulnerability. The angels' concern for these symbols supports the idea that innocence and purity are protected by God, highlighting how important it is to maintain innocence in a corruptible world. Overseen by celestial beings who maintain balance and protection in the natural world, the change from day to night is not only a physical event but also a spiritual transition.

SPRING

Sound the flute! / Now it's mute! / Bird's delight, / Day and night, / Nightingale, / In the dale, / Lark in sky,— / Merrily, / Merrily merrily, to welcome in the year.

Little boy, / Full of joy; / Little girl, / Sweet and small; / Cock does crow, / So do you; / Merry voice, / Infant noise; / Merrily, merrily, to welcome in the year.

Little lamb, / Here I am; / Come and lick / My white neck; / Let me pull / Your soft wool; / Let me kiss / Your soft face; / Merrily, merrily, to welcome in the year.

"Spring" illustrates the joy and renewal that follows the arrival of spring through an energetic celebration of the season. The poem makes use of a number of bright, happy sounds and pictures that represent the rebirth of nature as well as the innocence and fun of infancy. The imperative "Sound the flute!" (Line 1) immediately sets a tone of celebration and festivity, inviting all elements of nature to participate in welcoming

the new year. The subsequent silence; “Now it’s mute!” (Line 2) suggests a momentary pause to observe and listen to the natural orchestra of birds, a symbol of natural harmony and the cyclical nature of life. The repetition “Merrily, merrily, to welcome in the year” (Lines 8, 9, 16, 18, 27) is repeated at the multiple lines and especially at the end of each stanza, serving as a unifying element that also highlights the springtime theme of celebration and renewal. The repetition; “Merrily, merrily, to welcome in the year” serves as a chorus that unites the various elements of the poem, emphasising the collective joy and celebration of life that spring brings.

Birds, specifically the “Nightingale” and the “Lark” (Lines 5,7), are symbols of joy and the creative spirit. The nightingale, singing in the dale, represents the beauty of nature’s music during the night, while the lark, soaring in the sky, symbolises the start of a new day. Their inclusion points out the poem’s theme of continuous celebration, day and night, marking the season’s dynamic energy. The portrayal of the “Little boy” and “Little girl” (Lines 10,12) introduces human innocence and joy into the season of spring. Their depiction as “Full of joy” and “Sweet and small” (Lines 11, 13) draws attention to the purity and simplicity of childhood, resonating with the overarching theme of innocence with earlier poems presented so far. The comparison of their voices to the crowing of the cock further blends human and natural worlds, making the intrinsic connection between children and the renewal and spontaneity of spring clear. The “Little lamb” (Line 19) serves as a potent symbol of spring, representing new life, purity, and innocence. The narrator’s invitation to the lamb to engage in gentle, affectionate interaction stated with; “Come and lick / My white neck” (Lines 21, 22) focuses on the harmonious relationship between humans and nature, characterised by tenderness and care. This repeated refrain captures the spirit of the season, which is one of joy, rebirth, and peace in society. All things considered, “Spring” paints a pattern of life and rebirth with vibrant pictures and a happy tone. The season is praised in the poem not just as a natural occurrence but also as a condition of being in which happiness, innocence, and the peaceful cohabitation of all living things are essential. As a dichotomic relation, poem encourages readers to re-establish a connection with nature and the unadulterated joy that may be found in both the inner world of the human spirit and the outer world of spring.

NURSE'S SONG

When the voices of children are heard on the green, / And laughing is heard on the hill, / My heart is at rest within my breast, / And everything else is still.

"Then come home, my children, the sun is gone down, / And the dews of night arise; / Come, come, leave off play, and let us away, / Till the morning appears in the skies."

"No, no, let us play, for it is yet day, / And we cannot go to sleep; / Besides, in the sky the little birds fly, / And the hills are all covered with sheep."

"Well, well, go and play till the light fades away, / And then go home to bed." / The little ones leaped, and shouted, and laughed, / And all the hills echoed.

Just like all the poems analysed so far, "Nurse's Song" is yet another poem where the carefree nature of childhood, the nurturing role of caregivers, and the harmonious relationship between nature and human experience are captured beautifully. The poem presents a situation of mutual understanding and happiness by creating a dichotomy between the children's wish to extend their playtime against the nurse's protective instincts. The nurse is happy to hear the children's voices and laughing in the opening line of the poem, which calms her down. This first verse establishes a mood of peace and contentment that comes from the basic joys of youthful enthusiasm. The phrases "children...heard on the green" and "laughing...heard on the hill" (Lines 1,2) describes a universal and dreamlike pastoral scene that underlines the joy and play's inherent nature. The nurse's call to the children to come home as the sun sets and the "dews of night arise" reflects a natural, protective instinct to safeguard the children's well-being. This call to return home is motivated by the approach of night, symbolising an alteration from the freedom and openness of day to the rest and safety of home. The children's response, "No, no, let us play, for it is yet day" (Line 9) , highlights the inherent desire for freedom and the reluctance to end playtime, a universal aspect of childhood. Their argument that "in the sky the little birds fly, and the hills are all covered with sheep" (Lines 11,12) suggests an awareness of their surroundings and a plea to continue being part of the natural world's ongoing activities. The nurse's final judgement and permission, "Well, well, go and play till the light fades away" (Line 13), reflects an understanding of the importance of play and the innocence of childhood desires. Her willingness to allow the children extra time before nightfall shows a balance between guidance and freedom, nurturing the children's independence and joy. The final image of the children leaping, shouting, and laughing, with their joy echoed by the hills, underscores the poem's celebration of childhood and the deep

connection between human emotions and the natural landscape. The nuanced portrayal of the caregiver-child dynamic is built through the archetype of the guardian/mother points out the value of play, the beauty of the natural world, and the importance of understanding and tolerating the needs and desires of the young to a degree. The poem serves as a reminder of the innocence and simplicity of youth, when play and freedom are the sources of delight and wonder, and the natural world is an endless source of enjoyment.

INFANT JOY

"I have no name; / I am but two days old." / What shall I call thee? / "I happy am, / Joy is my name." / Sweet joy befall thee!

Pretty joy! / Sweet joy, but two days old. / Sweet Joy I call thee: / Thou dost smile, / I sing the while; / Sweet joy befall thee!

Infant Joy addresses the simplicity and purity of a newborn being in a brief yet insightful way. A two-day-old baby and the narrator engages in a conversation which captures the purity of childhood and pure bliss. The baby's declaration at the start of the poem that it has no name and is just two days old highlights the novelty and freshness of existence at its very beginning. This absence of a name is important because it suggests to a state of existence and potential that is pure and not hindered by identity or social labels. The answers of the newborn; "I happy am, / Joy is my name" (Lines 4,5) personifying joy itself in response to the narrator's question, "What shall I call thee?" (Line 3). This association of joy with the infant highlights how happy babies naturally are, untainted by the challenges of life. It also represents a philosophical theory that holds that from the beginning of life, existence and feeling are the same. In the narrator's response, the phrase "Sweet joy" is repeated four times (Lines 6, 8, 9, 12), serving as a blessing and an affirmation. The infant's soul is acknowledged and celebrated by the narrator by naming her Joy. "Sweet joy befall thee!" (Lines 6, 12), like a line from the Bible with the archaic use of you in the form of 'thee', is an honest desire for the child to remain happy for the rest of their lives.

The second stanza continues this theme, with the narrator affectionately addressing the infant as "Pretty joy!" and "Sweet Joy" (Lines 7, 8). The repetition of "Sweet Joy I call thee" reinforces the act of naming as an acknowledgement of the infant's inherent nature. The lines; "Thou dost smile, / I sing the while" (Lines 10, 11) with the use of archaic words are depicting a mutually beneficial bond that develops

between a baby and their caregiver; the baby smiles, and the adult smiles back, starting a joyful cycle. The poem's structure mirrors the simplicity and purity of its subject. The dialogue format allows for an intimate interaction between the infant and the narrator, highlighting the deep connection and communication that can exist even with the youngest beings.

This minimalistic structure presents the clarity and simplicity of infancy by using short lines and simple phrases. This artistic decision illustrates how a baby, untainted by the complexity and corruptions of the outside world, is clean and innocent. The poem's dialectic style, which focuses on a discourse between an observer or caregiver and the infant, expresses the spontaneity and immediateness of childhood.

The poem's examination of identity creation at the earliest stages of life is demonstrated by the infant's statement; "I am but two days old" (Line 2), and the resulting debate of identity through the name "Joy." This conversation exemplifies how, in the naive stage, identity and joy are mutually reinforcing. The use of apostrophes in addressing the infant as "Pretty joy!" and "Sweet Joy" serves to personify the abstract concept of joy, making it tangible and intimately connected to the infant. This stylistics approach expresses the idea that joy is a state of being that is innate to infant innocence, rather than just a feeling. The poem is a celebration of the innocence and simplicity of childhood where joy is the only thing that exists and identity is still forming. recognizes the deep connection that exists between newborns and those who look after them, as well as the inherent joy radiating from this new life.

A DREAM

Once a dream did weave a shade / O'er my angel-guarded bed, / That an emmet lost its way / Where on grass methought I lay.

Troubled, wildered, and forlorn, / Dark, benighted, travel-worn, / Over many a tangle spray, / All heart-broke, I heard her say:

"Oh my children! do they cry, / Do they hear their father sigh? / Now they look abroad to see, / Now return and weep for me."

Pitying, I dropped a tear: / But I saw a glow-worm near, / Who replied, "What wailing wight / Calls the watchman of the night?

"I am set to light the ground, / While the beetle goes his round: / Follow now the beetle's hum; / Little wanderer, hie thee home!

“A Dream” examines the world of dreams in order to convey the ideas of compassion, direction, and the unity between all living things. The poem narrates a dream sequence involving the narrator, an emmet (ant), and a glow-worm, each character playing a role that illustrates the poem’s moral and philosophical nuances. The poem incorporates the interest in dreams and nature among the Romanticists on the part of the poem, which attributed to both the power of knowledge and orientation (Lindop, 2004, p. 20-37). The opening lines establish a dreamlike setting, with the narrator’s bed being watched over by angels, suggesting a protective and sacred space for the unfolding dream. The dream involves an emmet that has lost its way, symbolizing vulnerability and the ease with which one can become lost in life’s complexities. The opening line, “Once a dream did weave a shade” immediately introduces the poem’s ethereal and surreal quality. The motif of ‘dream’ is a typical poetic device that facilitates the investigation of subconscious ideas and other universes. In this case, the dream serves as a gateway to deeper understanding of empathy, responsibility, and guidance.

The narrative progresses with the introduction of the “emmet” (an old word used instead of ‘ant’), personifying the insect to convey themes of loss, confusion, and parental concern. The poem gains intensity and emotional depth from the ant’s anguish over its lost offspring, which addresses issues of family ties and the innate nature of parental care. The emmet’s sorrow is shown via its worry for its kids, emphasising themes of parental accountability and the shared anxiety of not being able to provide for one’s dependents. The emmet’s lament; “Oh my children! do they cry, / Do they hear their father sigh?” (Lines 9, 10) reflects a deep sense of duty and love, expressing the emotional toll of separation and loss. The narrator’s response to the emmet’s plight; “Pitying, I dropped a tear” (Line 13), conveys empathy and shared sorrow, reinforcing the feelings of compassion and the emotional bonds that connect all creatures, regardless of their size or significance. The stylistic use of dialogue, particularly in the interaction between the narrator and the glow-worm, serves to move the narrative from a focus on despair to one of guidance and hope.

The glow-worm, referred to as the “watchman of the night” (Line 16), symbolises guidance, illumination, and protection in the face of darkness and uncertainty. The glow-worm’s advice to follow the “beetle’s hum” (Line 19) offers a

practical solution to the emmet's predicament, suggesting that guidance often comes in simple, observable forms. The directive "Little wanderer, hie thee home!" (Line 20) serves as a metaphor for seeking guidance and following natural instincts to find one's way back to safety and comfort. This metaphor is reinforcing the poem's theme of finding hope and guidance even among despair. The poem uses the allegory of a lost emmet and a guiding glow-worm to look into the themes of loss, responsibility, guidance, and the idea that everything is connected to each other. The dream serves as a metaphor for life's journey where individuals can find guidance and comfort in the world around them despite feeling lost and overwhelmed. The poem affirms the value of empathy, the role of both seen and unseen guardians, and the hope that exists even in the darkest of times.

ON ANOTHER'S SORROW

Can I see another's woe, / And not be in sorrow too? / Can I see another's grief, / And not seek for kind relief?

Can I see a falling tear, / And not feel my sorrow's share? / Can a father see his child / Weep, nor be with sorrow filled?

Can a mother sit and hear / An infant groan, an infant fear? / No, no! never can it be! / Never, never can it be!

And can He who smiles on all / Hear the wren with sorrows small, / Hear the small bird's grief and care, / Hear the woes that infants bear —

And not sit beside the nest, / Pouring pity in their breast, / And not sit the cradle near, / Weeping tear on infant's tear?

And not sit both night and day, / Wiping all our tears away? / Oh no! never can it be! / Never, never can it be!

He doth give his joy to all: / He becomes an infant small, / He becomes a man of woe, / He doth feel the sorrow too.

Think not thou canst sigh a sigh, / And thy Maker is not by: / Think not thou canst weep a tear, / And thy Maker is not near.

Oh He gives to us his joy, / That our grief He may destroy: / Till our grief is fled and gone / He doth sit by us and moan.

"On Another's Sorrow" questions the possibility of remaining indifferent to another's pain and extends this contemplation to the relationship between humanity and the divine. The themes it contains are empathy, shared suffering and divine compassion. The reader is prompted to think on the typical human reaction to seeing suffering by the set of rhetorical inquiries asked in the first stanza. The questions "Can I see another's woe, / And not be in sorrow too?" (Lines 1, 2) and "Can I see another's

grief, / And not seek for kind relief?" (Lines 3, 4) drawing attention to the human tendency toward empathy and the desire to ease suffering, implying that encountering misery always generates a shared emotional reaction. The poem then explores the relationships that exist between parents and children in the family, exemplifying these relationships to show the depth of sensitivity. The impossibility of a parent remaining unaffected by their child's distress is presented as evidence of the inherent empathy within human nature, reinforcing the idea that sorrow is a shared experience that deeply connects individuals. Poem then expands this notion of shared sorrow to the religious plane, questioning whether God, who "smiles on all" (Line 13), could remain indifferent to the "sorrows small" of His creations (Line 14). This section of the poem suggests that divine compassion is all-encompassing, extending even to the smallest and seemingly insignificant creatures, illustrating a God who is intimately connected with the suffering of his creations. The imagery of God sitting "beside the nest," "the cradle near," "both night and day "and "wiping tears away" (Lines 17, 19, 21, 22) personifies God in a nurturing, parental role, emphasizing the divine presence in times of sorrow. This portrayal challenges the deistic view of a distant God, instead presenting a deity who is deeply involved in the emotional lives of His creations.

The repeated use of "Can I.."s and "And not..."s, creating an anaphora, enhances the poem's examination of empathy and connectivity, reinforcing the notion that seeing another person's suffering causes a common emotional reaction. The anaphora highlights the natural capacity for compassion and raises the question of whether it is possible to be indifferent about the suffering of others. The poem's repeated use of the phrase "Never, never can it be!" also serves to stress the poem's major theme of empathy and shared human experience by forcefully rejecting the idea that one may be emotionally detached from another's suffering.

The poem concludes with the assertion that God not only empathizes with human sorrow but also partakes in it, becoming "an infant small" and "a man of woe" (Lines 26, 27) to fully experience and lowers human suffering. This final assertion refers the incarnation in Christian theology, where God takes on human form and suffering to redeem humanity. "On Another's Sorrow" affirms the omnipresence of empathy, both human and divine. It suggests that sorrow and joy are shared experiences that bind all creation together, with divine compassion serving as the ultimate reassurance that no

suffering goes unnoticed or unshared by God. Through this poem, Blake offers a comforting message of universal empathy and the transformative power of shared sorrow and divine consolation.

Innocence, purity, and simplicity are three characteristics that distinguish the poems featured in this collection. It uses very simple and direct language, as if everything are expressed from the child's point of view. This tone is often positive and festive, with an element of wonder and admiration for the wonders of the world.

The themes in the *Songs of Innocence* include the childish world, the natural beauty, and the inherent goodness of people. Basic motifs include naivety, happiness, frivolity, and the intimate fusion between man and the environment. The poems frequently describe a peaceful and straightforward existence untouched by the problems and difficulties of adult life. Religion and spirituality are main themes tackled in the first book as well. Most of the poems portrayed a more conventional and positive view of religion, Blake's unique perspective introduces subtle critics and alternative interpretations.

Subsequent to the analysis of all the poems in the Songs of Innocence with their structural features and key elements including literary devices such as symbols, metaphors, repetition, parallelism, and so on, as well as messages given to the reader, the analysis of the poems in the Songs of Experience are presented to identify the similarities and differences. Thus, it can be possible to experience parallelism, that is twinness, dichotomy and binary oppositions intentionally integrated into the poems by the poet.

4.4. Dissection: Songs of Experience

So far, poems from *Songs of Innocence* shared the themes of innocence through pastoral beauty and divine presence, depicting a world full of joy, simplicity, and a sense of wonder symbolising of childhood. "Songs of Experience" juxtaposes this world with a reality that heavily emphasises the dark sides of existence, such as sorrow, injustice, moral uncertainty, and the losing of innocence.

INTRODUCTION

Hear the voice of the Bard, / Who present, past, and future, sees; / Whose ears have heard / The Holy Word / That walked among the ancient tree;

Calling the lapsed soul, / And weeping in the evening dew; / That might control / The starry pole, / And fallen, fallen light renew!

"O Earth, O Earth, return! / Arise from out the dewy grass! / Night is worn, / And the morn / Rises from the slumbrous mass.

"Turn away no more; / Why wilt thou turn away? / The starry floor, / The watery shore, / Are given thee till the break of day.

Naturally getting compared to its homonym version of 'Innocence', the poem contrasts to it by having a 'bard' instead of the 'piper'. It proposes a more inclusive figure with a broader, more prophetic voice who addresses not just an individual but the Earth itself. In contrast, Piper was is in harmony with nature and spoke directly to a child. Thus it can be claimed that there is a shift from personal 'innocence' to a more universal perspective of 'experience'. The poem's narrative voice is introduced as soon as the first line, "Hear the voice of the Bard" (Line 1), which describes the bard as a prophetic person who sees the continuity of the past, present, and future while transcending space and time. Bard, who "present, past, and future, sees" (Line 2) establishes a sense of authority and ancient wisdom. The line "The Holy Word / That walked among the ancient trees" (Lines 4, 5) may suggest that God is present in the natural world, as a reminder of visions of pastoral settings from "Songs of Innocence," but here, it seems more like a cry for rebirth and sadness which comes after the innocence that has been lost. The poem is filled with a sense of divine presence and the loss that follows humanity's fall from grace by its imagery, especially the same lines of 4 and 5 are representing of biblical echoes and may be an allusion to the Garden of Eden and the Word of God. The phrase "weeping in the evening dew" (Line 7) refers to a need for atonement and rebirth as well as a lamentation for this lost innocence. The phrase "lapsed soul" (Line 6) and the picture of "weeping in the evening dew" (Line 7) suggest to a spiritual detachment or fall from grace, which will be a recurring motif in "Songs of Experience." Bard's appeal for the soul to take command of "The starry pole" (Line 9) and to revive the "fallen, fallen light" (Line 10) hints to the possibility of redemption and the restoration of the lost innocence and divine connection. The repetition of the word "fallen" is highlighting the depths of this spiritual 'fall' and how much one longs for recovery. Blake uses this idea of falling and rising again as a dichotomic symbol in the framework of experience, against innocence, and the possibility of redemption.

As for to the language used in the poem, there are repetitions in the form of "O Earth, O Earth", "And fallen, fallen light renew!" and "turn away" to increase the stress put on the Earth, the act of falling and the act of turning away. The adjective 'starry' is combined with 'pole' and 'floor' in the poem to have parallelism and depict the scenery in a striking manner. The word 'dew' and 'dewy' grass used as repeated items with different word categories, as well. The words 'night' and 'morn', referring morning, in its abbreviated form are given in successive lines "Night is worn, / And the morn / Rises from the slumbrous mass" as opposite items in the poem. Also, archaic language use has been chosen intentionally in the poem to have a mystic and religious background.

EARTH'S ANSWER

Earth raised up her head / From the darkness dread and drear, / Her light fled, / Stony, dread, / And her locks covered with grey despair.

"Prisoned on watery shore, / Starry jealousy does keep my den / Cold and hoar; / Weeping o're, / I hear the father of the ancient men.

"Selfish father of men! / Cruel, jealous, selfish fear! / Can delight, / Chained in night, / The virgins of youth and morning bear?

"Does spring hide its joy, / When buds and blossoms grow? / Does the sower / Sow by night, / Or the plowman in darkness plough?

"Break this heavy chain, / That does freeze my bones around! / Selfish, vain, / Eternal bane, / That free love with bondage bound.

As a direct response to the Bard's call in the previous poem, "Introduction," this poem personifies Earth as a sensitive entity, responding to the Bard's invocation with a lamentation about her state of bondage and despair, starkly contrasting the innocence and feeling of freedom depicted in the *Songs of Innocence*. Themes of oppression, longing for freedom, and a critical analysis of the limiting powers imposed by authority which is symbolized by the "Selfish father of men" (Line 11) are addressed in the poem. The opening imagery of Earth raising her head from "darkness dread and drear" with "her light fled" and "locks covered with grey despair" (Lines 1,2,3,4,5) symbolizes a loss of vitality and hope. This depiction of Earth as weary and despairing reflects the experienced perspective on the natural world, not as a pastoral setting but as a realm burdened by suffering and constraint. Especially the 2nd line, "From the darkness dread and drear" establishes the mood of liberation from a condition of helplessness and submission right away. Both these depictions help creating an image of a creature that has lost its life and hope. The notion of imprisonment and submission

is introduced by Earth's description of being "Prisoned on watery shore" with "Starry jealousy" (Line 6,7) maintaining watch, implying a greater power limiting Earth's freedom.

The rhetorical questions "Can delight, / Chained in night, / The virgins of youth and morning bear?" (Lines 13,14,15) and "Does spring hide its joy, / When buds and blossoms grow?" (Lines 16,17) imply the unnaturalness of joy and growth being suppressed or hidden. These questions challenge the notion that life's natural cycles and expressions of beauty can truly flourish under conditions of fear and repression. In the following lines there is religious implication with the questions "Does the sower / Sow by night, / Or the plowman in darkness plough?" (Lines 18-20). Sowing and ploughing are the activities carried out in the day time but it is asked by taking the night as the time.

The plea to "Break this heavy chain" (Line 21) that freezes Earth's bones symbolises a yearning for liberation from the constraints imposed by "Selfish, vain, / Eternal bane" (Lines 23,24). Repetition of these bad traits criticises human behaviour and mindset, especially conceit and selfishness, which have resulted in Earth's enslavement and suppression of "free love." The ideas of innocence and harmony with nature which can be found in the first collection are contrasted with "Earth's Answer." Instead, it offers a depressing description of how human fears, resentment, and selfish motives affect both the natural world and the human soul. The poem acts as an alarming illustration of what happens when one distances themselves from the organic, unrestricted expressions of life and love.

The repeated use of 'selfish' which occurs three times is important as it represents one of the bad characteristics included in the poem. Throughout the poem negative words such as darkness, dread, cruel, cold, fear, freeze, vain etc. are listed to create the gloomy atmosphere of the poem.

THE CLOD AND THE PEBBLE

"Love seeketh not itself to please, / Nor for itself hath any care, / But for another gives it ease, / And builds a heaven in hell's despair."

So sang a little clod of clay, / Trodden with the cattle's feet, / But a pebble of the brook / Warbled out these metres meet:

"Love seeketh only Self to please, / To bind another to its delight, / Joys in another's loss of ease, / And builds a hell in heaven's despite.

"The Clod and the Pebble" illustrating a thematic dichotomy between innocence and experience by presenting the contradictory nature of love. The poem expresses two distinct perspectives of view using the metaphor of a clod of clay and a pebble. The clod of clay, who represents selflessness and generosity, speaks at the beginning of the poem. The opening line of the clod's song, "Love seeketh not itself to please, / Nor for itself hath any care" (Lines 1,2), establishes the idea of love as a selfless, compassionate energy that puts the needs of others before one's own. Based on this perspective, pure love described as having the power to transcend and alter even the worst situations because of its unselfish nature. It is an elevating and transforming force that can "build a heaven in hell's despair" (Line 4). The clay clod that is said to be "Trodden with the cattle's feet "(Line 6) is a powerful representation of endurance and humility. A motif of purity and innocence in its notion of love is highlighted by the clod's giving and outward-looking perspective of love, while being humbled and depressed and literally shaped by the forces of the outside world. On the other hand, the brook-shaped stone, which stands for toughness and endurance, and possibly even a little coldness, presents a critical perspective on love. According to the pebbles' song, love is fundamentally self-centred and wilfully pursues its own happiness even at the expense of another person's comfort, thus turning paradise into misery. This point of view emphasizes the skepticism and disillusionment that can result from tragic or abusive encounters with love, reflecting the 'experience' aspect of love as a potentially deceptive and selfish thing. Blake's portrayal of the paradoxical nature of human emotions and relationships is demonstrated by the juxtaposition of these two perspectives inside the same poem. The contrasting voices of the pebble and the clod raise questions about the nature of love by portraying it as a force that can be deeply selfish as well as incredibly generous. Love is a basic human emotion that transcends the romanticized and naive ideas that are frequently linked with innocence. This poem accurately conveys the essence of the *Songs of Experience* by exploring the complexity and dualities of love.

In expressing the duality, the structure used in the first two parts of the poem is the same. First there is the introduction of the feeling of love and then the opposite situation is presented with the use of 'but' in the poem. In addition, love is described as the feeling not trying to seek itself to please and later the opposite with the line "Love seeketh only Self to please".

HOLY THURSDAY

Is this a holy thing to see / In a rich and fruitful land, — / Babes reduced to misery, / Fed with cold and usurious hand?

Is that trembling cry a song? / Can it be a song of joy? / And so many children poor? / It is a land of poverty!

And their son does never shine, / And their fields are bleak and bare, / And their ways are filled with thorns: / It is eternal winter there.

For where'er the sun does shine, / And where'er the rain does fall, / Babes should never hunger there, / Nor poverty the mind appall.

The 'Experience' version of "Holy Thursday" severely contrasts with the same named poem from the 'Innocence' part. The first version, which focuses on the beauty and innocence of the charity children's procession, contrasts with this version's gloomy criticism through the use of rhetorical questions. In this poem, the brutal reality of institutional and societal neglect is highlighted, emphasizing the pain these same children suffer in the context of a place that is declared to be "rich and fruitful" (Line 2). The poem opens with rhetorical questions that challenge the notion of holiness in a land where children are subjected to "misery" and cared for with a "cold and usurious hand" (Line 4). The juxtaposition of "holy" (Line 1) with the situation of the "babes" (Line 3) serves to highlight the hypocrisy and moral failure of a society that allows such suffering amidst abundance, questioning the integrity of its religious and social institutions. The question asked in the second verse on whether the kids' "trembling cry" (Line 5) can be a "song of joy" (Line 6) highlights the contradiction between the ceremonial occasion's appearance and the kids' daily experiences.

The satirical usage of the term "song of joy" in this context highlights the difference between the true sadness felt by the poor children and the expected actions of joy during a holy festival. The criticism of the land where "the sun does not shine" (Line 9) and "fields are bleak and bare" (Line 10) is expanded to include the broader picture of deprivation and devastation that these kids live in. This symbolic "eternal winter" (Line 12) highlights the children's ongoing mental and physical deficiencies and constant suffering. The poem continues with a universal statement that "Babies should never hunger there, / Nor poverty the mind appall," (Lines 15-16) in a world blessed with the sun and rain, symbols of God's generousness and grace. This claim emphasises the natural abundance that ought to prevent such suffering as well as the innate right to fundamental human dignity. Blake raises criticism against society for

failing to protect everyone in it, especially children, despite God's abundant supply. As a clear contrast to its 'Innocence' counterpart, this poem offers a critical analysis of the faults of a culture that honours religious and charitable holidays but disregards the actual needs and welfare of its most vulnerable citizens. Blake calls for an examination of social principles and goals by exposing the striking contrast between the idealistic ideas of charity and the brutal realities encountered by the poor in this poem.

In the questions asked the structure is in the form of yes/no questions to evoke the feeling of questioning the circumstance in the mind of the reader. Subsequent to the questions the conditions for rejecting the holy parade as a glorious activity are presented with the repeated forms "And their sun/And their fields/And their ways …"

THE LITTLE GIRL LOST

In futurity / I prophetic see / That the earth from sleep / (Grave the sentence deep)

Shall arise, and seek / for her Maker meek; / And the desert wild / Become a garden mild.

In the southern clime, / Where the summer's prime / Never fades away, / Lovely Lyca lay. /

Seven summers old / Lovely Lyca told. / She had wandered long, / Hearing wild birds' song.

"Sweet sleep, come to me / Underneath this tree; / Do father, mother, weep? / Where can Lyca sleep?

"Lost in desert wild / Is your little child. / How can Lyca sleep / If her mother weep?

"If her heart does ache, / Then let Lyca wake; / If my mother sleep, / Lyca shall not weep.

"Frowning, frowning night, / O'er this desert bright / Let thy moon arise, / While I close my eyes."

Sleeping Lyca lay / While the beasts of prey, / Come from caverns deep, / Viewed the maid asleep.

The kingly lion stood, / And the virgin viewed: / Then he gambolled round / O'er the hallowed ground.

Leopards, tigers, play / Round her as she lay; / While the lion old / Bowed his mane of gold,

And her breast did lick / And upon her neck, / From his eyes of flame, / Ruby tears there came;

> While the lioness / Loosed her slender dress, / And naked they conveyed / To caves the sleeping maid.

Innocence in the middle of the unknown and the protective forces within nature is in the centre of this poet. The narrative revolves around Lyca, a young child who gets stranded in a wild and meets magnificent wild animals, including a very kind lion. The poem begins with a frightening image of a future in which the earth awakens from a deep slumber in search of its "Maker meek," a metaphor for enlightenment or spiritual awakening.

As the poem begins, it depicts an imaginary trip to a time of innocence and purity, when even "the desert wild / Become a garden mild." The song's initial tone conveys a feeling of optimism and renewal. Here, the imagery alludes to a paradise-like setting, mirroring the typical biblical fall from grace and implying the reunification of nature and humanity. Lyca is depicted as a little girl who embodies purity and innocent beauty in this pastoral environment. In the New Testament (King James Bible, 2017), there are lots of references to number seven, such as; Seven loaves multiples into seven basketfuls of surplus (Matthew 15:32–37), seven demons were driven out of Mary Magdalane (Luke 8:2), seven last sayings of Jesus on the cross, seven men of honest report, full of the Holy Ghost and wisdom (Acts 6:3), seven spirits of God, seven churches and seven seals in the book of Revelation, also some Christian knowledge and practices which includes; seven gifts of the holy spirit, seven corporal acts of mercy and seven spiritual acts of mercy, seven deadly sins, seven terraces of Mount Purgatory, seven virtues, seven joys and seven sorrows of the Virgin Mary, seven sleepers myth etc. Her age, "Seven summers old" (Line 13), is also symbolic, often associated with completion and perfection in biblical and traditional contexts.

Lyca's wanderings and her ultimate fall asleep under a tree depict an innocent journey through the forest, where the environment is both dangerous and safe. Lyca, who is said to have heard the song of the wild birds (Line 16), represents innocence and a bond with the natural world. She explores vulnerability and the passage from immaturity both literally and figuratively through her wanderings and final sleep under a tree in the desert. Even in her lost state, Lyca's naive concern for her family's well-being is evident as she wonders over her circumstances and wonders if her parents are worried about her. She nods off under the moon's vigilance, displaying innocence of spirit and a naive faith in the nurturing embrace of the natural world. Lyca's desire for

sleep, despite her parents' evident worry, demonstrates a child's faith in the natural world and her innate bond with the planet. The sorrowful combination of innocence and anxiety in asking, "Do father, mother, weep? / Where can Lyca sleep?" (Lines 19,20) highlights her innocence and her unconscious union with the protecting embrace of nature.

The poem suddenly changes as "beasts of prey" (Line 32), which are typically representations of danger and predation, arrive while Lyca is sleeping. But in a shocking defiance of expectations, Lyca is treated with respect and protected by these wild animals, who are headed by the "kingly lion" (Line 37) rather than suffering any damage. The lion's actions, skipping around Lyca and shedding "ruby tears" (Line 48), along with the protective circle formed by the leopards and tigers, symbolise the sanctity of innocence and the reverence it commands even among the fiercest beings. A metaphorical guardianship, in which the natural elements that usually denote danger become defenders, is suggested by the lion's good behaviour and the other animals' protective posture surrounding Lyca. A metaphor for both the natural world's defence mechanisms and the innate resiliency and tenacity of the human spirit may be found in the poem's portrayal of Lyca's interactions with the lion and other wild animals. The animals' respect for Lyca emphasises the ethereal, guiding force that exists even in the most hostile settings between people and the natural world. The final sequence, in which the lioness undresses Lyca and carries her to safety, stands in contrast with traditional portrayals of predation and vulnerability. Rather than portraying innocence as a weakness, Blake instead offers a vision of harmony and mutual respect between the natural and human realms, where innocence is a potent force that promotes empathy and protection.

The striking structures included in the poems are the use of while expressions and if clauses. If clauses, such as "How can Lyca sleep / If her mother weep?", "If her heart does ache, / Then let Lyca wake", set up the conditions for the occurrence of these things. In the case of while clauses present the time as in the following lines: "Let thy moon arise, / While I close my eyes.", "Sleeping Lyca lay / While the beasts of prey, / Come from caverns deep, / Viewed the maid asleep.", "While the lion old / Bowed his mane of gold, …" and "While the lioness / Loosed her slender dress ..."

THE LITTLE GIRL FOUND

The little girl found, / All the night in woe Lyca's parents go / Over valleys deep, While the deserts weep. / Tired and woe-begone, Hoarse with making moan, / Arm in arm, seven days

They traced the desert ways. / Seven nights they sleep Among shadows deep, / And dream they see their child Starved in desert wild. / Pale through pathless ways The fancied image strays,

Famished, weeping, weak, / With hollow piteous shriek. Rising from unrest, / The trembling woman pressed With feet of weary woe; / She could no further go. In his arms he bore / Her, armed with sorrow sore;

Till before their way / A couching lion lay. Turning back was vain: / Soon his heavy mane Bore them to the ground, / Then he stalked around, Smelling to his prey; / But their fears allay

When he licks their hands, / And silent by them stands. They look upon his eyes, / Filled with deep surprise; And wondering behold / A spirit armed in gold. On his head a crown, / On his shoulders down

Flowed his golden hair. / Gone was all their care. ''Follow me,'' he said; / "Weep not for the maid; In my palace deep, / Lyca lies asleep.'' Then they followed / Where the vision led,

And saw their sleeping child / Among tigers wild. To this day they dwell / In a lonely dell, Nor fear the wolvish howl / Nor the lion's growl.

Following on the story begun in "The Little Girl Lost," poem concludes Lyca's journey with a happy ending and exploring the themes of safety, reconciliation, and the transforming influence of faith and love. By moving the emphasis from Lyca's personal experience to her parents' search and then eventual reunion, this poem contrasts with the previous one and provides more room to think about the 'search'. The poem begins with a visual description of the suffering Lyca's parents endure as they travel through "valleys deep" and "deserts weep" (Lines 3,4), a scene that indicates their despair and suffering. Their search, symbolised by "seven days" and "seven nights" of nonstop searching (Lines 9,10), has biblical overtones that allude to a time of hardship as it is a biblical symbol for perfection and wholeness, seven, appears often. Just as explained in the previous poem, suggesting that their trip not only a literal one but a spiritual one as well. While the visions of the "fancied image" (Line 14) of Lyca wandering "Pale through pathless ways" (Line 13) heighten the sense of vulnerability and the innate fear of harm coming to the innocent, the family's dreams of their daughter "starved in desert wild" (Line 12) is highlighting the depth of their despair and the intensity of their longing. An important turning point in the story occurs during the encounter with the lion, who is initially viewed as a violent and

fearsome creature. The lion changes from being a symbol of danger to one of divine protection and guidance as it licks their hands and stands calmly by them. This is because of its unexpected kindness. The lion transforms into a "spirit armed in gold" (Line 36). Pointing out to a higher, spiritual power that watches over and provides protection even in the most hopeless situations. A region of peril and terror gives way to one of safety and holiness, led by a watchful, almost heavenly figure, as suggested by the lion's call to "Follow me" and his guarantee that Lyca will be safe asleep in his "palace deep" (Line 43). The last scene, which portrays Lyca sleeping soundly among tigers in the wild and her parents residing fearlessly in a "lonely dell" (Line 50), represents a peaceful relationship with the wild and the natural world, which were once seen as hostile.

The parents' comprehension and faith in the universe's safeguarding powers had undergone a significant shift, as evidenced by their newly discovered harmony and lack of anxiety towards "the wolvish howl" or "the lion's growl" (Lines 51,52). The poem reinforces and builds upon the themes established in "The Little Girl Lost," as indicated at the beginning of the analysis. It portrays a picture of reconciliation, protection, and the final triumph of innocence and love in the face of crisis. The poem's last lines, "To this day they dwell / In a lonely dell, Nor fear the wolvish howl / Nor the lion's growl" (Lines 49-52), represents a return to a place of grace and peace, a reintegration into a world in which faith transcends fear and the natural and spiritual worlds cohabit peacefully. Blake presents a picture of redemption and hope in this story, implying that there is always a chance for spiritual enlightenment and a return to a peaceful and harmonious existence, even in the most hopeless situations.

THE CHIMNEY SWEEPER

> The chimney sweeper, / A little black thing in the snow, Crying ''weep! weep!" in notes of woe! / "Where are thy father and mother? Say!"— / "They are both gone up to the church to pray.
>
> "Because I was happy upon the heath, / And smiled among the winter's snow, / They clothed me in the clothes of death, / And taught me to sing the notes of woe.
> "And because I am happy and dance and sing, / They think they have done me no injury, / And are gone to praise God and his priest and king, / Who make up a heaven of our misery.

Again, the poem is titled as "The Chimney Sweeper" corresponds to its counterpart by sharing the same title, with the poem from *Songs of Innocence*. While

the former version (Innocence) deals with a dreadful topic and gives a somewhat hopeful perspective, this poem points out the exploitation and societal hypocrisy that underlie the suffering of child chimney sweepers by dealing with the deeper, harsher reality of their situation. Poem's opening line; "A little black thing in the snow" perfectly captures the mood of desolation and depression right away. The child, stained with soot and juxtaposed against the snow's pure white background, represents innocence corrupted by the harsh realities of life. The repetition of "weep! weep!" in his cry, along with "notes of woe" (Line 2), not only depicts his suffering but also expresses his grief for his lost youth and freedom. The question asked in a hypothetical manner, "Where are thy father and mother? Say!" (Line 3) refers to the child's physical and emotional abandonment by those responsible for providing him with protection. The answer, which implies that the parents are at church praying, criticises religious and cultural ideals that put ceremonies and rituals ahead of the safety of the weak.

The child's memory of being "happy upon the heath" and smiling "among the winter's snow" and "happy upon the heath" (Lines 5,6) before being clothed "in the clothes of death" (Line 7) symbolises the forced maturation imposed by his depressing job and the loss of innocence. In addition to reference to his chimney sweeper's clothing, the phrase "clothes of death" also alludes to the serious hazards and terrible future that comes with the job. A dramatic contradiction exists between the boy's suffering and his parents' belief that they have done him "no injury" (Line 10) by making him a chimney sweeper because the child still experiences happy moments. The parents' praise of "God and his priest and king" (Line 11), who are accused of being participants in the creation of "a heaven of our misery," serves as more evidence for this separation. The institutional structures that support and legitimise the exploitation of the defenceless, such as the 'crown', the church, and the family, are powerfully condemned in this passage. The poem not only expresses the terrible reality of child labour but also criticises larger institutional and societal culpability in such injustices. The poem's gloomy tone and emotional imagery highlight the loss of innocence and the systemic hypocrisy in a culture that permits such suffering to continue in the name of religiosity and deference to authority. The vision of pastoral greenery is replaced with the grim reality of snow when contrasted with its "innocence" counterpart.

This poem is in the form of a conversation and mostly the chimney sweeper speaks and makes explanations about the parents with the use of pronoun ‘they’. There are accusations for ignoring the suffering of their child and going to the church for praying and praising God for the situation offered to these child labours.

NURSE’S SONG

When voices of children are heard on the green, / And whisperings are in the dale, / The days of my youth rise fresh in my mind, / My face turns green and pale.

Then come home, my children, the sun is gone down, / And the dews of night arise; / Your spring and your day are wasted in play, / And your winter and night in disguise.

As the fourth and last set of homonymous poem title, “Nurse’s Song” depicts the limitations and complexity that come with experience, overtaking youth’s freedom and innocence. As a contrast to the pure bliss captured in the ‘innocence’ version, here the nurse laments over the sounds of children playing with a sense of grief and nostalgia, implying that the noises remind her of her own childhood. But here, her memories make her face “green and pale” (Line 4) suggesting jealousy or sadness at the memory of lost youth or the realization of innocence’s temporary nature. As a juxtaposition to that, the nurse’s cry for the kids to return home as “the sun is gone down” and “the dews of night arise” (Lines 5,6) creates a sense of urgency and warning. The reference to “dews of night” (Line 6) may allude to the dangers and concerns connected to the dark and the unknown, expressing a cautious yet controlled viewpoint regarding the children’s independence.

The transition from day to night is symbolic of the inevitable shift from childhood to maturity. The phrase “sun is gone down” (Line 5) indicates not just the end of the day but also a stage of life marked by innocent play and carelessness. The “dews of night” that appear to mark the beginning of adulthood, a more difficult and complex stage of life that comes with responsibilities and problems. The seasons are also represented by this metaphor: “spring and your day” (Line 7), it stands for youth, while “winter and night” (Line 8) suggests the later years of life, shrouded in “disguise,” signifying the complex and unacknowledged realities that accompany adulthood. Using these metaphors, it could be argued that the time and the unavoidable loss of innocence are addressed in the poem’s last lines “Your spring and your day are wasted in play, / And your winter and night in disguise” (Lines 7, 8). The joy of the

children in their “spring and day” is pointed, but in the end, “winter and night” lurk, waiting to override this mentioned joy. This view gives the poem a mournful tone because it considers children’s play not simply as a happy pastime but also as a temporary phase that the kids may not even realize how important it is.

The poem highlights the subject of the conflict between childhood innocence and the gloomy knowledge that comes with experience. It implies that experience leads to a certain loss of joy and freedom, which is replaced by caution and a sense of how quickly the life goes.

THE SICK ROSE

O rose, thou art sick! / The invisible worm, That flies in the night, / In the howling storm,

Has found out thy bed / Of crimson joy, And his dark secret love / Does thy life destroy.

In contrast to the simpler and innocent poems found in *Songs of Innocence*, this short poem speaks of the darker aspects of life through the metaphor of a rose and a worm to explain the themes of corruption, innocence betrayed, and the destructive power of hidden desires. Although the poem’s rose is typically seen as a symbol of purity, love, and beauty, it is here called “sick” (Line 1). This sickness denotes a withering or corruption of the rose’s innate purity, implying that its natural state has been damaged by an outside force. The illness of the rose is an overarching metaphor for the decay of innocence and the influence of dark, invisible influences on purity and beauty. The “invisible worm” that “flies in the night, in the howling storm” (Lines 2,3) introduces an element of stealth and insidiousness. The worm’s nocturnal activity links it to darkness, secrecy, and possibly forbidden urges, while its invisibility suggests that the threat is concealed or not immediately evident. The atmosphere of chaos and disorder that surrounds this invisible threat is intensified by the stormy environment. The idea of invasion and violation is further explored when the worm finds the rose’s “bed of crimson joy” (Lines 5-6). “Crimson joy” implies an energy and passion that are subverted by the worm’s “dark secret love” (Line 7). The dark love, or desire, is ultimately what kills the rose because its destructive properties.

The term “love” is used in an ironic way here, emphasizing how the worm’s motives are perverted or corrupted. The poem’s ending emphasises the fatal consequences of the worm’s actions on the rose through the lines” dark secret love

does thy life destroy" (Lines 7-8). The poem's examination of how sinister, hidden ambitions can destroy purity, beauty, and life itself is summed up in this last line. The poem's thematic elements are emphasised by the word choice, that it terms with negative meanings, such as "sick," "invisible," and "destroy," stand in contrast with the rose's "crimson joy." This contrast draws attention to the poem's consideration of how joy and beauty can be threatened by unseen, corrupting forces. The image of the worm in the roaring storm adds to the tumultuous and dangerous atmosphere by hinting the potentially chaotic and deadly nature of unrequited longing.

Consonance and assonance are used to create a musical quality in the poem that highlights the melancholic tone and the worm's malevolent behaviour, as the hissing effect produced by the sibilant sounds (sounds that creates a hissing effect, as in 's' or 'sh') in "sick," "flies," "storm," and "secret" mimics the worm's movements. The poem explores the devastating power of secret desires, the fragility of innocence and beauty and purity corrupted by hidden vices in the face of such forces.

THE FLY

Little Fly, / Thy summer's play My thoughtless hand / Has brushed away. Am not I / A fly like thee? Or art not thou / A man like me?

For I dance / And drink, and sing, Till some blind hand / Shall brush my wing. If thought is life / And strength and breath And the want / Of thought is death;

Then am I / A happy fly, If I live, / Or if I die.

The fragility of youth was one of the central themes in the "Nurse's Song" from the same collection. Here, Blake takes this issue to its heightened state and deals with the fragility of life instead. Along with it, the themes of mortality and how all the creatures are 'interconnected' are dealt within the poem. Using the fly as a metaphor to emphasise the parallels between human existence and the life of an insect, the poem explores deep philosophical insights through the seemingly simple act of brushing away a fly.

The poem opens with a seemingly insignificant, careless incident; "My thoughtless hand / Has brushed away" (Lines 3, 4), as the narrator is brushing a fly away with his hand. This little gesture serves as a foundation for a deeper examination of the temporary nature of existence. The choice of the word "thoughtless" is especially significant because it sets up the poem's reflection on consciousness and thought while also describing the action's carelessness. The conversational monologue

which the narrator is having with himself “Am I not a fly like thee?” (Lines 5-6) proposes a shared essence or experience between the poet and the fly, concealing the lines between the natural and human world. The discussion of existence and identity calls into question the hierarchical understanding of life and offers a vision of equality and shared experiences among all living creatures.

As the poem goes on, the narrator considers the pursuits that make up a human life, such as dancing, drinking, and singing, only to realize that these pleasures are fleeting, much like the existence of flies: “Until some blind hand / Shall brush my wing” (Lines 11, 12). The “blind hand” metaphor alludes how death has ‘random’ and indiscriminatory qualities, which strikes everyone regardless of their deeds or preferences. The poem’s core theme is expressed in the following lines; “If thought is life / And strength and breath / And the want / Of thought is death” (Lines 13-16). In this passage, Blake equates consciousness with existence by suggesting that thought is the essence of life. The paradox of life, which is that knowledge itself makes people aware of their own mortality, is highlighted by the contrast of cognition with death’s inescapable outcome. The use of conditional sentence is important while raising awareness in this line.

In these final lines, there is a reflection on the cycle of life and death and an acceptance of the fragile essence of existence with calmness. In addition to their similar sensitivity to the “blind hand” (Line 11) of fate, the narrator and the fly share a common ability to find satisfaction in the moment, whether it be in life or death.

THE ANGEL

I dreamt a dream! What can it mean? / And that I was a maiden Queen / Guarded by an Angel mild: / Witless woe was ne’er beguiled!

And I wept both night and day, / And he wiped my tears away; / And I wept both day and night, / And hid from him my heart’s delight.

So he took his wings, and fled; / Then the morn blushed rosy red. / I dried my tears, and armed my fears / With ten-thousand shields and spears.

Soon my Angel came again; / I was armed, he came in vain; / For the time of youth was fled, / And grey hairs were on my head.

Through the metaphor of a dream, Blake puts the transition from innocence to experience to the centre of the poem. The narrator’s dream of becoming a “maiden Queen” (Line 2) under the watching eye of an angelic figure as well as the loss and change that follows is depicted. The angel, representing safety and innocence, and the

maiden, representing vulnerability and innocence, dance together in a way that symbolises human connection and distance, reflecting our natural tendency to hide from the world and become more isolated as a result. The first stanza sets the atmosphere for the dream and describes the narrator as being protected by a "Angel mild" (Line 3). This figure of protection represents innocence and the comforting fantasies that come with being young. "Witless woe was ne'er beguiled" (Line 4) underlines how easy to find solaces in the sorrowful situations that occur in youth. These problems, associated with the 'innocent' times presented as very simple things. The lines, "I wept both night and day, / And he wiped my tears away" (Lines 5-6) refers to the human experience of pursuing short-term comfort before having to confront the inevitable need for self-reliance and isolation. The situation that continues on "both night and day" weeping and the angel's attempts to wipe narrator's tears away underlines a cycle of sorrow and support, implying the dependence on the angel for solace and emotional support. The repetition of "And I wept both night and day" and the start of each line with the conjunction 'and' forms parallelism as a foregrounding strategy.

The narrator's refusal to admit his/her heart's delight to the angel (Line 8) suggests an increasing range of feelings and desires that are too complex to completely understand or comprehend in the protected environment of the state of 'innocence'. The angel's decision to "take his wings and flee" (Line 9) possibly due to sensing a change or feeling rejected, signifies a turning point. The narrator is making a huge change with this departure, represented by the morning shining "rosy red," (Line 10) which can be seen as the beginning of adulthood or awareness. The narrator's reaction to put "shields and spears" (Line 12) in their hands and dry their tears suggests that they have gained resilience and are prepared to face challenges in life without the angel's protection.

The unstoppable aspect of growing up is reflected in the final stanza, where the angel returns to see the narrator "armed" and changed with time (Line 14). The "time of youth was fled" and the appearance of "grey hairs" (Lines 15-16) conveys both the passing of youth and experience. The angel's "in vain" return underlines the idea that youth's innocence cannot be entirely recovered or experienced again in the same manner once it is lost. The depiction "ten-thousand shields and spears" acting as

a metaphor for the walls people build around the heart in the aftermath of betrayal or loss. The transition from innocence to a guarded wariness is highlighted by the stark contrast between this militaristic imagery and the preceding pastoral and celestial images. A thematic turn from vulnerability to protection, is reflected in the narrator's transformation from a "maiden queen" to a figure equipped for fight. The narrator's "grey hairs" represent not only the passing of time but also the accumulation of experiences that corrupts the human perceptions and harden the barriers.

THE TYGER

Tyger, tyger, burning bright / In the forest of the night, What immortal hand or eye / Could frame thy fearful symmetry? In what distant deeps or skies / Burnt the fire of thine eyes? On what wings dare he aspire? / What the hand dare seize the fire?

And what shoulder and what art / Could twist the sinews of thy heart? And, when thy heart began to beat, / What dread hand and what dread feet? What the hammer? what the chain? / In what furnace was thy brain? What the anvil? what dread grasp / Dare its deadly terrors clasp?

When the stars threw down their spears, / And watered heaven with their tears, Did he smile his work to see? / Did he who made the lamb make thee? Tyger, tyger, burning bright / In the forests of the night, What immortal hand or eye / Dare frame thy fearful symmetry?

Excluding the homonymous titles from the both collections, "The Tyger" is building perhaps the most obvious bridge between the two books with the question; "Did he who made the Lamb make thee?" (Line 20). This comparison illustrates the duality of creation and the characteristics of a creator who is able to create both an innocent lamb and a ferocious tiger, both 'innocence' and 'experience'. The poem's structure is characterized by a constant bombardment of questions, each of which uses the word "What" as their ammunition, and with every repetition, the complexity of this 'chain of inquiry' is further elevated, almost matching the complexity of the 'Tiger' itself. Poem is introduced through the lines; "Tyger, tyger, burning bright / In the forests of the night" (Lines 1, 2), which creates a sense of awe and wonder by contrasting the tiger's fiery brightness with the enigmatic, dark setting of the night forest. This image conjures an ethereal amalgam of dread and beauty that both intrigues and intimidates at once, creating a sense of admiration about the nature of its creator. The questions that follows these lines concentrates on the "immortal hand or eye" (Line 3) that created such "fearful symmetry" (Line 4). While "fearful symmetry" emphasizes the dichotomy of the tiger's beauty being as alluring as it is frightening,

the term “immortal” implies a divine or supernatural creator. These questions elevate the poem into a new domain which extends from being only physical, addressing the origins of the tiger’s spirit and essence which narrator refers as “fire of thine eyes” (Line 6).

The narrator questions the tools used in the tiger’s creation, asking, “What the hammer? what the chain? / In what furnace was thy brain?” (Line 13) uses a blacksmith or craftsman as an image, implying a tough and complex process. He/she considers the tiger as a work of art by this metaphor of crafting, which also refers to the strength and viciousness involved in its creation, reflecting the tiger’s own ferocity. The fifth stanza, which is starting with; “When the stars threw down their spears / And watered heaven with their tears” (Line 18) portrays a universal conflict which might relate to the process of creation itself which is too difficult for mortals to grasp, or the conflicts embedded in the foundations of the universe. The question, “Did he smile his work to see” (Line 19) humanizes the figure of God by asking if he is proud of the complexity and duality of creation.

The poem is consisted of the questions produced in the form of wh-questions and yes/no questions. In the use of wh-questions specific aspects are the focus points, as in the lines “And what shoulder and what art / Could twist the sinews of thy heart?”, whereas yes/no questions deals with under certain conditions or situations whether something happens as in the lines “When the stars threw down their spears, / And watered heaven with their tears, Did he smile his work to see? / Did he who made the lamb make thee?”.

MY PRETTY ROSE TREE

A flower was offered to me, / Such a flower as May never bore; But I said “I’ve a pretty rose tree,” / And I passed the sweet flower o’er.

Then I went to my pretty rose tree, / To tend her by day and by night; But my rose turned away with jealousy, / And her thorns were my only delight.

Through the metaphor of a rose tree and a flower, which are stressed with the repetition of the words ‘rose’ and ‘flower’ a few times, the poem covers the dichotomy of passion and desire, also the effects of decisions made in love. And through this, Blake introduces the themes of fidelity, jealousy, and the complex nature of human relationship for the first time. The narrator of the poem is introduced first with an incredibly unique and beautiful flower with the line “Such a flower as May never bore”

(Line 2). This flower is a metaphor for temptation and the potential for pure pleasure or love that differs from what the narrator is now experiencing. By choosing his "pretty rose tree" (Line 3) above the flower, the narrator is expressing his loyalty to his current relationship and refusing to succumb into temptation. The narrator's commitment to the relationship is demonstrated by the action of caretaking the rose tree "by day and by night" (Line 6). But the rose reacts unexpectedly to this adoration by turning away "with jealousy" (Line 7). This response seems contradictory given that the narrator showed commitment by turning down the flower that was offered. This portrayal of jealousy of the rose tree indicates the complexities and difficulties that can develop even in the most 'loyal' relationships. It also refers to a misunderstanding or a lack of trust. The final line "And her thorns were my only delight" (Line 8) indicates a change in tone from a happy relationship to sadness and suffering, which is represented by the thorns. This sentence points out the tragedy and irony of the situation, where the narrator's devotion towards his tree does not lead to mutual happiness but rather to emotional pain. The thorns, being the only pleasure of the narrator, shows his acceptance of suffering as an inseparable part of his devotion, thus the complex and the contradictory feelings that love and loyalty can bring. With the use of the symbol of the rose tree and the offered flower, the fragile relationship between loyalty and desire and the unexpected way in which devotion can be misunderstood is depicted as leading to isolation and pain instead of mutual affection and happiness.

AH SUNFLOWER

Ah Sunflower, weary of time, / Who countest the steps of the sun; Seeking after that sweet golden clime / Where the traveller's journey is done;

Where the Youth pined away with desire, / And the pale virgin shrouded in snow, Arise from their graves, and aspire / Where my Sunflower wishes to go!

The exclamation "Ah" in the title serves as an emotive invocation, capturing attention and conveying a sense of lament or wonder. Poem seems to be the mixture of a blend of vivid imagery and symbolic language that contemplates the themes of aspiration, mortality, and the eternal quest for transcendence. The sunflower, a central motif in the poem, becomes a symbol for the human soul yearning for a higher, more ethereal existence beyond the temporal constraints of the physical world. The opening line, "Ah Sunflower, weary of time" (Line 1), immediately personifies the sunflower, imbuing it with human-like fatigue and temporariness. This weariness is not just

physical but existential, reflecting a deep-seated desire for liberation from the cyclical nature of time and the finite bounds of earthly life.

The sunflower's action of "countest the steps of the sun" (Line 2) further reinforces this theme, as it metaphorically mirrors the human tendency to measure life in terms of time and progress, always seeking something beyond the present moment. Then the idea of a "sweet golden clime" (Line 3) is introduced as a metaphorical representation of an idealised, utopian realm where the soul's desires are fulfilled, and the journey of life finds its completion. This "golden clime" serves as a symbol for heaven, enlightenment, or any ultimate state of being where the metaphysical quest for meaning and fulfilment is realised. The reference to the "Youth pined away with desire, / And the pale virgin shrouded in snow" (Lines 5-6) introduces characters emblematic, unfulfilled potential and purity constrained by mortality. Their rising from the graves in aspiration towards the sunflower's goal symbolises a universal human longing for transcendence, a desire to break free from the limitations of the human condition and reach a state of eternal bliss or understanding.

The seventh line "Arise from their graves, and aspire / Where my Sunflower wishes to go!" (Lines 7-8) is a call to transcendence, urging a departure from the mundane to the sublime. The sunflower's aspiration is thus not just a personal longing but a collective human endeavour, representing the universal quest for something greater than what the physical world offers. "Where my Sunflower wishes to go!" concluding with a reiteration of the sunflower's longing, the line personalises the poem, linking the narrator's desires with the sunflower's aspiration. The exclamation mark emphasises the intensity and fervour of this yearning, a passionate echo of the soul's eternal quest for transcendence.

In the production of this poem the use of sentences including where structure in the lines "Where the traveller's journey is done", "Where the Youth pined away with desire", … "Where my Sunflower wishes to go!" plays a vital role to pass the message to the reader.

"THE LILY

The modest Rose puts forth a thorn, / The humble sheep a threatening horn: While the Lily white shall in love delight, / Nor a thorn nor a threat stain her beauty bright."

The poem “The Lily” is written with a simplicity that conceals its complexity, and the author uses contrast and imagery to examine themes of purity, innocence, and what real beauty is. A simple but evocative style is used to establish parallels between the lily and other elements of the natural world, using these parallels to point out the innate goodness and unspoiled beauty of the lily. The initial line “The modest Rose puts forth a thorn” (Line 1) presents the rose as a symbol of beauty and love, but it is also highlighted for its protective thorn. “Modest” is the antonym of the defensive nature of the thorn, indicating a complexity in beauty. Adding up to the last line, “The humble sheep a threatening horn:” (Line 2) has a similar function for the sheep, which is frequently used as a symbol of innocence and meekness, but its horn is a symbol of potential aggression. The word “humble” is placed in contrast with “threatening,” which is an additional exploration of the idea that the seemingly soft has hidden defences. In the third line “While the Lily white shall in love delight” (Line 3), the transition to the lily with “While” sets a contrast. The lily is described as having “white” purity, and its existence is defined by delighting “in love”, which conveys an innate innocence and openness, free from the need for defence. The final line “Nor a thorn nor a threat stain her beauty bright” (Line 4) points out the lily’s unblemished beauty, unsoiled by any defensive or aggressive features. The lily’s “beauty bright” is preserved, representing a perfect image of a world untouched and unspoiled by evil.

The poem starts with a contrast of the rose and the sheep, both of them, possessing the ability to defend themselves, the horn of the sheep and the thorn of the rose. Thus the contrast serves to highlight the uniqueness of the lily which is in a state of pure bliss uncontaminated by the necessity of defence or the threat of attack. The lily’s whiteness is a symbol of this purity and innocence, and it is like a beacon of natural beauty that has not been tarnished. Terms such as “modest,” “humble,” and “white” carry connotations of simplicity and virtue, while the words “thorn,” “threatening” and “threat” suggest a hidden tension, which reveals the complexities and flaws lying beneath the apparent beauty or meekness. The phrase “in love delight” is a perfect expression of the lily’s existence, which implies a kind of being that is both happy and loving, devoid of the flaws of defence mechanisms or hostile gestures.

THE GARDEN OF LOVE

I laid me down upon a bank, / Where Love lay sleeping; I heard among the rushes dank / Weeping, weeping.

> Then I went to the heath and the wild, / To the thistles and thorns of the waste; And they told me how they were beguiled, / Driven out, and compelled to the chaste.
>
> I went to the Garden of Love, / And saw what I never had seen; A Chapel was built in the midst, / Where I used to play on the green.
>
> And the gates of this Chapel were shut / And "Thou shalt not," writ over the door; So I turned to the Garden of Love / That so many sweet flowers bore.
>
> And I saw it was filled with graves, / And tombstones where flowers should be; And priests in black gowns were walking their rounds, / And binding with briars my joys and desires.

Blake juxtaposes the pastoral memories of love and freedom with the restrictive and morbid reality the narrator faces when he comes back to the once joyful "Garden of Love," and through this, the loss of innocence and the oppression of institutionalised religion on personal freedom and natural joy are placed in the centre. The first stanza, where the narrator is laying "upon a bank / Where Love lay sleeping" (Lines 1-2), creates a calm and serene atmosphere, implying a place of natural love and peace. The "rushes dank" (Line 3) weeping indicates a transition to a more serious mood, which foreshadows the sadness that is now in this changed place. The road to "the heath and the wild" (Line 4) referring the thistles and thorns, the symbols of neglect and hardship, which also tell their own story of being "beguiled" (Line 7) and "compelled to the chaste" (Line 8). This passage represents the imposition of artificial moral restrictions on the natural world, suggesting that the wild and free essence of love and desire has been lost. The turning point is reached when the narrator revisits (Line 9) the "Garden of Love" and finds it drastically changed. The existence of a chapel "built in the midst" of the garden (Line 11), a former playground of joy and freedom, is a sign of organised religions' invasion of the realm of personal happiness and love.

The chapel, with its gate closed and the prohibitive "Thou shalt not" written over its door (Line 14), represents the restrictive moral codes imposed by religious institutions, which suffocate natural feelings of love and desire. This phrase, "Thou shalt not," is reminiscent of biblical commandments, creating a sense of prohibition and sin which is quite different from the poem's earlier images of love's innocence. The garden is turned into somewhere "full of graves and tombstones, where flowers should be" (Lines 17-18) and this is the opposite of the garden's former vitality and beauty. This imagery conveys the message that the church's creeds and dogmas have killed love and happiness, and replaced them with the reminders of sin, guilt and

mortality. The final image of priests in black gowns, tying the narrator's joys and desires with brambles (Lines 19-20) stresses the suppression of natural feelings. The priests' behaviour is a metaphor for the active suppression of personal freedom and happiness by religious authorities who want to control and limit the natural expressions of human heart. The proclamation "Thou shalt not" and the repetition of the phrases which starts with "I…" ("I laid," "I heard," "I went," "I never had seen," "I turned" I "I saw") underscore the poem's exploration of lost innocence and the oppressive effects of dogmatic constraints on human joy and desire. In the poem the activities mentioned are combined with the use of conjunction 'and'. This creates parallelism in the poem through repetitive structures.

THE LITTLE VAGABOND

Dear mother, dear mother, the Church is cold; / But the Alehouse is healthy, and pleasant, and warm. Besides, I can tell where I am used well; / The poor parsons with wind like a blown bladder swell.

But, if at the Church they would give us some ale, / And a pleasant fire our souls to regale, We'd sing and we'd pray all the livelong day, / Nor ever once wish from the Church to stray.

Then the Parson might preach, and drink, and sing, / And we'd be as happy as birds in the spring; And modest Dame Lurch, who is always at church, / Would not have bandy children, nor fasting, nor birch.

And God, like a father, rejoicing to see / His children as pleasant and happy as he, / Would have no more quarrel with the Devil or the barrel, / But kiss him, and give him both drink and apparel.

"The Little Vagabond" is a poem that combines the elements of candid critique with the whimsical suggestion, juxtaposing the cold and rigid atmosphere of the church with the warmth and the coziness of the alehouse. The child's voice, which is both innocent and wise, is used by Blake to explore the themes of institutional rigidity versus human warmth and companionship, and eventually to suggest a more cheerful and inclusive way of spirituality.

The poem opens with the child's straightforward comparison between "cold" of the church and the alehouse being "healthy, and pleasant, and warm" (Lines 1-2). This contrast is not limited to the physical, but it is also metaphorical, pointing out that the church is not "warm" both in its atmosphere and in its interactions with the congregation, which are of a communal nature, as opposed to the alehouse. The child's comment that "I can tell where I am used well" (Line 3) illustrates the importance of

being valued and welcomed, something the child feels more at the alehouse than at the church. This preference highlights the critique of the church's failure to satisfy the emotional and communal needs of its flock, which is seen through the eyes of the child. The proposition that it would be a place where people would "sing and pray all the livelong day" if "some ale and a pleasant fire" (Lines 7, 8) were added to the church is a radical thing to argue in those times of religion-driven Britain.

The poem introduces this seemingly naive proposal to highlight the potential for religious institutions to foster community and joy rather than austerity and exclusion. The child's view represents an uncorrupted desire for a space of worship that celebrates life and fellowship. The comparison of the "poor parsons" to a "blown bladder" (Line 4) adds a sense of humour and irreverence into the critique, suggesting that the pomp and circumstance often associated with religious figures can be empty and inflated. This imagery serves to further distance the church from the genuine warmth and humanity found in humbler settings. The notion that communal happiness and the sharing of simple pleasures could lead to a congregation "as happy as birds in the spring" (Line 10) is a powerful image that captures Blake's ideal of a natural, joyful spirituality which was previously seen on the 'Innocence' part.

The reference to "modest Dame Lurch, who is always at church" and her "bandy children" (Lines 11, 12) suggests that outward piety does not necessarily lead to inner goodness or happiness, pointing to the hypocrisy and ineffectiveness of strict religious moralism. The closing lines pictures a reconciled world where God, depicted as a loving father, finds joy in the happiness of his children, free from the conflicts symbolised by "the Devil or the barrel" (Line 15). This idealized harmony extends to a universal fellowship, where even traditional adversaries are united in celebration. The poem offers a critique of the church's detachment from the basic human needs for warmth, community, and joy, wrapped in a child's innocent yet astute observations and advocates for a spirituality that embraces life's pleasures and fosters a genuine sense of community and happiness, challenging the rigid moralism and coldness he perceived in the religious practices of his time.

LONDON

I wandered through each chartered street, / Near where the chartered Thames does flow, And mark in every face I meet, / Marks of weakness, marks of woe.

In every cry of every man, / In every infant's cry of fear, In every voice, in every ban, / The mind-forged manacles I hear:

How the chimney-sweeper's cry / Every blackening church appals, And the hapless soldier's sigh / Runs in blood down palace-walls.

But most, through midnight streets I hear / How the youthful harlot's curse Blasts the new-born infant's tear, / And blights with plagues the marriage-hearse.

Analogous to the one in "The Chimney Sweeper," the critique of the urban conditions during the Industrial Revolution and the widespread despair and entrapment of the city's inhabitants are criticised. The poem uses picturesque imagery and repetition to depict the social and psychological distress of London, drawing a portrait of human suffering and institutional failure. The poem starts with the speaker roaming aimlessly "through each chartered street," near the "chartered Thames" (Lines 1, 2). Selection of the word "chartered" highlighting the concept of everything being controlled, mapped out, and owned, leaving no room for freedom or nature. This feeling of confinement also applies to the human condition, which is evident in the "marks of weakness, marks of woe" on every face the speaker sees (Line 4), indicating that this ailment of despair is universal among the city's people. The repetition of "marks" is a way of showing how widespread suffering is, as these "marks" can be either literal signs of hardship or metaphorical representations of the deeper problems in the society. The anaphoric repetition of "in every" in the second stanza further intensifies the sense of universality and inescapability of the city's sorrow. Through the listing of the various wails and voices; "in every cry of every man," "in every infant's cry of fear," "in every voice, in every ban" (Lines 4, 5, 6), the collective aspect of this suffering, which suggests that no segment of society is untouched by the "mind-forged manacles" (Line 8) that bind the spirit and imagination are highlighted. This line, "mind-forged manacles" is highly expressive and it suggests that the chains are not only physical or economic but also psychological, forged by the prevailing ideologies and social constructs, and since these constructs are man-made, the society itself is held responsible for the suffering that the poem describes.

The poem shows the specific sufferings of the chimney sweeper, the soldier, and the harlot that illustrate the different sides of the exploitation and neglect of the society. The "chimney sweeper's cry" that "every blackening church appals" (Lines 9, 10) refers to the hypocrisy of churches that ignore the exploitation of the weak. The "helpless soldier's sigh" that "Runs in blood down palace-walls" (Lines 11, 12) brings

out the state's role in sacrificing its young men in wars that serve the interests of the rich and powerful. The final stanza with its chilling picture of the "youthful harlot's curse" (Line 14) that affects both "the new-born infant's tear" and "the marriage-hearse" (Lines 15, 16) is a symbol of the miserable cycle in the city. The Harlot's Curse not only reveals the immediate suffering of those who are directly involved but also the wider social corruption that affects the family and marriage institutions, symbolised by the "marriage-hearse," a chilling combination of symbols of union and death. Through the poem, ferocious critique of a society that perpetuates the suffering through its institutions and social structures is presented. The poem's dark atmosphere becomes a background for the exploration of social injustice, the loss of innocence, and the degrading influence of the city on human soul.

THE HUMAN ABSTRACT

> Pity would be no more / If we did not make somebody poor, And Mercy no more could be / If all were as happy as we. And mutual fear brings Peace, / Till the selfish loves increase Then Cruelty knits a snare, / And spreads his baits with care.
>
> He sits down with his holy fears, / And waters the ground with tears; Then Humility takes its root / Underneath his foot. Soon spreads the dismal shade / Of Mystery over his head, And the caterpillar and fly / Feed on the Mystery.
>
> And it bears the fruit of Deceit, / Ruddy and sweet to eat, And the raven his nest has made / In its thickest shade. The gods of the earth and sea / Sought through nature to find this tree, But their search was all in vain: / There grows one in the human Brain.

The poem offers a contemplative critique of the human virtues and vices, suggesting that moral concepts such as pity, mercy, and humility are intrinsically linked to and even dependent on the existence of suffering, selfishness, and cruelty. It explores the paradoxical nature of these virtues, presenting them as constructs that arise from and contribute to the cycle of human suffering. The initial stanza establishes a provocative claim that pity arises from the existence of poverty and mercy from the presence of unhappiness (Lines 1-4). This suggests that such virtues are not inherent or absolute but are contingent upon the suffering of others, highlighting the interdependence of seemingly opposing human conditions. The poem then deals with the darker aspects of human nature, with "mutual fear" (Line 5) bringing a temporary peace that is ultimately undone by "selfish loves" (Line 6). This progression from fear to selfishness and then to cruelty illustrates a cycle where initial attempts at peace and virtue give way to more destructive impulses, with cruelty being personified as a

cunning entity that “knits a snare” and “spreads his baits with care” (Lines 7, 8). The imagery of cruelty watering the ground with tears and humility taking root underneath his foot portrays the insidious way in which these abstract concepts are grounded in and fostered by human suffering and deception.

The “dismal shade / Of Mystery” (Lines 13, 14) that spreads over represents the confusion and obfuscation that accompany these moral ambiguities, leading to a picture where even innocence, which is symbolised by the caterpillar and fly, feeds on the resulting mystery. The initial letter of the “Mystery” is capitalised, Blake personifies the noun by capitalising it, which gives it a status and presence that implies it is an active force or entity in the poem. This is consistent with Blake’s habit of using symbolic characters and personified abstractions in his works to explore deep philosophical and moral issues. It also calls the attention to the word, emphasising its significance within the poem’s thematic structure. “Mystery” may stand for the mysterious and sometimes even paradoxical character of moral and ethical human nature. It implies that the source of virtues and vices are linked in such a manner that it is hard to distinguish them, thus, adding to the complexity and ambiguity of human nature.

The fruit of this twisted tree, “Deceit,” (Line 17) is depicted as alluring and consumable (Line 18), suggesting the seductive nature of falsehood and the ease with which humans are drawn to it. The raven making its nest in the tree’s shade (Lines 19, 20) further stresses the association with death and darkness, underlining the destructive outcomes of these abstract human constructs. The concluding lines, revealing that the gods could not find this tree in nature because it grows in the “human Brain” (Lines 21-24) underscore the poem’s central theme that these complexities and contradictions are inherent in human nature itself, not in the external world. This metaphorical tree, representing the tangled web of human virtues and vices, highlights Blake’s philosophical view of morality as a human abstraction that, while intended to elevate and protect, often entangles individuals in a cycle of suffering and moral confusion. A nuanced meditation on the nature of virtue and vice is presented and the poem challenges simplistic notions of morality and urging a deeper examination of the human condition and the paradoxes that define it. The poem begins with a

contemplation on the conditional existence of Pity and Mercy, suggesting that these virtues are inherently tied to the presence of suffering and inequality.

A visible pattern through the usage of lines starting with "And.." is capturing the attention in a stylistic way. The line "And Mercy no more could be / If all were as happy as we" (Lines 3, 4) introduces the first "And" clause, which serves to link the concept of Mercy directly to the state of universal happiness, implying that Mercy's existence is predicated on the misfortune of others. This coupling of ideas through the conjunction "And" underscores the interconnectedness of human emotions and states of being, suggesting that virtues often arise in response to negative conditions. As the poem progresses, the "And" clauses continue to build complexity into the narrative. "And mutual fear brings Peace," introduces the notion that Peace is often achieved not through mutual understanding or respect, but through a shared sense of fear. This line complicates the conventional understanding of Peace, suggesting that it may be rooted in less noble sentiments. The subsequent lines, "And Cruelty knits a snare, / And spreads his baits with care," use the "And" construction to depict Cruelty as deliberate and calculated, further darkening the poem's exploration of human nature. The imagery of knitting a snare and spreading baits adds a predatory aspect to attributed to cruelty, pointing out its intentional and strategic manifestations. Then the next "And" introduces the consequences of these abstract concepts taking physical form in the world: "And the caterpillar and fly / Feed on the Mystery." This line suggests that the abstractions of human thought and morality have tangible effects on the natural world, contributing to a cycle of consumption and decay. Finally, "And it bears the fruit of Deceit, / Ruddy and sweet to eat," uses the "And" clause to reveal the outcome of the moral ambiguities and contradictions explored throughout the poem.

The fruit of Deceit, appealing yet ultimately harmful, symbolises the seductive nature of falsehood and the ease with which humans are drawn to it. Through these "And" constructions, the poem masterfully weaves a narrative that reflects on the inherent contradictions within human virtues and vices, suggesting that our moral landscape is far more complex and interwoven than it may appear.

INFANT SORROW

My mother groaned, my father wept: / Into the dangerous world I leapt, Helpless, naked, piping loud, / Like a fiend hid in a cloud.

> Struggling in my father's hands, / Striving against my swaddling-bands, Bound and weary, I thought best / To sulk upon my mother's breast.

"Infant Sorrow" from *Songs of Experience* is a dichotomic counterpart to "Infant Joy" from *Songs of Innocence* as it depicts a totally different picture of birth and infancy. "Infant Joy" rejoices in the purity, joy, and simplicity of new life while "Infant Sorrow" examines the themes of struggle, vulnerability, and the harsh realities that come with entering the world. The poem's structure, which is short and concise, reflects the suddenness and shock of being born. The two stanzas divide the parents' initial reaction and the chaotic entry into life from the infant's personal struggle and ultimate resignation, reflecting the stage of initial shock and then the uneasy acceptance. The poem begins with the line "My mother groaned, my father wept" (Line 1) which presents a newborn's birth scene of parental agony, and thus, a picture of suffering and pain different from the blissful scene in "Infant Joy." The line "Into the dangerous world I leapt" (Line 2) implies the world's natural risks and the infant's fragility that is in stark contrast to the innocence and safety of the juxtaposing poem.

The usage of simple and declarative sentences in "My mother groaned, my father wept" and "Into the dangerous world I leapt" demonstrate the immediacy and the reality of birth. The contrast between the parents' emotional reaction and the baby's 'leaping' action is pointed out by the juxtaposition of the two. This shows the difference between adult awareness and infant innocence and instinct. The depiction of the child as "helpless, naked, crying loud, / Like a fiend hidden in a cloud" (Lines 3, 4) uses a vivid simile that putting innocence with a feeling of unease or danger together. This imagery depicts the intricate nature of human life from the beginning where the freshness of a newborn is contrasted with the chaotic and sometimes hostile world it is born into. The fight against confinement, which is represented by the infant "Struggling in my father's hands" and "Striving against my swaddling-bands" signifies the wider human struggle against the limitations and assumptions placed on individuals by society as soon as they are born.

The swaddling band, meant to give comfort and safety, instead becomes a restriction suggesting the loss of freedom that comes with the socialization and growth. The baby's choice to "sulk upon my mother's breast" shows that the baby retreats to the maternal comfort in response to the troublesome world outside. The picture, even though offering a moment of comfort, also highlights the dependence and the

resignation that characterise the first experience of life for the baby, contrasting with the joy and independence celebrated in “Infant Joy.” The poem shows an honest exploration of the complexities of birth and infancy, admitting the pain and limitations that come with the gift of life. In contrast to the “Infant Joy” poem, a comprehensive view of the human condition is presented, acknowledging the innocence and joy of new life as well as the inevitable struggles and sorrows that accompany our entrance into the world.

A POISON TREE

I was angry with my friend: / I told my wrath, my wrath did end. I was angry with my foe: / I told it not, my wrath did grow.

And I watered it in fears / Night and morning with my tears, And I sunned it with smiles / And with soft deceitful wiles.

And it grew both day and night, / Till it bore an apple bright, And my foe beheld it shine, / and he knew that it was mine, —

And into my garden stole / When the night had veiled the pole; In the morning, glad, I see / My foe outstretched beneath the tree.

Through focusing on a single vice, anger, the poem investigates the destructive power of suppressed anger and the consequences of holding onto resentment. Using the extended metaphor of a growing tree that eventually bears a deadly fruit, the poem deals with the themes of anger, deceit, and vengeance, contrasting the outcomes of openly expressed with concealed wrath. The poem starts with a clear dichotomy between the narrator’s anger towards a friend is being expressed and resolved, against the growing anger towards the foe, left unspoken, festers and grows (Lines 1, 2 vs. Lines 3, 4). The poem’s structure, which shifts from a personal disagreement to a tragic conclusion, reflects the speaker’s growing anger. The first quatrain points out the conflicting consequences of addressing anger straight away compared to allowing it to accumulate behind closed doors.

The simple language and obvious causality in the lines “I was angry with my friend: / I told my wrath, my wrath did end” (Lines 1, 2) conveys the idea that expressing anger can be resolved by talking about it. On the other hand, the poem’s main theme, which is the hazardous potential of suppressed anger, is introduced in the line “I was angry with my foe: / I told it not, my wrath did grow” (Lines 3, 4). This contrast sets the stage for the poem’s exploration of the toxic nature of unvoiced anger and the psychological burden it imposes. The act of watering the anger “in fears / Night

and morning with my tears" and nurturing it with "smiles / And with soft deceitful wiles" (Lines 5-8) personifies the anger as a living, growing entity. This vivid imagery suggests that suppressed anger requires emotional energy to maintain, characterized by a mixture of genuine distress through tears and fake friendship through smiles.

The deceit involved in hiding true feelings is highlighted as a key factor in the anger's growth, suggesting that such duplicity can be as harmful to the bearer as to the object of their resentment. The transformation of this nurtured anger into a "bright" apple (Line 10) symbolises the culmination of the narrator's wrath into a tangible, seductive form of vengeance. The apple's temptation, indicated by the foe's recognition of its shine and his subsequent theft, underlines the dangerous attractiveness of retribution, which can entice even those who are wary. The imagery of the "apple bright" as the fruit of this poisonous tree also contains biblical allusions to the forbidden fruit, adding layers of meaning related to temptation, knowledge, and the fall from innocence. The brightness of the apple, which attracts the foe, symbolises the deceptive allure of revenge, which may seem satisfying or just to the aggrieved party. With the foe outstretched beneath the tree (Line 16), the poem's climax reveals the fatal outcome of consuming the fruit of nurtured anger. This final image serves as a grim reminder of the ultimate consequences of allowing anger to grow unchecked, leading to the destruction of others and, implicitly, a moral and spiritual corrosion within oneself. The poem serves as a cautionary tale about the perils of suppressed emotions and the dark allure of revenge.

The repetition of the word 'wrath' in the structure "my wrath" four times is crucial for conveying messages in the poem. The opposition created with the use of telling the wrath and not telling it creates different feelings in the poet. Also, as in some other poems, the use of conjunction 'and' for combining sentences is a literary device producing parallelism.

A LITTLE BOY LOST

"Nought loves another as itself, / Nor venerates another so, Nor is it possible to thought / A greater than itself to know. "And, father, how can I love you / Or any of my brothers more? I love you like the little bird / That picks up crumbs around the door."

The Priest sat by and heard the child; / In trembling zeal he seized his hair, He led him by his little coat, / And all admired the priestly care. And standing on

the altar high, / “Lo, what a fiend is here! said he: “One who sets reason up for judge / Of our most holy mystery.”

The weeping child could not be heard, / The weeping parents wept in vain: They stripped him to his little shirt, / And bound him in an iron chain, And burned him in a holy place / Where many had been burned before; The weeping parents wept in vain. / Are such things done on Albion’s shore?

As the last of the homonymous titled couples which can be found in both collections, the poem portrays a terrifying story of intolerance and the terrible consequences of religious fanaticism and dogmatism. The story of the boy who was punished for his innocent questioning of the religious dogma is used as a tool to criticise the oppressive nature of institutionalized religion and its influence on individual freedom and expression. It starts with the boy reasoning in a naive and innocent manner about his love for others and himself (Lines 1-6), and comparing it to a natural bird’s instinctive behaviour (Lines 7-8). This analogy is based on both simplicity and the observable truths of the world of nature and therefore it challenges the complexity and abstraction of the religious doctrines. The priest’s response to the boy’s words is “trembling zeal” (Line 10), which means that he is afraid of the questioning and reasoning which threaten the established religious dogma. The priest’s actions, taking the boy and leading him to be punished (Lines 10, 11), show the violent imposition of religious uniformity and the silencing of dissenting voices and innocent inquiries. The boy’s being called a “fiend” (Line 14) for “raising up reason as a judge / Of our holiest mystery” (Lines 15, 16) points out the central theme of the conflict between reason and faith which is a core point of Blake’s criticism of the Church. The Priest’s actions, from seizing the child by his hair to leading him by his coat, are depicted with a sense of urgency and alarm, as if the child’s questions posed a significant threat to religious orthodoxy. The boy’s punishment, getting “stripped to his little shirt” and “bound in an iron chain,” (Lines 19, 20) followed by “burned in a holy place” (Line 21), is a frightening example of the cruelty of the measures taken to enforce religious conformity and everyone agreeing without a protest.

This act of violence against a child done in the name of holiness is a powerful indictment of the corruption and cruelty that can appear in the religious establishments. With the line “The weeping parents wept in vain” (Lines 18, 23) getting repeated twice, the hopelessness and grief of the ones who are forced to watch the unfair suffering of their family members are pointed out, highlighting the personal and communal tragedy

that is caused by such intolerance. The repetition of "weeping" in the lines "The weeping child could not be heard, / The weeping parents wept in vain" (Lines 17, 18) emphasises the depth of despair and the ineffectiveness of their sorrow against the rigid structures of authority. "Albion" being a poetic name for England (Ekwall, 1930, p. 149-156), the final question deals with the extent to which such dogmatic and cruel practices are tolerated or perpetuated in the society of that time. Blake expresses his criticism of the way religious institutions can suppress natural affection, reason, and innocence, which in turn may lead to acts of cruelty justified by a misconceived religious belief.

The poem is a warning about the humanitarian and compassionate loss in the pursuit of religious orthodoxy, and it calls for a reconsideration of the values that are closer to divine love and justice. In the poem "The Little Boy Lost" from *Songs of Innocence*, the child is metaphorically lost in a swamp, which means confusion and vulnerability, but the poem ends with a hopeful conclusion in its proceeding poem, "The Little Boy Found," where the lost child is guided by God's light to his mother's arms, representing divine protection and the merciful aspect of faith. "A Little Boy Lost" from *Songs of Experience* is a contrast to this, since it deals with a child's loss not in a literal sense but as a loss of freedom to question and reason. The boy's childlike questioning of religious dogma results in the harsh punishment by religious authorities, thus revealing the darker and oppressive aspects of institutional religion which is in stark contrast to the protective and guiding god presented in *Songs of Innocence*. The juxtaposition of the poems shows the shift from the simplicity and faith of childhood which is characterised by trust and divine guidance, to the complexity and harshness of organised religion in adulthood which is characterised by dogmatism and intolerance.

A LITTLE GIRL LOST

Children of the future age, / Reading this indignant page, / Know that in a former time / Love, sweet love, was thought a crime.

In the age of gold, / Free from winter's cold, / Youth and maiden bright, / To the holy light, Naked in the sunny beams delight.

Once a youthful pair, / Filled with softest care, / Met in garden bright / Where the holy light Had just removed the curtains of the night.

Then, in rising day, / On the grass they play; / Parents were afar, / Strangers came not near, And the maiden soon forgot her fear.

> Tired with kisses sweet, / They agree to meet / When the silent sleep / Waves o'er heaven's deep, And the weary tired wanderers weep.
>
> To her father white / Came the maiden bright; / But his loving look, / Like the holy book All her tender limbs with terror shook.
>
> "Ona, pale and weak, / To thy father speak! Oh the trembling fear! / Oh the dismal care / That shakes the blossoms of my hoary hair!

"A Little Girl Lost" focuses on the perception of love and sexuality as taboo and the subsequent loss of innocence and freedom that the youth experience by exploring the themes of innocence, love, and the clash between natural desires and societal or parental restrictions. The poem starts with an address to "Children of the future age" asking them to read this "indignant page" (Lines 1, 2) as a testimony to a time when "Love, sweet love, was thought a crime" (Line 4). This sets the mood for a critique of social norms that criminalize natural expressions of love, giving the poem a tone of defending innocence and condemning repressive moral codes. The "golden age" (Line 5) in the poem is a figurative representation of a past or a mythical time when the youth and the maiden could display their love "Naked in the sunny beams delight" (Line 9) without the moral condemnation and the "winter's cold" (Line 6) of societal judgment. This pastoral portrayal is in sharp contrast to the timeframe which poem is presented, where such innocence and freedom are in danger. The image of "the youthful pair" (Line 10) meeting in a garden, where "the holy light / Had just removed the curtains of the night" (Lines 12, 13, 14) is like the biblical Garden of Eden and the dawn of love, and the scene is filled with a sense of purity and divine approval. The birds' singing in the morning, away from the eyes of "parents" and "strangers" (Lines 17, 18), reinforces the naturalness and innocence of their love that is later tainted by societal and parental interference.

The transition from the happiness and freedom of their love to the fear and repression of the maiden's meeting with her father is an important part of the conflict that the poem is centred on. The "loving look" (Line 27) of the father turning into one that makes her "tender limbs tremble with fear" (Line 29) symbolizes the internalization of the social norms that see the expressions of love and desire as sinful and shameful, especially in the context of youth. The father's look is compared to "the holy book" (Line 28) that brings in a motif of religious and moral authority, implying the weight of social and familial expectations which can generate fear and suppress natural affections. The final lines, with the father's speech that shows his "trembling

fear" and "dismal care" that "shakes the blossoms of my hoary hair" (Lines 32, 33, 34), represent the generational difference and the projection of adult fears onto the innocence of youth. The repeated "Oh" in the last lines "Oh the trembling fear!"/ "Oh the dismal care" (Lines 32, 33), highlights the emotional intensity and the life-shattering effect of societal condemnation on an individual. The father's reaction is not only personal but also symbolic of collective anxiety about loss of innocence and the need to guard and shelter youth from the natural course of life that leads to love and desire. As an addition to the 'Experience' theme, Blake criticises the social tendency of criminalizing and repressing the natural expressions of love among the young through the poem, suggesting that such repression is itself a corruption of innocence. The poem is about the recognition of the innocence of love and a return to the natural way of thinking and accepting of human relationships without the moral panic that is unproven.

THE SCHOOLBOY

I love to rise on a summer morn, / When birds are singing on every tree;

The distant huntsman winds his horn, / And the skylark sings with me: /

Oh what sweet company!

But to go to school in a summer morn, — / Oh it drives all joy away!

Under a cruel eye outworn, / The little ones spend the day / In sighing and dismay.

Ah then at times I drooping sit, / And spend many an anxious hour; /

Nor in my book can I take delight, / Nor sit in learning's bower, /

Worn through with the dreary shower.

How can the bird that is born for joy / Sit in a cage and sing? / How can a child, when fears annoy, / But droop his tender wing, / And forget his youthful spring?

Oh father and mother, if buds are nipped, / And blossoms blown away; /

And if the tender plants are stripped / Of their joy in the springing day, /

By sorrow and care's dismay, - How shall the summer arise in joy, / Or the summer fruits appear? Or how shall we gather what griefs destroy, / Or bless the mellowing year, / When the blasts of winter appear?

The poem contrasts the natural joy and freedom of a young boy enjoying the summer morning with the oppressive and joyless atmosphere of the schoolroom. By this juxtaposition the traditional educational system of that time is addressed critically, which Blake considered to be repressive and which hinders the natural development and happiness of children. It begins with a rural description of a summer morning (Line

1), with the birds singing and the distant sound of a huntsman's horn (Lines 2, 3) which creates an atmosphere of peace and liberty. The narrator, a schoolboy, finds pleasure in this natural environment, identifying himself with the skylark's melody (Line 4). This beginning serves as a model of learning through a joyful partnership with nature, in contrast to the compulsory learning of the classroom. The next stanzas show a sharp contrast with the transition to the school setting. The line "Oh! it drives all joy away!" (Line 7) emphasises the contrast with the spontaneous happiness of the beginning. The schoolroom is under the watchful eye of "a cruel eye outworn" (Line 8), and there sighing and dismay (Line 10), the youth is dulled by the monotony and authoritarian oversight.

Blake's use of the "cruel eye" and the portrayal of the school day as a sighing and dismaying one is a criticism of the oppressive nature of the traditional education, which in his opinion, kills off creativity and joy. The rhetorical questions "How can the bird that is born for joy / Sit in a cage and sing?" (Lines 16-17) and "How can a child, when fears annoy, / But droop his tender wing?" (Lines 18-19) are used to reinforce the unnaturalness of locking up the inherent joy and freedom of youth in the strict boundaries of schooling. The questions imply a similarity between the caged bird and the schoolboy, that both are deprived of their original nature by confinement and fear. The last stanzas continue the metaphor of natural growth to counter the suppression of youthful happiness. The imagery of nipped buds and blown-away blossoms (Lines 21, 22) implies the early crushing of potential and happiness, which leads to concerns about the future impact of such repression. The question "How shall the summer arise in joy, / Or the summer fruits appear?" (Lines 26, 27) suggests that the school is restricted and sad atmosphere not only deprives people of present pleasure but also jeopardizes the future success of the individual. Blake conveys his criticism of an education system that places emphasis on discipline and rote learning rather than the natural child's curiosity and joy in the poem. He proposes a method of education that fosters and protects the original tendencies and happiness of the young, letting them grow and learn as naturally and freely as the plants and the birds that are compared to them. The poem suggests a revaluation of the educational practices, where the natural joy and wonder of childhood should be preserved in the learning process.

TO TIRZAH

Whate'er is born of mortal birth / Must be consumed with the earth, / To rise from generation free: / Then what have I to do with thee? / The sexes sprang from shame and pride, / Blown in the morn, in evening died; / But mercy changed death into sleep; / The sexes rose to work and weep.

Thou, mother of my mortal part, / With cruelty didst mould my heart, / And with false self-deceiving tears / Didst bind my nostrils, eyes, and ears,

Didst close my tongue in senseless clay, / And me to mortal life betray. / The death of Jesus set me free: / Then what have I to do with thee?

The figure of Tirzah is not explicitly defined in this poem, but it is richly connotative of Blake's broader mythology and biblical references, making this poem a dense exploration of human nature and divine law. Tirzah, in Blake's mythology and as explained by various scholars, is usually linked to the material or earthly aspect of existence, and in some interpretations, the binding moral and religious laws that restrain the human soul. In the biblical context, Tirzah is a name that has two meanings, one is a person and the other is a place (Kings 14:17, Numbers 26:33). It is associated with the mortal and fallen world but also with beauty. The themes that the poem is addressing are mortality, spiritual liberation, and the complex interplay between the material and the divine. The poem is rich with religious symbolism and it deals with the restrictions of earthly existence which is represented by the figure of Tirzah, who is often associated with earthly life, mortality, and the traditional view of sin related to generation and sexuality. The first stanza is an exploration of the fact that all that is born of "mortal birth" (Line 1) must die and that this death brings an escape from the cycle of generation and decay (Lines 2, 3). The question "Then what have I to do with thee?" is the setting for a reflection on the narrator's wish to overcome the constraints of mortal existence and the moral system with which it is associated. Blake's reference to "The sexes sprang from shame and pride" (Line 5) addresses the theme of original sin and the fall from grace, implying that human sexuality and the cycle of reproduction are linked to shame and a transient life as expressed by the line "Blown in the morn, in evening died" (Line 6). Tirzah is addressed by the narrator as "mother of my mortal part" (Line 9), which attributes his physical existence and mortal limitations to her, implying a sense of imprisonment in the material world which is fashioned with "cruelty" (Line 10). The accusation of binding "my nostrils, eyes, and ears" with "false self-deceiving tears" (Lines 11, 12) implies a deliberate hiding of spiritual truth and the sensory experience of the divine, leading to a betrayal into

"mortal life" (Line 14). The poem ends with the liberation granted by "The death of Jesus" (Line 15), which the speaker considers as a release from the chains of mortal existence and the guilt and limitations that go with it. This liberation makes the narrator question the necessity of Tirzah, and by extension, the material world and its moral limits, to the spiritually liberated self. The poem focuses on the conflict between the physical and spiritual worlds which is expressed through a desire for release from the limits of mortality and the ethical dilemmas of human existence. Blake uses the poem to investigate the possibility of overcoming those limitations by spiritual awakening, represented by the salvific power of Jesus's death, and asks challenging questions about our relationship to the material world and its moral obligations. "Then what have I to do with thee?" as well as the expression "The sexes …" occurring the initial part of the sentence explaining issue relating sex is the line repeated twice in the poem. They show the parallelism used as a literary device for giving the message stressed in the poem.

> THE VOICE OF THE ANCIENT BARD
>
> Youth of delight! come hither / And see the opening morn, / Image of Truth new-born. Doubt is fled, and clouds of reason, / Dark disputes and artful teazing. / Folly is an endless maze; / Tangled roots perplex her ways; How many have fallen there! / They stumble all night over bones of the dead; / And feel — they know not what but care; / And wish to lead others, when they should be led.

"The Voice of the Ancient Bard" concludes the "Songs of Experience" with a call to wisdom and enlightenment, which is in contrast to the innocence and simplicity of youth and the complexity and dangers of adult scepticism and folly. By means of the Ancient Bard, Blake conveys a message of guidance and warning to the youth to take up the clarity and truth of the new day that signifies enlightenment, but at the same time to beware of the traps of doubt, disputes and folly. The first verse, "Youth of delight! come hither / And see the opening morn, / Image of Truth new-born" (Lines 1-3), invites the young to see the freshness and clarity of the dawn, which is a metaphor for the beginning of understanding.

The "opening morn" is a metaphor for the freshness and the purity of the truth, which is free from the complications and confusion that are often associated with maturity. Blake is criticising the excessive use of reason and scepticism that can lead to doubts and confusion which will make it difficult to see the truth. The Bard implies that reason is a worthy tool, but it can also result in infinite debates and "artful teazing"

(Line 5) which separate people from the simplicity and clarity of truth. The description of folly as "a maze; / Roots entangling her paths" (Lines 6, 7) also warns about the complicated ways folly takes. The imagery of stumbling "all night over bones of the dead" (Line 9) suggests a sense of hopelessness and danger, where those lost in the labyrinth of folly are haunted by the remains of past blunders which are expressed in "bones of the dead" and are obsessed with 'stress generators' from the past. The last warning note, "And wish to lead others, when they should be led" (Line 11), reveals the danger of wrongful leadership and the need for recognition of one's own need to be led. The Bard suggests that the fools who have lost their way in the labyrinth of folly often claim to be guides, though they themselves are no better off and in fact are more in need of guidance.

The poem calls for a balance between the openness and clarity of youth and the wisdom that comes with age and experience is a reminder of the value of guidance and the need to remain open to the truths that illuminate the path of life, urging the youth to embrace enlightenment, while being wary of the traps of scepticism, dispute, and folly. The "Ancient Bard" in "The Voice of the Ancient Bard" from "*Songs of Experience*" is a reflection of a wise and experienced character to the "Piper" presented in the "Introduction" of *Songs of Innocence*. The Piper represents the spontaneity and the natural outpouring of creativity, which is connected with the pastoral and innocent aspects of life His role goes beyond artistic expression to include guidance and enlightenment, as he speaks to the youth with warnings and insights gained from a life full of the complexities and trials of human existence.

4.5 Reconstruction: The Duality Index

It is possible to assign the poems from *Songs of Innocence* and *Songs of Experience* as 'twin poems' not merely looking at the titles but go beyond the titles to the themes, motifs, symbols, and truths underlying the two poems as pairs. Although poems titled the same and sometimes close to each other easily offer clear cuts, there are other texts with more complex relationships to symbolic sources outside of the text itself.

*"*The Lamb*"* (Innocence) and "The Tyger*"* (Experience): These are the twins that readily identify. The lamb stands for innocence, purity, and the gentle nature of

creation by God while the tiger represents fierce beauty, power, and the complexity of the divine. They meditate on the two sides of nature and nature's creator.

"The Chimney Sweeper" (Innocence and Experience): Both poems have the same title but show different aspects of the lifestyle of a child chimney sweeper. In "Innocence," the more positive perspective awarded a focus on divine deliverance, and "Experience" the more depressing view granted focus on social injustice and abuse.

"Holy Thursday" (Innocence and Experience): The two poems give different views of the same event, the charity school service on Ascension Day. Innocence shows it with a sense of awe and optimism and Experience criticises the shallow and hypocritical society, making the poor children its victims.

"Nurse's Song" (Innocence and Experience): The Innocence version represents a happy and carefree scene of children playing with an adoringly smiling nurse looking on. On the other hand, the Experience version depicts a more controlling and deceitful nurse, which stands for loss of innocence and how children are confined.

"Infant Joy" (Innocence) and "Infant Sorrow" (Experience): In "Infant Joy," birth is celebrated with innocence and joy, while "Infant Sorrow" presents birth as traumatic, focusing on pain and struggle, symbolic to the struggles of life.

"The Little Girl Lost" and "The Little Girl Found" (Experience) with "A Little Girl Lost" (Innocence): The poems of "Experience" describe a path of a young girl from innocence to experience and lastly into a safe harbour, while the poem *A Little Girl Lost* in "Innocence" refutes traditional conceptions of love and societal norms.

"The Schoolboy" (Experience) and "The Echoing Green" (Innocence): Though they do not have the same title, these poems differ significantly in how childhood is described. In "The Echoing Green" the youthful playfulness of children is celebrated while "The Schoolboy" condemns the bureaucracy of the school system that quells the adventurousness of children.

"Introduction" (Innocence and Experience): They function as the prologues to their associated collections, establishing the tone and themes. Innocence begins as a gentle and guiding while Experience starts as gloomier and reflective. These coupling focuses on the dualities and juxtapositions in William Blake's works.

"Introduction" (Innocence) and "The Voice of the Ancient Bard" (Experience): The progression from the Piper to the Bard is the same as the general narrative of Blake which goes from innocence to experience, tracing the poet's journey from a carefree celebration of nature and simplicity to a more complex understanding of the human condition. In this regard, the Ancient Bard can be seen as an extension of the Bard character in the "Introduction" to *Songs of Experience*, where a similar call to awaken and heed the lessons of experience is issued. Together, these figures encapsulate the dual aspects of the poetic voice in Blake's work: one celebrating the purity and innocence of youth, and the other tackling the ethical and existential problems of maturity.

Based on what is analysed so far, it is evident that Blake employs these paired poems to provide a holistic insight into the human condition. His purpose is not solely to express the difference between innocence and experience but is more complex. It is to demonstrate that these states are not open for discussion; on the contrary, they are interdependent. For instance, in these twin poems, "The Lamb*"* and "The Tyger*,"* Blake is not only setting innocence against experience but questioning the nature of creation, and the simultaneous presence of opposing forces in it.

The lamb stands for innocence, gentleness and purity whereas the tiger is a sign of experience, ferocity and complexity. It is through these symbols that Blake writes about profound theological and metaphysical questions of the divine nature and the world. Similarly, in the contrasting depictions of the "Chimney Sweeper" in both collections, Blake is not merely contrasting naive hope with grim reality. Instead, he is showing how hope and despair, innocence and experience, are part of the same human journey. The chimney sweeper's faith in divine justice in "Innocence" contrasts starkly with the more critical view of society's failures in "Experience." Through this, Blake emphasises that understanding and critique arise from the conditions of innocence; they are not simply opposing states but are part of a continuum in human understanding and emotional development. These pairings also suggest that experience is not just a loss of innocence but an evolution of understanding, where the simplistic views of the world are replaced by more nuanced, albeit sometimes harsher, realities. This development is a natural process of growing up and interacting with the environment.

Accordingly, Blake's 'twin poems' are not simply flipped opposites; rather, they are complex treatises on the human predicament, engaging readers to contemplate how innocence and awareness make sense of world, person, and God. These themes run through his poetry making a tapestry that speaks about life with all its happiness and sadness, wonders, and fears. Taking into account the level of the difficulty and depth of the message that lies behind William Blake's *Songs of Innocence and Experience*, it would be reasonable to assume not all poems were intended for the perfect twin combinations. What characterizes Blake's work is that it cannot always be neatly categorized; however, his poems should be viewed as some of the elements that make up a wide-ranging fabric that contains many strands representing different human experiences. While some poems align closely in themes and imagery, forming clear pairs, others might stand more independently, each contributing to the overall exploration of innocence and experience in different ways.

5. CONCLUSION

The detailed study of binary oppositions, dualities, and dichotomies in William Blake's *Songs of Innocence* and *Songs of Experience* reveals an intricate exploration of the human existence, societal norms, and philosophical inquiries. The poetic world depicted in these collections by Blake is not just a simple opposition of innocence and experience, but an intricate play of those two states, leading reader to thoughts about human existence, morality, and spiritual state. Instead of simplistic binary opposition, Blake's poetry is a conversation between innocence and experience. These are not fixed or separate conditions, but components of an ongoing continuum of human existence. In Blake's portrayal, innocence is not merely a state of naivety or purity; it embodies a natural insight, a sense of wonder, and an inherent wisdom connected to divine understanding and moral righteousness. Conversely, experience in Blake's poems transcends mere loss of innocence or accumulation of worldly knowledge. It represents a deeper, often more complex and troubled, understanding of life's intricacies, human nature, and societal dynamics.

The idea of 'twin poetry' with respect to Blake emphasises the interdependence of these two states. A good example of how the innocence and the experience theme is intertwined can be seen in "The Chimney Sweeper" and "The Lamb" poems in the *Songs of Innocence* and those in the *Songs of Experience*. In these dual poems, Blake uses stylistic and thematic differences to celebrate societal evils such as child labour, poverty, and the loss of childhood. His simpler language and imagery in "Innocence," however, contrasts greatly with the gloomier, complicated tones in "Experience" through which he captured the movement from a state of natural, in-born understanding, to a more reflective, often critical, apprehension of life, society and self. Blake does not make use of the dichotomic method in his poems as a mere literary instrument but a view shaped from a philosophic orientation of life and human nature. His work encourages the reader to think about the oppositions in their own selves and surrounding. The poems promote reflection on the effects of innocence and experience in perceptions, beliefs, and behaviour. This inward looking is essential in unravelling the enigmatic of the human mind and shed light on the sociological factors that affect human behavioural and moral choices. Romanticism and new criticism allowed further studying of Blake's work, which increased the understanding of his poetry. New

Criticism, focusing on the text itself, provides an opportunity to thoroughly analyse the language, symbolism, and construction of Blake's poetry, exposing the depth of his poetic skill. This is consistent with how Romanticism accentuates emotion, nature, and individuality, and we can understand what is behind his philosophy and spirituality from this. These analytical approaches and the concept of 'twin poetry' give a new approach to looking at the work of Blake, allowing one to see the importance of such an author in contemporary literary criticism.

Of course, there are some problems with the theory of twinness, as it is concluded after the analysis that some of the poems are 'independent'. Certain poems might not have a direct counterpart in the other collection but still contribute to the overarching themes. For instance, "The Echoing Green" from *Songs of Innocence* does not have a clear twin in *Songs of Experience* but its portrayal of joyful innocence complements the darker of "Experience." There are variations in the themes; some poems may share thematic elements but differ significantly in tone, perspective, or conclusion, making them less of a direct twin but still part of the larger thematic exploration. For example, "The Little Boy Lost" and "The Little Boy Found" in "Innocence" have thematic echoes in "Experience," but they do not form a direct twin relationship like the homonymous pairs of "The Chimney Sweeper" or "Holy Thursday." The context in which Blake wrote these poems is essential. The social, political, and spiritual concerns of his time deeply influenced his work. Some poems might reflect specific issues or contemplations that did not find a direct echo in the other collection. And as the last hindering variable, Blake himself moved his poems between the collections multiple times as if he was also confused or he tried to build an ultimate dichotomic relationship between the 'songs'. The development of Blake's own artistic and philosophical views could have influenced the content and themes of the poems in each collection. "Innocence" was written earlier, with "Experience" coming later, which might have a possible influence while reflecting a shift in his perspective.

The Songs of Innocence and Experience by William Blake act as an allegory of the human development from innocence to experience, which is a microcosm of the changes and transformations that exist in the life of every human being. Using the perspective of 'twin poetry', the study shows how Blake's dualistic schematization is

not merely a poetic device into which he interprets the human condition but rather a commentary of the human condition itself. His writings, full of thematic and stylistic richness, continues to be relevant, providing timeless reflections on the ambiguity of reality, social frameworks that define human existence, and our eternal search for knowledge and meaning.

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