

A portrait of William Blake, an elderly man with white hair, wearing a dark brown coat over a white ruffled shirt. He is seated and looking slightly to the right. The background is dark and indistinct.

CRITICAL INTERPRETATION OF WILLIAM BLAKE

**Aditya Sabharwal
Neha Anand**



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CHAPTER 1

BLAKE'S VISUAL POETRY: A FUSION OF WORDS AND ARTISTRY

Neha Anand, Assistant Professor

College of Engineering, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India,

Email Id- nehaanand002@gmail.com

ABSTRACT:

William Blake, an English engraver, artist, poet, and visionary born November 28, 1757, England died August 12, 1827, London, wrote profound and challenging prophecies like *Visions of the Daughters of Albion*, *The First Book of Urizen*, *Milton*, and *Jerusalem*. Blake also wrote exquisite lyrics in *Songs of Innocence* and *Songs of Experience*. The Researcher's Note: Blake publishing dates explains how to date Blake's manuscripts. With the help of his beloved wife Catherine, he etched, printed, colored, stitched, and marketed these masterpieces. His most well-known lines are *The Lamb*, *The Tyger*, *London*, and the line from *Milton's Jerusalem* that has evolved into a sort of second national anthem in Britain. Blake was considered the first and most innovative Romantic poet in the early 21st century, although during his lifetime he was frequently ignored written off as insane.

KEYWORDS:

Artist, Blake's Visual, Poetry, Poet, Visionary.

INTRODUCTION

Blake was born in 28 Broad Street, Golden Square, London, over his father's small hosiery store. James Blake and Catherine Wright Armitage were his parents. His mother hailed from equally unknown yeoman lineage in the very small village of Walker Ingham in Nottinghamshire, while his father came from an inconspicuous family in Rotherhithe, across the River Thames from London. His mother had originally wed Thomas Armitage, a haberdasher, in 1746; they relocated to 28 Broad Street in 1748.

The couple joined the recently founded Moravian church in Fetter Lane, London, in 1750. The freshly imported Moravian religious movement from Germany was drawn to the potent feelings connected to emerging Methodism. In 1751, Catherine Armitage gave birth to a baby boy called Thomas, who passed away. A few months later, Thomas Armitage himself passed away. Catherine married James Blake at the Church of England church of St. George in Hanover Square in 1752 after leaving the Moravians, who insisted on intra-faith unions. James and she moved into 28 Broad Street. They had six children: William, the poet and artist; another John Blake born 1760, died by 1800, whom Blake referred to in a letter of 1802 as my brother John the evil one and who became an unsuccessful gingerbread baker, enlisted as a soldier, and died; Richard 1762-87, called Robert, a promising artist and the poet's favorite, at the time of his death in 1787; and James, who took over the family haberdashery [1]–[3].

William Blake was raised in a low-key environment. Like other kids, he learned whatever lessons he knew at his mother's knee. Blake viewed this as a good thing and subsequently wrote, *Thank God I was never sent to school To be Flogd into following the Style of a Foo. Visions*

were prevalent in Blake's life and art, which were profoundly spiritual. Blake saw God's head appear in a window when he was four years old, according to his friend the writer Henry Crabb Robinson. Blake's first biographer, Alexander Gilchrist, claimed that as a young child, he also saw the Prophet Ezekiel in the fields under a tree and had a vision of a tree filled with angels, bright angelic wings bespangling every bough like stars. Robinson noted in his diary that Blake spoke of visions in the ordinary unemphatic tone in which we speak of trivial matters of the faculty of Vision he spoke as One he had from early [4]–[7].

I declare for myself that I do not see the visible creation. What, however, will be asked, Do you not see a round disk of fire that resembles a Guinea when the sun rises? Oh no, no, I saw a countless assembly of the celestial host screaming, Holy is the Lord God Almighty. These visions served as the inspiration for many of Blake's poetry and illustrations. In 1802, Blake wrote to his patron William Hayley, I am under the direction of Messengers from Heaven Daily & Nightly. His goal, as he said in his *Auguries of Innocence*, Blake's wife allegedly told his young acquaintance Seymour Kirkup, I have very little of Mr. Blake's company; he is always in Paradise. In 1804, Blake stated that he was really drunk with intellectual vision whenever I take a pencil or graver into my hand. His mother, who having converted to the Moravian faith with her first husband during the sect's most strongly emotional and visionary period, may have contributed to some of this emphasis on visions. She stated in her 1750 letter requesting membership in the Moravians that last Friday at the love feast Our Cavour was pleased to make me Suck his wounds.

Blake was baptised, married, and buried according to Church of England customs, yet the orthodox were sure to be offended by his beliefs. Blake referred to him as Onboard or Urizen in *A Vision of the Last Judgment*, and in his emblem book *For the Sexes: The Gates of Paradise*, he referred to Satan as The Accuser who is The God of This World. To Robinson, He warmly declared that all he knew is in the Bible. Blake's theological individuality is illustrated in his poem *The Everlasting Gospel* about 1818, which reads as follows: However, some orthodox people not only tolerated Blake, but even supported him. The Rev. A.S. Mathew and the Rev. Joseph Thomas, two of his most significant sponsors, were members of the Church of England. Blake was a seeker of religion but not a member. Some of the theories of Swedish theologian Emanuel Swedenborg had a significant impact on him, and in April 1789 he went to London to the general meeting of the New Church, which had just been established by Swedenborg devotees.

Blake's lyric *The Divine Image* from *Songs of Innocence* is subtly Swedenborgian, and he claimed that the theologian's book *True Christian Religion* was the inspiration for his design *The Spiritual Preceptor* 1809. However, he quickly came to the conclusion that Swedenborg was a Spiritual Predestination, as he noted in his own copy of Swedenborg's *Wisdom of Angels Concerning the Divine Providence* 1790, and that the New Church was just as susceptible to Priest craft as the Church of England. In his annotations to Bishop Watson's *Apology for the Bible* 1797, Blake stated that institutionalized religion was something he detested, especially when it was associated with the state: All codes given under pretense of divine command were what Christ pronounced them, The Abomination that maketh desolate, i.e. According to his close friend John Thomas Smith, He did not for the last forty years attend any place of Divine worship. For Blake, genuine worship was intimate contact with the spirit. He wrote in the same work, *State Religion* and subsequently, *The Beast & the Whore* rule without control.

Blake's desire to become an artist date back to his early years, which was rare for someone from a family of modest traders and Nonconformists dissenting Protestants at the time. Indulging him, his father enrolled him in Henry Pars' Drawing School in London's Strand. The child had intended to become an apprentice to a painter from the newly established and thriving English school of painting, but the costs proved to be too much for his parents' budget. Instead, in 1772, he traveled with his father to speak with the well-known and fashionable engraver William Wynne Ryland. The boy raised an unexpected concern: Father, I do not like the man's face; it looks as if he will live to be hanged. Eleven years later, Ryland was indeed hanged for forgery one of the last criminals to suffer on the infamous gallows known as Tyburn Tree. Ryland's fee, perhaps £100, was both more attainable than that of fashionable painters and still, for the Blakes, very high.

James Basire a very responsible and conservative line engraver who specialized in prints representing architecture, eventually took on the young Blake as an apprentice for 50 guineas. Blake resided with Basire's family in Great Queen Street, close to Lincoln's Inn Fields, for seven years. There he learned how to grind the ink, polish the copperplates, sharpen the gravers, shrink the images to fit the copper, prepare the plates for acid etching, and eventually push the sharp graver through the copper while the light was filtered through gauze to prevent him from being blinded by the glare reflected from the beautifully polished copper. He became so skilled in every facet of his trade that Basire trusted him to visit Westminster Abbey alone and copy the magnificent medieval monuments there for the antiquarian Richard Gough's *Sepulchral Monuments in Great Britain* vol. 1, 1786, one of the greatest illustrated English books of the last quarter of the 18th century [8]–[10].

After completing his apprenticeship in 1779, Blake got right to work as a self-employed engraver. The renowned liberal bookseller Joseph Johnson was the source of his most frequent commissions. The two fashion plates for the *Ladies New and Polite Pocket Memorandum-Book* 1782 are examples of the copy engraving that made up the majority of his early work. He also engraved important plates for the Swiss writer John Caspar Johann Kasper Lavater's *Essays on Physiognomy* vol. 1, 1789, for the English physician Erasmus Darwin's *Botanic Garden* 1791, and for his friend John Gabriel Stedman's violent and eccentric *Narrative of a Five Years' Expedition Against the Revolted Negroes of Surinam* 1796, which included illustrations titled *A Negro Hung Alive by the Ribs to a Gallows* and *Flagellation of a Female Sambre Slave*. Blake's fame led to requests for him to have his own designs engraved. These were 43 folio plates for part one of Edward Young's poem *Night Thoughts* 1797, with a promise, never kept, for a hundred more, and six plates for *Original Stories from Real Life* 1791, a collection of stories for kids by Johnson's acquaintance Mary Wollstonecraft. However, one critique of Gottfried August Bürger's *Leonora* in *The British Critic* 1796 described Blake's designs as distorted, absurd, and the result of a depraved fancy since they showed spirits with actual bodies.

The engravings for Robert Blair's poem *The Grave* 1808 are the most well-known engravings after Blake's own designs because of the fervor with which they were released. Robert Hartley Cromek, a businessman, paid Blake £21 for 20 watercolor illustrations of Blair's poem in 1805 and promised to produce folio large-format prints made from Blake's engravings. Without informing Blake, the number of designs was reduced from 20 to 15 to 12. The order to engrave them, estimated to be worth £300, was seized from Blake without his knowledge and given to renowned Italian engraver Luigi Schiavone. This was the worst of all. The radical weekly *The Examiner* ridiculed the absurdity of representing the Spirit to the eye when the work was

published in 1808, and the reactionary Antijacobin Review not only derided the designs as the offspring of a morbid fancy, which totally failed to connect the visible with the invisible world, but also mocked Blake's poetical dedication of the designs to the Queen.

The work's frontispiece was an engraving modeled after Thomas Phillips's famous image of artist William Blake seen above. It depicts him holding a pencil, implying that he is an artist in reality, and dressed impeccably in a waistcoat and frilled stock to suggest that he is a gentleman in reality.

The portrait's big eyes, however, are what stand out the most. Blake and Phillips discussed paintings of angels during the sitting, and Blake reportedly stated that the Archangel Gabriel had informed him that Michelangelo could paint an angel more effectively than Raphael. This information comes from Allan Cunningham, a friend of Blake's. The voice responded to Blake's demand for proof that Gabriel was not an evil spirit by saying, later significant commissions included plates for William Hayley's biography of the poet William Cowper, for sculptor John Flaxman's illustrations for the Iliad 1805 and the works of Hesiod 1817, for the Wedgwood ware catalog, as well as for a school edition of Virgil that was published in 1821 by the physician and botanist Robert John Thornton. These plates were incredibly modest and poignant.

Blake also released engravings of his own creations, but typically in very tiny quantities. One of the most well-known is Glad Day, also known as Albion Rose designed in 1780, maybe etched in 1805, which features a beautiful young man dancing barefoot on the mountaintops. In an even more audacious move, he created a technique for printing in color that is still not fully understood. He utilized this technique to produce his 12 famous folio color works, such as God Judging Adam and Newton, in 1795. The latter depicts the famous mathematician drawing geometric patterns while nude and perched on a rock at the bottom of the ocean. Some of them, which were only produced in runs of two or three, were still in his possession when he passed away.

The engravings of Blake's gigantic design for Geoffrey Chaucer's Canterbury Pilgrims 1810, his 22 folio drawings for the Book of Job 1826, and his seven much bigger incomplete plates for Dante were more prominently displayed to the general public. These are considered today to be among the greatest line engraving successes in England, enough to secure Blake's reputation as an engraver and artist even had he produced no further watercolors or poetry. Although only the Chaucer sold well enough to cover its likely expenditures during Blake's lifetime, it was enough to ensure Blake's reputation as an engraver and artist. In order to secure enough money to support a wife, Blake moved back to Soho. Twelve months later, on August 18, 1782, the pair was married in Saint Mary's, Battersea, the parish of the bride's family, with the bride signing the marriage record with an X. It was a risky but incredibly successful marriage. Blake taught Catherine how to draw, color his designs and prints, help him at the printing press, read and write a little, and have visions in the same way that he did. She backed him in whatever he did with charming credulity because she had complete faith in his brilliance and his visions. After his death, she most yearned for the times when he would visit her to sit and speak. Soon after getting married, Blake bought a rolling press for engraved printing and partnered with James Parker to start a print company in 1784. But after a year, Blake had quit and was back to producing rather than selling prints.

Robert Blake died

The death of Robert, Blake's adored 24-year-old brother, from TB in 1787 was one of the most terrible experiences of Blake's life. When Robert passed away, Blake witnessed his released spirit ascend heavenward through the matter-of-fact ceiling, 'clapping its hands for joy,' as Alexander Gilchrist put it. Blake had spent the previous two weeks staying up with him. The event made its way into Blake's poems and mind. He penned the lines, Urizen rose up from his couch. On wings of tenfold joy, clapping his hands, in the epic poem *Vala or The Four Zoas* manuscript 1796-1807, and in his poem *Milton*, plates 29 and 33 show figures with the names William and Robert, who are falling backward as a star swoop at their feet. Blake said that Robert revealed the technique for painting his patterns and poetry on copper in an acid-resistant liquid before the plate was etched and printed to him in a vision. Blake referred to this process as Illuminated Printing, which let him to handle all aspects of publication himself, from *Songs of Innocence* through *Jerusalem* 1804, including composing, printing, binding, advertising, and sales.

An artistic career

Blake enrolled as a student at the newly established Royal Academy of Arts in 1779 while pursuing his vocation as an engraver; he displayed a few works of art there in 1780, 1784, 1785, 1799, and 1808. According to his friend Henry Crabb Robinson, the spirit said to him, 'Blake be an artist & nothing else.' This was his biggest aspiration. He used watercolors and paper rather than the in-vogue oil on canvas, and instead of the trendy portraits and landscapes, he painted scenes from the Bible and British history. His topics became more and more his own conceptions. Artist acquaintances of his included the amateur polymath George Cumberland, the Neoclassical sculptor John Flaxman, the book illustrator Thomas Stothard, the sensationalist painter Henry Fuseli, and the portrait and landscape painter John Linnell. The majority of Blake's contact with his patrons which largely involved his engravings and paintings was about his work. Only Cumberland purchased a sizable portion of his books.

The 537 watercolors that make up Blake's first truly significant commission, which he got in or around 1794, were used to depict each page of Edward Young's well-known and macabre lengthy poem *Night Thoughts*. The eager and inexperienced young bookseller Richard Edwards, brother of the illustrated-book publisher James Edwards, gave him £21 for them. According to a promotional poster, 150 of Blake's engravings in a perfectly new style of decoration, surrounding the text were to be chosen from among these 537 designs for a magnificent and splendid new edition. A intended four parts, the first of which was released in 1797 with 43 plates, was never completed; no more engravings for the publication were produced. Its publisher forgot to promote the book or even try to sell it since they were already prepared to go out of business, which contributed to its failure at least in part. Blake wrote to George Cumberland in 1799, I am laid by in a corner as if I did not Exist, & Since my Youngs *Night Thoughts* have been published Even Johnson & Fuseli have discarded my Graver, expressing the deep effects of the work's financial failure. The work was generally disregarded or deplored.

Following that, most of his significant assignments were for watercolors rather than engravings. He created 135 temperas and watercolors illuminating the Bible for his devoted patron Thomas Butts, a member of the Commissary General of Musters. He also produced 8 watercolors 1801? for *Milton's Comus*, 6 for *Shakespeare* 1806 and 1809, 12 for *Paradise Lost* 1807, and 6 for *Milton's ode On the Morning of Christ's Nativity* 1 Later Butts commissioned 12 watercolors for

Milton's *Allegro* and *Il Penseroso* 1816? and 12 for *Paradise Regained*. Linnell had Blake create 6 watercolors for the *Book of Enoch*, plus 102 illustrations for Dante and 11 for what began as an illuminated Genesis manuscript unfinished watercolor for John Bunyan's *Pilgrim's Progress* were still in Blake's possession at his death. Numerous Visionary Heads of the famous or powerful deceased were also drawn by Blake; they were frequently commissioned by the artist and astrologer John Varley.

Only the *Job* 1826 and *Dante* 1838 pictures from all of these assignments were etched and published. Only their modest owners' own walls could be seen of the others. Thus, the majority of Blake's work and income came from a select group of connoisseurs, whose commissions were frequently motivated as much by love for the artist as by appreciation for the individual. Blake accepted an invitation from Flaxman's friend, the elegant poet William Hayley, to go to the little coastal farm community of Felpham in Sussex and serve as his protégé after the economic failure of his *Night Thoughts* engravings. There, Blake would produce engravings for Hayley's books, tempera portraits of famous authors for Hayley's collection, and small-scale pictures for his friends. Blake diligently worked on Hayley's projects, especially his *Designs to a Series of Ballads* published for Blake's benefit and Hayley's biography of his friend the poet William Cowper, with engravings printed by Catherine. Blake rented a charming thatched cottage for £20 a year, which he and Catherine found charming, and upon arrival he wrote, *Heaven opens here on all sides her Golden Gates*. Blake wrote on May 10th, 1801, that Mr Hayley acts like a Prince, and that his host had given him commissions, recruited patrons for him, and taught him Greek and Hebrew.

DISCUSSION

Napoleon gathered his army near the English Channel after the peace that had been created in 1802 by the Treaty of Amiens collapsed in that year. A dragoon regiment was stationed at the bar in Felpham while British troops were hastily dispatched to the Sussex coast. On August 12, 1803, Blake saw John Schofield, one of the dragoons, relaxing in his yard and maybe inebriated. Blake begged him to go, and when he refused, he grabbed him by the elbows and led him 50 yards 46 meters down the street to the Fox Inn. In revenge, Schofield went to his officer with his comrade Private John Cock, and they swore that Blake had *Damned the King of England*. The complaint was taken to the magistrate, a charge was laid, and Blake was forced to find bail and was bound over for trial for sedition and assault first at the quarter sessions in Petworth Oct. 4, 1803, where a *True Bill* was found against Blake, and then at Chichester Jan. 11, 1804. Although the magistrates were all country gentlemen one of them, the duke of Richmond, who oversaw all troops in the south of England, was, according to Hayley, bitterly prejudiced against Blake they were able to convict Blake with the help of Hayley as a character witness and of the attorney Hayley had harmed.

Few opportunities existed for the general public to see Blake's temperas and watercolors. He displayed artwork in the Associated Painters in Water-Colours Exhibition 1812 and displayed several photos at the Royal Academy of Arts, but these pieces received little response. The retrospective exhibition of 16 watercolors and tempera paintings Blake presented above the Blake family hosiery store and residence on Broad Street from 1809 to 1810 was his most steadfast attempt to gain a larger audience. The exhibition's most ambitious painting, *The Ancient Britons*, which depicts the final conflict of the legendary King Arthur, was commissioned by Welsh academic and enthusiast William Owen Pughe. Seymour Kirkup, a

young art student, referred to the painting as Blake's masterpiece, and Henry Crabb Robinson called it his greatest and most perfect work. The painting, which is now lost, was reportedly 14 feet 4.3 meters wide by 10 feet 3 meters tall and was the largest Blake ever created.

The *Spiritual Form of Nelson Guiding Leviathan* circa, *The Spiritual Form of Pitt Guiding Behemoth* 1805? , and *Sir Jeffrey Chaucer and the Nine and Twenty Pilgrims on Their Journey to Canterbury* 1808 set the tone for the exhibition and set the expectations of the audience. Blake claimed in his *Descriptive Catalogue of Pictures* 1809 that he appeals to the Public, yet he made no effort to tailor his discourse to his readership. Blake also railed against fads and artists, such as the Flemish painter Peter Paul Rubens, whom he called a most outrageous demon i.e., villain, and that infernal machine called *Chiaro Oscuro* a shading technique; see *chiaroscuro*. A small group of people, possibly no more than a dozen, attended the show, among them Robinson, Charles Lamb, an essayist and critic, together with his sister Mary, and Robert Hunt, a writer and poet. The show and its *Descriptive Catalogue* were only mentioned in print by Robert Hunt in the radical family monthly *The Examiner*, and thanks to his denigration of them, they gained considerably more notoriety than Blake had been able to. Fewer negative reviews have ever been published, and Blake was devastated. Hunt called the pictures wretched, the *Descriptive Catalogue* a farrago of nonsense, unintelligibleness, and egregious vanity, and Blake himself an unfortunate lunatic, whose personal inoffensiveness secures him from confinement. Blake responded by include the Hunt brothers in *Milton* and *Jerusalem*, but the damage had already been done, and Blake withdrew further into obscurity. He engraved fewer plates between 1809 and 1818, received largely private orders for his designs, and fell farther into poverty.

CONCLUSION

While Blake's primary hobby was watercolor painting, his career was engraving. But he started writing poems as a young child. He participated in the bluestocking Harriet Mathew's literary and artistic salons in the early 1780s, when he read and performed his poetry. In 1783, Blake's friend John Flaxman and Harriet Mathew's husband, the Rev. Anthony Stephen Mathew, had some of these poems printed in a small volume of 70 pages titled *Poetical Sketches*, with the attribution on the title page reading simply, By W.B. It contained a advertisement by Reverend Mathew. According to Blake's friend John Thomas Smith, He was listened to by the company with profound silence Blake, however, exhibited little interest in the book, and at the time of his death, he still had copies that were uncut and unstitched. Although some of the poems are essentially juvenile rodomontade, others, like *To Winter* and *Mad Song*, are exquisite, and practically all subsequent reviewers concurred, several of the poet's contemporaries and critics believed that the poems did deserve respite from oblivion. The last line of *To the Muses*, which laments the demise of music Algernon Charles Swinburne noted in a poem he penned 85 years later that *The Eighteenth Century* died to music.

Blake never traditionally published his poetry. Instead, he created his poetry and the graphics that surrounded them on copper using a technique that was shown to him by his brother Robert in a vision. Then, after engraving them, he printed, colored, sewed them in ragged sugar-paper wrappers, and offered them for sale with the help of his faithful wife. Fewer than 30 copies of any of them have survived; several are only known in unique copies, and those to which he references no longer exist. He seldom produced more than a dozen copies at a time, reproducing them when his supply ran short. Blake initially produced the poetical masterpiece for which he is most known, *Songs of Innocence*, with 19 poems on 26 prints, after experimenting with small

plates to print his brief pamphlets *There Is No Natural Religion* 1788 and *All Religions Are One* 1788?. The poems are aimed at children; just three words in *Infant Joy* have as much as two syllables; they depict the helpless and defenseless, from newborns to beetles, who are nurtured and protected by forces greater than themselves.

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CHAPTER 2

INNOCENCE AND EXPERIENCE: SYMBOLISM IN WILLIAM BLAKE'S POETRY

Jyoti Puri, Associate Professor
College of Education, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India,
Email Id- puri20.j@gmail.com

ABSTRACT:

Songs of Innocence and Songs of Experience by William Blake are filled with symbols. Blake is a distinctive poet whose lyrics are full with symbolism and pictures. I selected two poems from Songs of Innocence and Songs of Experience for examination in this presentation. Songs of Experience's The Tyger and Chimney Sweeper and Songs of Innocence's The Lamb and Chimney Sweeper respectively. In this essay, I'll look at Blake's elegant poetic language and its subjects. Also highlighted is Blake's religious viewpoint on Christianity and God. He employs two different points of view in his poetry. In several of his poems, he is emotional. In his poems, he employs opposition. His poetic structure is fantastic. His poetry is catchy. Additionally, this essay looks into and critically examines Blake's lyrics. This essay focuses on the imagery and symbolism used by Blake in numerous poems. Religion, nature, purity, experience, God, social injustice, and experience are some of Blake's poetry's major topics. From a symbolist perspective, four of William Blake's key elements are examined.

KEYWORDS:

Chimney Sweeper, Contrary, Symbolism, Religion, Tyger, Vision.

INTRODUCTION

A symbol is a cognitive tool with several levels of significance. It is immediately clear how to understand the many perspectives, concepts, or qualities that it symbolizes. A symbol actually indicates more than just that. It may be a protest or an activity. In order to communicate concepts that take the form of letters, figures, or hues, symbols are utilized. A symbol is a representation of external items or inner thoughts. In a tale or poetry, symbols are utilized as references. The writers use them to denote preferences, dispositions, states of mind, or even without intending to indicate their intended point of view. The authors subtly deliver their views by using characters, demonstrations, and monsters as symbols. Symbolism is the use of symbols to express concepts and traits with a precise meaning. Symbolism is taken in various forms. Speaking in a certain style that is more significant and noticeable is known as symbolism. Symbolism offers the author leeway to explore the work's implications on two different levels, one of which is evident and the other of which appears to be true [1]–[4].

The use of symbolism gives the writing's characters and subjects a thoroughness. The use of symbols in literature piques readers' interests in the author's point of view on the world, and occasionally even seemingly innocuous conflicts have profound effects. Blake is a distinctive author whose lyrical poetry are full with symbolism and allusions. Symbols are employed in

every poem in *Songs of Innocence and Experience*. *Songs of Innocence*, one of his well-known poems, and *Songs of Experience*, such as *The Tyger*, *The Lamb*, and *The Chimney Sweeper* from the former and *The Chimney Sweeper* from the latter, heavily employ symbolism. William Blake, a poet, was born in London in 1757 to James Blake, a hosier, and Catherine Blake. Blake claimed to have seen visions when he was a little boy. Instead of attending a traditional school, he learnt to write and read while at home. Blake's parents discovered that he had a passion for painting, so they enrolled him in a drawing program. He began composing poems when he was a little child. His father couldn't afford to pay for him to attend painting school, so he became an apprentice to an engraver. In 1782, Blake wed Catherine Boucher, an illiterate woman. He taught her how to write, compose, and read. *Poetical Sketches*, Blake's first publication, dates to 1783 [5]–[7].

In 1789, he released *Songs of Innocence*, and in 1794, *Songs of Experience*. Blake was a free thinker who liked freedom. Neo-classical conventions from the 18th century claim that he was rebellious. When crafting his poems and symbols, he preferred using creative energy to logic. Instead of writing from his views, he wrote from his inner fantasies. His books include *Visions of the daughters of Albion*, *The French Revolution*, *America*, *a Prophecy*, and *Europe, A Prophecy*. He critically highlighted the political and social injustices of the eighteenth century. He harbored strong misgivings about the English government. Philosophical oppression is a topic covered in *The Book of Urezin* 1794. He denounced both the state and the church in his book *The Marriage of Heaven and Hell*. Blake's use of symbols are beautiful things that permeate our lives. We all utilize symbols to express our thoughts and feelings to one another. Our lives are intricately entwined with them. We use symbols to communicate with ourselves, to think, to analyze, and to sum up our ideas and experiences. Every word we use has a symbolic meaning. Our whole body of work is symbolic in nature. Religious symbols are used. Blake's poetry is notable because it's chock full of symbolism. Blake strongly favored unrestrained behavior and despised any forms of control. As a result, he criticizes everyone who places limitations on others. Blake writes in *Holy Thursday II*: And their ways are filled with thorns It is eternal winter there [8]–[10].

As was said above, Blake's poetry is rife with all kinds of fascinating symbolism. Blake uses contrary states of the human soul as examples for good and evil, or innocence and experience, in his poetry. Blake depicts human nature, nature, plant, and animal life in a simple manner yet with deep meanings. Blake's symbols are distinctive because he invented them on his own, not by copying existing symbols. The images are connected on a global level. They guide us into the inner world from the outside. Blake uses symbols that are deeply personal. He challenges the truth's allure with technical know-how. He rejects the ethical dogmas that stifle human nature. Blake developed an own persona. Blake is a significant and effective symbolic or allegorical poet, to put it briefly. His images are real, organic, and cinematic. In front of us, he creates a vibrant, authentic photographic reality. In particular, Blake used symbols like solar-flower in his poems, which make an impact on the reader that is difficult to erase. He cites a tiger, which becomes a metaphor of God's might; his lamb, which represents innocent suffering; and Jesus Christ and his tree, which represents fury and the will to overcome enemies the darker side of human nature. William Blake's main characteristic as a playwright and poet is symbolism, and his mystical masterpiece, *The Songs of Innocence and Experience*, beautifully captures this.

Themes and Blake's Poetic Style Blake utilizes a broad range of poetic forms throughout the *Songs of Innocence and Experience*, and his symbols frequently change in unexpected ways. On a current printed page and as Blake's original plates, *The Lamb* and *The Tyger* read differently

from one another. However, the poems leave a powerful effect despite their straightforward language. Blake explores the joy and pain of regular people, particularly children, in a number of his poems. And the higher degree of Neo-classicism was in opposition to his straightforward poetic language. Blake is exceptional in his ability to convey his mysticism- and vision-filled thoughts in poetry using everyday words. Blake is a notable Modernist poet in part because he defied many accepted conventions. He rejected traditional Christian doctrine and the notion that nature and God should be revered and appreciated; instead, he wrote more formal poetry using creative free verse. He used metrical modifications and slant rhymes.

He embraced a wide range of poetic topics and issues, including free love, sex, racial equality, etc. He created the groundwork for future poets by concentrating on the human imagination, awareness, and personality Blake himself. Blake was an innovator and was special in many ways. Of the important poets of the west, he was the most prophetic, mystical, and visionary. He appeared at the perfect time to have a profound impact on how people thought. Many individuals began to doubt the infallibility of the Bible and the divine rights of Kings during Blake's lifetime. Kings, according to the Bible, were chosen by God. God also predestined women and infants to submit to males. Serfdom and slavery were created by God. Sex was considered evil unless it was sanctioned by marriage. It was intended to imply that the Bible was a collection of countless passages. If a verse is found to be false, it is up to the general population to pick which passage to trust. Many biblical facts have been disproven by science.

The Bible's authority was undercut and started to decline. Free thinkers began to interpret the Bible in accordance with their preferences, either disregarding or defending passages they disagreed with. Many people have turned agnostic or atheist. One of the Proverbs of Hell has before, more bluntly, used the same example to illustrate the same point: A idiot sees not the same tree that a wise man sees. This is an example of Blake's contrariness in topics. Additionally, in 1803, in an unpublished poem titled *The Mental Traveler*, Blake would claim that the eye altering alters all. This is because perception is not only subjective but also specific to each person. You can only encounter someone else's perspective and respond to it, not acquire it. According to one of the Proverbs of Hell, the crow wished everything was black, the owl wished everything was white Gilchrest, *Life of Blake*, 1880. Thus, Blake's conception of thinking and of human development and learning depends on his understanding of the existence and significance of alternatives, which he called contraries. Religious Beliefs of Blake Blake's critique of traditional religion was unwelcome at the time. *The Marriage of Heaven and Hell*, a composition that imitates Biblical prophecy, shows his orthodox worldview.

The saying Prisons are built with stones of Law, Brothels with bricks of Religion is one of the proverbs from Hell. The priest places his curse on the most beautiful delights, just as the caterpillar choose the prettiest leaves to lay her eggs on. Blake saw Jesus as a representation of the essential connection and oneness between divinity and mankind since, at first, everyone spoke the same language and practiced the same religion, which was that of Jesus and the everlasting Gospel. Antiquity preaches the Gospel of Jesus. *Descriptive Catalogue*, Blake. Blake's strongest opposition to orthodox Christianity is that he felt it encouraged the suppression of natural desires and discouraged earthly joy. In *A Vision of the Last Judgment*, Blake says that: Men were admitted into Heaven because men cultivated understanding. Not because men restrained and controlled their passion or altogether, they didn't have passion. The resources of Heaven are not disagreement of passion but truth of Intellect from passions erupted unrestrained in their Eternal Glory. Blake is one of the well-knownfigure in Romantic Period. Romantic poets

had idealistic view about human spirit, which will be spoiled with worldliness. One of the very important themes at that time was revolution which means replacing industrial with natural lifestyle. Poets at that time were playing the role of prophets who warned people against such happening. Many of the Symbols used by Blake have their roots in the Bible.

Symbolic contrast in Songs of Innocence and Experience Blake viewed life from two different perspectives innocence and experience. For Blake experience is not better than innocence. Both have positive and negative sides. Positive side of innocence is optimism and happiness, on the contrary negative side is lack of wisdom and cynicism. For Blake division of life is divided into period of Innocence and Experience. Two sides of same coin. They are the Two Contrary States of the Human Soul there is no division between God and evil. Songs of Innocence and of Experience is a collection of William Blake's poems. Blake creates the symbols of his writing from what he has witnessed as facts and events in the spiritual world. Blake used allegory to describe this world as it is suitable to express. He uses symbols and myths to instill the meta-physical and religious concepts with life. This gives a humanist coloring and secular outlook to the religious concepts. He made use of Symbols like experience, corruption, innocence, energy and so on. The Lamb and The Tyger from Innocence and Experience Poem the Tyger is taken from Songs of Experience and The Lamb is taken from Songs of Innocence for analysis. These two poems invoke Jesus Christ in two different aspects. Blake portrays these two poems with vibrant and amazing Biblical Symbols.

William Blake spelled Tyger with y because he wanted to put forward violence and create a loud vibrating sound. The Tyger itself is a symbol of anger, passion and as well as the Symbol of Christ. Tyger burning bright in the forests of the night, What immortal hand or eye Could frame thy fearful symmetry? Yeats, Blake poems, Tyger, 2005 The Tyger signifies the dangers of mortality and it is a Symbol of protection. The forest of the night“ represents unknown realms or challenges. The fearful symmetry symbolizes the existence of both good and evil and the awareness that there is opposition in all things. The meaning of the symbols in The Tyger is free for interpretation from their viewpoint. The lamb is the symbol of love, pity, joy, virtue, and mercy that joined the world of creatures. The lamb is as innocent as a little child. God is found in the lamb by the innocent child. The child had passion for Christ. Blake sees modesty of the lamb through the vision of the child The Lamb is a Christian poem. The symbol lamb of God refers to Christ -- the lamb of God. The child tells instinctively that the lamb is God, and God is a child. So, the child told the lamb that: I a child, and thou a lamb, we are called by His name. In fact, the lamb and the tiger are symbols of two different states of the human soul. Two parts of Innocence and Experience are distinct elements of a one design. The first part gives an imaginative vision of state of innocence and second part exhibits how life spoils, changes and corrupts. Despite all these, experience cannot be escaped. It is fact that nobody can deny.

DISCUSSION

It is a stage all have to accept in cycle of life. Probably, these are the contrasting and important poems in the Songs. Traditional Symbol of innocence signifies the lamb. Christ is the Lamb of God. It is depicted in Bible. Often Lambs are sacrificed to compensate sins of humankind. As a result, we can conclude that the act Symbolizes God's love for humanity. Blake in his poems recognizes Christ as the real Lamb to which he speaks in contrast, God's anger is symbolized by the tiger in the poem The Tyger. The narrator of poem The Lamb is a child, who sees only purity and innocence of the Lamb. It is extension of the nature. The narrator of The Tyger is colored by

experiences from a different perspective. The narrator is preview to other side of the nature. The writer's unawareness of complexities of reality betrays him. It is concluded from the fact that The Tyger poem has many unanswered questions, whereas the child in the poem The Lamb confidently answers all the questions that were asked. By comparing the parallels between The Tyger and Blake's mythological symbols, we can conclude that tiger was created by Urezin and not created by God. In the poem The Tyger the star symbolizes the creation of Urezin and association of Blake with it. In the poem The Tyger, the tiger inquires what kind of divine being could have been created by the animal, subsequently, in the poem.

The Lamb it is asked about the origins of the animal. It is obvious that the narrator in the poem The Lamb is a child. While the narrator in the Tyger is born from the fire of experience that is given in the poem itself. In the poem The Tyger many rhetorical questions were asked, but answers were not found. For example, the narrator asks how could God create such a terrifying and fearsome animal? How could the God create Lamb and Tiger simultaneously? All these questions were about wisdom of God; we all want to know why God created good and evil. From this it is evident that these two poems contradict each other in theme. The Tyger is critical for the creation of as fearsome as tiger. Lovely Lamb is creating a happy and joyful animal. In The Lamb and The Tyger Blake tried to draw a picture of God's creation of meek and fierce creatures together. Blake believed in Transcendentalism which means God is present in all creatures. Romantic poets were considered as prophetic poets and their poems were considered as their prophecy

Long ago, in cold countries, fireplace is a must in every home; the chimneys become dirt very quickly. Apart from the ash that's left in the fireplace, whole lot of soot also gets filled inside the chimney. It has to be cleaned from time to time; otherwise, serious problems might erupt. Small children who were about the age of four or five years old were employed to clean the chimneys. Children employed in this profession were either paupers or orphans. They all were working under Chief Master Sweeper. He used to act like a boss for all of them. Work of chimney sweeping was third rate profession. Children were probably covered in soot as they were not bathing regularly due to unavailable facilities. The first poem published in 1789 in a volume called Songs of Innocence took children and their joys of childhood innocence as their subject. But many of the poems in Songs of Innocence, like The Chimney Sweeper, are about the ways in which childhood innocence is destroyed.

Chimney Sweeper The poem is narrated by one of his fellow chimneys sweeps who recounts a dream of one of his companions which shows the angels rescuing the poor chimney sweeping boys and took them to a place full of light a sunny meadow. And by came an angel who had a bright key, and he opened the coffins and set them all free. Then down a green plain leaping, laughing, they run, and wash in a river, and shine in the sun. From the above lines, Blake used multiple points of views in his ballads. He knows that it was deception, which corrupted the universe of experience. After he distributed Songs of innocence in 1793, he distributed another form of ballad to the similar title The Chimney Sweeper. The Chimney Sweeper in Songs of Experience takes opposite view of primary ballad The Chimney Sweeper in Songs of Innocence. The author writes that and in light of the fact that I am glad, and move and sing, they think they have done me no damage Experience. Subsequently, he lists parent's wretchedness; he says, God and his Priest and King and their Paradise of hopelessness Experience. In the concluding part of the lyric, Songs of Innocence, these poems end with the poet narrating that one can't expect sky

in anticipation. Blake's clarifies about the life of the children as Chimney Sweepers, how their life is spent in smokestacks all day till they rest and fall asleep.

Additionally, artist narrates that Tom, the Kid, and the protagonist of the lyric has his head shaven, as his hair resembled sheep's hair. Which might interfere with his profession? Blake depicts the life of little Tom. As he was confronting savagery at a little age despite the fact that he was pure like sheep. Little Tom has white hair before he shaved. Its exposed youngsters' imagination as white and mists are white. Whiteness in the poem is an image of adolescence and honesty. It is seen differently in the obscurity of residue, stacks, pine boxes and various other terrible things. The little kid feels terribly upset when he watches kindred sweepers in Pine boxes. The casket signifies that loss of life of young men. The word dull communicates that young men who were smokestack sweepers are drowsy as they work in fireplaces day long. And they wake up in the wee hours in the morning before the first light and carry their sacks and run towards their daily obligation with drowsy eyes.

Moreover, the second lyric Experience has an important significance. Ash is dark; the child is shrouded in it, but also his darkness is felt in another way. He seems to be part of death. He wears the garments of death and it exhibits glaring difference to the white snow. The whiteness of the snow is an image of nature, of impulsive nature, and it comes out exceptionally unnatural existence of the smokestack sweeper. In Blake's second Experience sonnet there are religious images, for instance, when the sweeper conveys to the speaker that his fellow sweepers have gone to the chapel, despite that it doesn't symbolize to be thankful for. The folks: for example, are more worried about their religious commitments than the youngsters are out alone in the snow. Furthermore, it is felt that like God and his Cleric and all the individuals in power are bad, they make up a paradise of tike's dejection. Blake reviews the story from the youngster's point of view in both lyrics taking opposite views. He emphasizes the contrasts in circumstances of life. In these ballads Blake demonstrates himself as a social critic raising his voice against shameful acts which are pervasive in the society during that period.

CONCLUSION

Blake was unable to witness human suffering and opposed cruelty and inhumane treatment of people in general as well as children in particular. He is positive at all times and never causes us to feel uncomfortable, even in poems like Songs of Experience, where he was pessimistic about the world. Blake could see and feel God within; God is always with us and weeps for us in all of life. Blake took up the cause of social justice. He felt miserable looking at the exploitation of weak individuals and children. Blake believed in different cultures and conventions. He lived in hardship. Furthermore, his poetry indicates strong interest towards social insubordination, social change and otherworldly existence and sentimentalism. Blake best works are filled with pure creative energy. However, he puts forth prevailing social issues in the society. He was against universal house of worship. He focuses on subjects like observation, creative energy, honesty, happiness, recovery, youth, and excellence. He raised his voice against in equal society and vouched for perfect society. If we careful observe two lyrics, the Songs of Innocence and Songs of Experience comparing them. Blake was using various Symbols to emphasize his focuses. For example, in the lyric The Tyger he uses Symbols of the metal forger's apparatuses, „pound', 'chain', 'heater', fire and blacksmith's iron represent tiger indirectly. Interestingly The Lamb has words like 'delicate wooly', 'mead', 'stream', splendid to demonstrate effortlessness which is much the same as blamelessness. Therefore, it is obvious that Blake's style of writing is very

intense and unique. He used Symbols to explain his thoughts to convey the message to the public. He wants to bring social justice to the weaker sections of the society Children, women, and helpless individuals. Blake's poetry is relevant to this day because there is abuse and exploitation of people who are weak to this day in our society and around the world.

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CHAPTER 3

RELIGIOUS VISION AND MYSTICISM: A COMPREHENSIVE REVIEW

Sonia Jayant, Assistant Professor
Department of Computing Sciences & I.T., Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India,
Email Id- soniaj.jayant@gmail.com

ABSTRACT:

Mysticism is sometimes wrongly believed to be fundamentally illogical because religious concepts that are complex or enigmatic may be referred regarded as mystical in general language. However, some mystical traditions take pleasure in their dedication to reason, despite the fact that much mysticism and religion are in fact illogical. Greek philosopher Diogenes of Apollonia, who lived in the 5th century BCE, contributed mystical concepts to Greek philosophy in the West. All living things, according to the Greek philosopher Diogenes, are created by the alteration of the same thing, and are the same thing, and this one ultimate substance has nous mind or intellect and is called Air. According to Diogenes, all humans and animals breathe Air, which for them is both Soul Life and Intelligence, and for them contemplation is the participation of the soul in the eternal through a unidirectional flow of thought.

KEYWORDS:

Greek, Logical, Mysticism, Religious, Vision.

INTRODUCTION

Western rational mystics have pondered nature its shapes, structures, rules, and quantities for more than 2,000 years as a way to engage with the divine mind. While some rational mystics have seen nature as a contemplative end in and of itself, for others, contemplating nature as a way to gain understanding of the creator of it. The physicist Albert Einstein, who was born in Germany, is the most well-known contemporary exponent of this school of rational mysticism. He once said: The feeling of the mystical is the most exquisite and profound emotion we can have. It is where all genuine art and science are sown. He is effectively dead if this emotion is alien to him. The core of authentic religion is the knowledge and sense that what is impenetrable to us actually exists and manifests itself as the utmost wisdom and the most brilliant beauty. Our dull faculties can only grasp these things in their most basic forms. Mysticism and rationality coexisting is another long-standing Chinese tradition. Confucius 551-479 BCE, a philosopher and administrator, promoted ethical purity as a standard of behaviour for gentlemen of the Chinese ruling class in the Analects. According to him, ethics is the natural foundation of government, as demonstrated by the effectiveness of ethical governance. The natural path Dao to successful sociopolitical action is the ethical life. The philosopher Xunzi born around 300 BCE fully knew that the Confucian goal of self-improvement included a meditation practice [1]–[4].

One might become sufficiently devoid of self-interest via selflessness to take part in the objective reality of the Way. By recognizing the Way's direction as one's own, one was not only complying to it; rather, one was connecting with it. Once participation was attained, mastery was assisted by

oneness or integrity with the Way, and meditation in stillness allowed for direct experience of the Way. The only thing left to do was to live out the Way by acting in line with it. When neo-Confucianism was the official ideology of government officials throughout imperial China throughout the Song 960–1279 and Ming 1368–1644 dynasties, a meditation technique known as quiet sitting was frequently combined with study to encourage self-cultivation. Suspending thinking caused items to stop appearing in the mind during quiet sitting. Because there is no distinction between interior and exterior, the residual awareness was seen to be the primordial substance bent or principle li of the mind and to be the source of all things. Because it saw ethics as the logical foundation of successful sociopolitical organization, Neo-Confucian mysticism has been referred to as an ethical mysticism, but it is also a rational mysticism.

According to mystics, their experiences make manifest things that are not detectable by sense perception, revealing the presence of an extrasensory dimension of reality. However, the assertions made by mystics regarding extrasensory reality vary greatly. The numbers and mathematical formulas of Pythagoras, the forms or ideas of Plato and the universals substantial and accidental forms of Aristotle, and the Stoic concept of the lepton, or saying, are three examples from ancient and Hellenistic philosophy that demonstrate the reality of the extrasensory. Although it is not a palpable or visible reality, it is understandable or thinkable. Similar to how the Aristotelian idea of universals develops from concepts about things to concepts themselves, it starts with sensory evidence of those things. Through the use of the senses, red, yellow, and blue objects may be perceived; red, yellow, and blue concepts can be thought through abstraction. The idea of color, which is an even greater abstraction, no longer has anything to do with the senses and instead has to do with extrasensory phenomena, color in general, or color in the abstract. A vocal sound's meaning or signification whether it be a word or a sentence is similarly extrasensory yet nonetheless totally genuine.

All natural laws explain interactions or connections between visible objects. Although the connections can be understood or reasoned about, they do not themselves make sense or are visible. When the collision of two moving objects is used to illustrate Newton's third law of motion that interacting bodies exert forces on one another that are equal in magnitude and opposite in direction, sense perception captures the images of the objects approaching, making contact, and dispersing. The processes of action and response, equality and antagonism, and potentially attraction and repulsion, are conceptualized by the mind or intellect. The facts at play in emotional connections are also extrasensory. By abstracting from very complicated and sometimes unpredictable physical interactions, the mind, rather than the senses, perceives psychological concepts like honor and retaliation. Mystics who assert that there are extrasensory aspects to reality are making the same kind of assertion that physical scientists who cite the rules of physics or psychologists who assert that there are emotional complexes that control both normal and abnormal reactions to events make. They are not discussing the fantastical, mythical, or otherworldly; rather, they are making an effort to discuss parts of the world of sense perception that are not detectable to the senses, however properly or wrongly they may do so [5]–[8].

Extrasensory phenomena are believed to be directly sensed during mystical experiences, whether by the soul, the intellect, the imagination, or some other faculty. Mystics may experience impersonal phenomena, such as a unifying principle, structure, process, law, or force, or they may experience personal phenomena, such as ghosts, spirits, angels, devils, or gods, or revelations that come from such personal entities. The medieval designation of the extrasensory

as spiritual, a use that is mirrored in the definition of the German word Geist intellect or spirit, reflects the inclusion of both impersonal and personal occurrences within the extrasensory.

For mystics, the spiritual is something that must be experienced as well as thought about. When a strong emotion is connected to a spiritual phenomenon, it might be claimed that the phenomenon has been experienced. Heartfelt spiritual experience reveals the spiritual to be mysterious, amazing, urgent, and fascinating what German theologian and religious historian Rudolf Otto called numinous.

Similar to the relationship between a beautiful thing and an individual's aesthetic perception of the object, there is a relationship between the spiritual and the numinous. A piece of art may occasionally be seen as beautiful and occasionally be regarded as dull or even ugly. Whether or not a piece of art is now seen as beautiful, it nevertheless has the potential to be perceived as beautiful. Similar to this, whether or not any objects happen to instantiate the physical conditions necessary to determine the physical laws of motion at a specific time, they nonetheless exist. Comparably, whether or not it is now seen as numinous, the spiritual exists and can even be recognized to exist. Mystics across the world work to distinguish what is actually spiritual from what is falsely or superficially spiritual, while their methods for doing so vary. Shamans and other mystics accept pantheons that, in part by inference from the perceptible world and in part via mythology, define the range of the spiritual.

Philosophical inquiry into the spiritual was conducted by early philosophers in the Platonic tradition. They distinguished between unreliable fantasies and metaphorical representations of intelligibles in their division of visions, while validating the contemplation of intelligibles extrasensory objects or occurrences. Visions were viewed in both instances as creative mashups of recollections of sensory impressions. The spiritual was found via contemplation of nature in the later Aristotelian tradition of rational mysticism. Following theologians Evagrius Ponticus and John Cassian from the fourth century, Christian mystics only gave themselves a very limited program. They considered both God's comprehensible power at work in the universe and God himself, but they shied away from visions because they believed that demons might effectively create credible visions. Islam began to accept visions in the 10th century, followed by Christianity and Judaism in the 12th century. In every instance, contemplating intelligible was seen as more trustworthy and desired than seeing visions.

In Asian faiths, the issue of identifying the really spiritual has also been explored. Daoism favors visions because contemplating the universe has valid implications for the Dao as a whole and because the human microcosm includes the same fundamental elements as the cosmos. The extreme skepticism that rejects both materialism and nearly all forms of spirituality as maya illusion is what Hinduism and Buddhism instead have in common. For Hindus, the one and only exception to maya is the most idealized form of spirit. As mentioned above, Hindu mystics identify the truth beyond illusion as either non-dualistically being as the monistic substance sat-cit-ananda being-consciousness-bliss or dualistically existing in pure purusha spirit as opposed to the illusion of prakriti matter. Even these assertions are rejected by Buddhist mystics. The eight jhanas Pali for meditations is the focus of their traditional meditations. From a comparative standpoint, it may be concluded that, since the world's mystics make conflicting claims about the spiritual, a component of fantasy presumably complicates the perception of the extrasensory. The first four have forms that can be imagined or envisioned, and the last four are formless and culminate in neither perception nor nonperception.

Many mystical systems have chosen to pursue the goal of Buddhist meditation, which is to transcend the entirety of the spiritual. God is described as the Ineffable, the Infinite, the God beyond being, the God beyond being and nonbeing, and the God whose essence can never be understood in Western mysticism since it is believed that he completely transcends both material and spiritual creation. Although mystics of various traditions assert that their experiences are restricted to the spiritual, it is their experiences that have persuaded them that God created and transcends the spiritual.

Other mystical traditions take into account related concepts but disagree with them. The major treatise of Chinese philosophy known as the *Daodejing*, which was written about 300 BCE, opens with the claim that the Dao that cannot be described is comparable to the Dao that can be. The nameable Mother is evident everywhere, while the unnameable, ineffable Father is completely transcendent. Father and Mother are one even if they are diametrically opposed. Christian mystics often expand on the idea of God becoming man in the person of Jesus to convey a broader concern with the omnipresence of the Word across the entirety of creation. Despite the fact that the Holy Spirit and the Son together make up a single Godhead that is immanent everywhere, the transcendent Father can only be known via the Son the ubiquitous Word. Mahayana Buddhists, who refer to phenomenal reality as *shunyata* Sanskrit for void or empty, accept an analogous dilemma. The immanent is empty in their eyes since it also transcends itself. Mystical experiences themselves are never transpersonal and do not include touch with the transcendent, regardless of how the mystic perceives radical transcendence. Spiritual phenomena may seem to be ultimate, self-existent, and divine during mystical experiences, or they may be perceived as contingent. Then, rather than being seen of as being in and of themselves, spiritual events are seen as testifying to a superior function played by a creator who transcends them. The divine is therefore distinguished from the spiritual, and mystics are willing to deduce the divine from spiritual experiences.

Since mystics have access to spiritual events that are imperceptible to the senses, they do not fully comprehend the physical universe as we know it. Some mystics believe that the spiritual is inherent in the world of common-sense experience, while others reject the perceptible world as an illusion and believe that reality can only be found in the spiritual. The spirituality's secrecy is a key aspect of mysticism, regardless of the exacts of how the extrasensory and perceptible relate to one another. Many mystics say that words cannot adequately express what they have experienced. Language can make references to experiences as a type of notational shorthand that helps those who have had comparable experiences to roughly comprehend what is meant, but it can never fully transmit the content of an experience. Mystics not only believe they have encountered a secret aspect of reality, but they also typically want to fit into it. Confucians have historically believed that adhering to the Dao entails putting it into practice when running the government. Conformity with nous for Western rational mystics meant seeking intellectual knowledge and, in certain cases, its technical application, such as in alchemy or medicine. However, for the majority of mystics across the world, adherence to reality's hidden dimension is accomplished by imitation of that dimension. Numerous Hindu yogis, Buddhist monks, and Christian mystics have made an effort to live purely spiritual lives, refraining from worldly things and the satisfying of physiological demands as well as withdrawing from society and the entirety of the realm of the material. But some strategies are more moderate.

Claims of indescribability are distinct from those of paradoxical indescribability. Mystics are commonly inspired by unitive experiences to make a paradoxical assertion, such as that all is

one, existence is nothing, or masculine and femininity are the same thing. *Mysterium coniunctionis*, which means mystery of the conjunction in Latin, is a name for mystical paradoxes that was proposed by analytical psychologist Carl Jung. It is challenging for mystics to articulate the contradiction in words, both in their own thoughts and in interpersonal relationships, even when they understand a *mysterium coniunctionis* not all do. Words make it possible to understand the dilemma. Each of the nonparadoxical notions can be stated independently; for instance, the sentence A and B are one uses the nonparadoxical concepts A, B, and one. It can be very challenging to find words that express the paradox in greater detail by articulating nuances, implications, corollaries, and so on because the concepts are juxtaposed in a way that leads to a concept of one that is not its usual meaning.

Secretive behavior

Mystics frequently adopt the secrecy of the spiritual by being secretive themselves because they encounter spiritual occurrences that are concealed from the senses. Some mystics go into seclusion. Some people keep their ecstatic experiences a secret yet talk openly about their mystical beliefs and thoughts. Others are even less covert, withholding just a specific method for achieving different states of awareness, such as a dogma, chant, or spiritual name. Many Native American societies expected individuals to seek out visions in order to come into contact with a guardian spirit who would then provide a song or name by which a lesser spirit may be attracted as a helper. To prevent anybody else from using the ability it bestowed, the song or name was kept a secret. In most cases, the vision's contents were only shared with the person who had taught the visionary. The visionaries and their societies emulated the spiritual's secrecy in this way. When males reached puberty, they were removed from their communities and sent into the forest, where they resided in a boys' village for up to two or three years.

They learned hidden knowledge at this time, and a ritualistic psychoactive drug induction of a mystical experience took place. After initiation, the young people went back to their communal communities and appeared to be acting normally. People are initiated into secret organizations via mystical practice in many different civilizations. In certain situations, becoming initiated into a spiritual practice establishes a social class. For instance, in many Native American societies, completing a successful vision quest was a requirement for a man to be allowed to join a hunting party. In some places, initiations were necessary to join militias, warriors' organizations, and sporadic trades like iron smithing. Rituals of initiation were performed in Classical Greece and the Hellenistic era in order to have mystical encounters and learn the secrets. Since the Renaissance, secret societies have been a defining aspect of Western esotericism and a fundamental component of Daoism for close to 2,000 years. These groups frequently have political ambitions.

In many cultural traditions, mystics keep their secrets hidden by communicating and writing in secret codes that are impenetrable to the layman. Shamans use languages made up of dated words and metaphors to communicate amongst one another in secret. Similar to Christianity, Daoism makes use of coded language, which renders large portions of Daoist writings unreadable to non-Daoists. The vocabulary in the names of everyday objects that are purposefully utilized in covert ways to communicate about visionary and mystical experiences are included in the intentional languages of Hindu and Buddhist Tantric writings. Plato claimed in his Seventh Letter that his writings include allusions to hidden truths, while the Babylonian Talmud, a collection of Jewish teachings and commentaries, specifies that the only way to teach

Jewish mysticism is through chapter headings. The use of coded languages by Western mystics is further developed by the Pythagorean symbolae symbols, Western alchemists' ciphers, Sufi mystics' tawil allegorical interpretations, and the Kabbalists' exegetical method of sod secret.

Additionally, secrecy could have moral repercussions. The divine is viewed as a keeper of secrets who deceives and plays with mankind, subjecting it to suffering through ignorance. Phenomenological reality is devalued as unreal in Hinduism, Buddhism, and the early Christian gnostic movement. Other mystical systems view visible reality as a code that a mystic may master rather than as a trick. Physical events are viewed as representations of higher spiritual realities in Syrian Christian mysticism. Sufism, the Kabbala, and Western esotericism are all based on the Neoplatonic tradition, which sees physical events as lesser representations of spiritual realities at higher levels of existence. The correspondence of the cosmos with the human body in both Daoism and Tantric mysticism allows both orders of reality to be coded in terms of the gods, the landscape, the elements, various mineral and vegetable substances, and so forth. Dutch mystic Jakob Böhme wrote of the signature of all things in the 16th century.

Spiritual states

Trance

In addition to its substance, mysticism may be divided into other subcategories based on the different states of consciousness in which it takes place. St. Teresa of Vila, for instance, identified four levels of mystical prayer. In the prayer of simplicity, a prayer that is about the length of one sentence is repeated repeatedly until additional ideas stop coming in a logical sequence. The prayer reaches a stage known as the ligature or suspension, when external reality is noticeably less distracting, and cognition eventually stops. At the beginning of the ligature, the prayer of the quiet, or the second stage of prayer, starts. Repeated prayer still requires conscious effort at this point, but it eventually stops being a choice meditation and instead transforms into an involuntarily perceived passive object of contemplation. The prayer of stillness is considered to have come to an end and been replaced by the prayer of the full mystical union when distractions completely stop interfering with awareness due to growing indifference to outward reality and absorption with contemplation. It is now almost pointless to make any attempts to stay focused and avoid being distracted. The sense of hearing is the final sense to be restricted when sense perception is only partially halted.

As with the previous level of Roman Catholic mystical experience, which St. Teresa articulated in terms of three categories, the simultaneous growth of the ligature and contemplation is again gradual, arriving by increments at the ultimate stage. Ecstasy emerges subtly or gradually. When an experience's violent and abrupt beginning occurs, it is referred to as a rapture. Finally, the flight of the soul is a rapture with a particular out-of-body experience as its content. The four levels of mystical prayer might be conceptualized psychologically as four progressively deeper trance stages, a mental condition in which thinking about something causes it to happen without the usual need for willpower. The regular mental processes of awareness progressively and increasingly disappear as the trance develops. The contents of trance experiences are accepted without conflict regardless of whether they would be upsetting in a regular waking state because the functions of ordinary awareness are hindered. Similar to natural sleep dreams, it is impossible to distinguish between fantasies and real dreams when in a trance. Mystical trances can be experienced as genuine and authentic, no matter what they include. Daydreams turn into

hallucinations; ideas turn into delusions. As a result, trances encourage religious practices that are at least somewhat at odds with a scientific understanding of the tangible world.

Reverie

However, not all mysticism is based on trance experiences. When he suggested a dualistic categorization of numinous experiences, Rudolf Otto made notice of this feature. The numinous is perceived as mysterious, awesome, and urgent in the *mysterium tremendum* awe-inspiring mystery. Otto associated the Dionysian element, as described by the German philosopher Friedrich Nietzsche, with the second category of experiences, in which the numinous is fascinating. The *mysterium tremendum* was indicated to be the Apollonian element, which is described as being ordered, regulating, rationalistic, and aware by this allusion to the chaotic, creative, spontaneous, and irrepressible aspect of the unconscious. When in a reverie state, numinous experiences take place unhindered by consciousness, and visuals are seen as revelations rather than as views of the world as it is outside. The contents of the visions are frequently metaphorical or symbolic and must be properly interpreted to be comprehended. It is also believed that unitive experiences are not literal truths but rather metaphors.

Both trances and reveries can provide many of the same mystical elements, with trance generally contributing more reification and preternalism. The realization that all is one, for instance, can cause someone to deny the existence of physical plurality but, when they are in a reverie, they might be amazed by things like the periodic chart of atomic elements, which attests to a unity that underlying physical reality. In reverie, the all-in-one is self-evidently a metaphor and refers to an extrasensory dimension of the physical because in trance, the all-in-one is reified, making it impossible for multiplicity to be real. When a reverie has the quality of a *mysterium tremendum*, the concept of dying may develop as a mystical death experience. This is an uncommon occurrence. Extreme panic can result from vivid hallucinatory visions of death, dying in the process, or dying already, which is followed by the knowledge that life goes on. In a trance, the notion of passing away may manifest as an out-of-body experience in which the visionary escapes their physical form and lives. Similar to how trance and reverie adapt other bothersome elements, trance inhibits or wishes away the disturbance while reverie experiences it. Mystics might also interpret trance states as though they were reverie states, leading to an attitude toward visions that the French historian of religions Henry Corbin referred to as imaginal.

Methods for triggering mystical encounters

According to studies, nearly all spontaneous mystical experiences in the United States and the United Kingdom about one-third of the population were reveries. A very small percentage of people have had psychopathologically induced mystical experiences, which are always reified. It is also possible to actively produce mystical experiences. Mantras, Buddhist samadhi Sanskrit: total self-collectedness, Sufi dhikr Arabic: reminding oneself, the Eastern Orthodox Jesus prayer a mental invocation of the name of Jesus Christ, staring at a crystal, a burning flame, or a drop of oil are just a few of the repetitively fixed attention techniques that can induce trance states. Trances induced by psychoactive substances, such as those found in the fly agaric fungus *Amanita muscaria*, the African shrub *Taberna the iboga*, and potions created from the mandrake, henbane, belladonna, and datura plants, have also been used in mythology.

DISCUSSION

You can actively cause reveries as well. Visualizing and lingering on a mental image while still in awake consciousness might cause a reverie in which a vision may take place. Hypnagogic states, which come right before sleep, have also been used mystically. Caves, pits, huts, windowless chambers in temples, and other structures that lessen sensory input have all been used to develop sensory deprivation. Alphabetic letters were joined in pairs in alphabetical order in the Kabbala as well as Ramon Llull's *Ars magna* *The Great Art*, which he wrote. A smaller stone was rubbed in a circle on a bigger one by Inuit shamans. Both techniques were thought to be miraculous, although they consistently created reverie states. Buddhists believe that the intense reverie state that is brought on by the meditation practices of antipathical Sanskrit: mindfulness or insight or vipassana which try to stop the cognitive processes a form of pseudo-nirvana. Observing the contents of consciousness is a Christian mystical practice known as watching, which John Wesley, the founder of Methodism, used to emotionally distance oneself from wicked concepts. Wesley used this method with another that he called the practice of the Presence of God, which also causes reverie. Moses Maimonides' *hitbonenut* Hebrew for self-reflection meditation also produced a reverie-like condition.

The use of psychedelic or hallucinogenic chemicals or drugs, such as ergot, LSD, peyote, San Pedro cactus, psilocybin-containing mushrooms, and marijuana, has been linked to mystical experiences in reverie states. In the Native American Church and other legally recognized entities, peyote is used sacramentally. In several South American shamanistic traditions, the San Pedro cactus is employed in sacred rituals. Others claim that manna, the miraculous bread of the Bible, was described as psychoactive in the biblical text and was secretly understood in this way by many commentators throughout the centuries. Some academics have proposed that the Eleusinian Mysteries of ancient Greece used ergot in a sacramental capacity. Although psychedelic substances may not inherently cause mystical experiences, they can induce other states of consciousness that can be accessed through religious practices like meditation, visualization, and prayer. The Good Friday Experiment, conducted by Harvard University researcher Walter Pahnke in a double-blind study in 1962, demonstrated that when a mystical experience is encouraged by both a favorable physical setting and a favorable mental set the total contents of the mind, a mystical experience is 90% likely to occur.

Claims that psychedelic mysticism differs from traditional mysticism invariably point to factors by which reverie states differ from trance states and not to characteristics that distinguish psychedelic mysticism from reverie-based mysticism Pahnke made the concept of a mystical experience operational by defining it in terms of characteristic experiential features, as reported by celebrated mystics from all the world's religions. All magical techniques' contents are influenced by environment and context. It encourages them to have highly structured, doctrinally correct experiences since it takes years of austerity and meditation for aspirant mystics to have a mystical experience. Greater theological tolerance of a range of experiences is required in order to make mystical experiences more accessible. In order to distinguish doctrinal expectations from the immediate or spontaneous aspects of mystical experiences, the American psychologist and philosopher William James used the word *over beliefs* to describe the contents of such encounters. Numerous auxiliary activities, such as moral conduct, doctrinal preparation, asceticism, gymnastics, seclusion, food, drumming, dancing, and rituals, operate as *over beliefs*. A mystic's sentimental devotion to his guru falls under the heading of *over belief* as well.

Aims of mysticism

Different cultures have different goals for mystics. Shamans, theurgists, Daoists, Kabbalists, Western esotericisms, and many more are mostly interested in mysticism as a way to do magic. The Buddhists, Hindu mystics, and Gnostics of late antiquity all sought freedom from ignorance by an understanding of the truth, while Christian and Sufi mystics found solace in God. The majority of the time, mystics work to develop a set of abilities that will allow them to have visions, unitive experiences, possession states, and other such experiences. However, in a few instances, the goal of mystical practice is to bring about personal transformation. For instance, Confucianism aims to cultivate sage hood. Roman Catholic meditations on the Passion of Christ in the fourteenth century, which led to experiences of death and resurrection that were regarded as mystical unions with Jesus, were purposefully intended to transform the soul in both faith and feeling. The goal of early English Methodism was to reach a condition of sanctification, in which vice is no longer alluring and virtue is natural. The goal of Tibetan Buddhism is to create bodhisattvas' people who have attained enlightenment who naturally develop compassion as they advance toward honest awareness.

Modern psychological research has proven that both Jesuit spirituality, which is founded on the teachings of St. Ignatius of Loyola, and Buddhist insight meditation encourage the development of a healthy personality. However, some scholars contend that mystical techniques can be utilized to brainwash people into engaging in cult behavior. A combination of attraction and compulsion is generally used in brainwashing to undermine a person's sense of integrity and instill a new set of ideals. Along with negative strategies like isolation from friends, family, and other outsiders, negative strategies also include humiliating, guilt-inflicting, physical abuse, and support from the in-group. In this situation, the ecstasy of a mystical experience could increase a cult's allure. However, only the harmful approaches are effective at a traumatic intensity, achieving compulsion rather than persuasion. All things considered; mysticism may be thought of as an emotionally powerful experience that is extraordinarily flexible for the personality. It is more likely than normal that both positive and negative change will occur.

CONCLUSION

One of the pioneers of humanistic psychology, David Bakan, asserted in 1966 that psychoanalysis, as practiced by Sigmund Freud, and other psychotherapies developed from it, represent a contemporary resurrection of rational mysticism. Free association, according to Bakan, is a form of meditation meant to elicit the insights that psychoanalysts refer to because they not only reveal a unity that lies beneath the apparent disconnectedness or no integration of manifest thought but also give intuitive access to truths that are not manifest. In contrast to the Aristotelian mystics of antiquity and the Middle Ages, who focused on nature outside of themselves during their meditations, Freudian clients focus on their own natures, producing equally mystical outcomes. In line with Bakan's insight, other projects have tried to integrate modern psychotherapy with ancient religious mysticism. For instance, transpersonal psychology, which emerged from humanistic psychology in the 1970s, assumes that since some mystics have been shown to have had exceptional mental health, certain applications of traditional mystical techniques may help patients achieve their therapeutic goal of self-actualization. Westerners who practice Buddhist meditation have repeatedly tried to utilize it as a sort of self-therapy, which has caused meditators who are licensed psychotherapists to establish programs of meditation on a legally sound basis. A relatively limited number of Freudian psychoanalysts have acknowledged

free association and the analyst's technique of analytic listening as forms of meditation and have made an effort to better explain the mystical nature of psychoanalysis. Several global faiths are also being heavily psychologized at the same time. Everywhere, pastoral care and religious counseling are developing a higher level of psychotherapy proficiency and psychological knowledge. If deep psychotherapy is in fact a logical manifestation of mysticism, then the realm of mysticism may be entering a new age.

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CHAPTER 4

SOCIAL CRITIQUE IN BLAKE'S WORKS: UNDERSTANDING THE INJUSTICE

Sandeep Verma, Associate Professor
Department of Computing Sciences & I.T., Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India,
Email Id- dr.sandeepverma2003@gmail.com

ABSTRACT:

William Blake, one of the most notable Pre-Romanticism poets in 18th-century English literature, experienced and observed a time of great political and social upheaval and transition: the American War of Independence, the French Revolution, and the Industrial Revolution, all of which had a profound and crucial influence on England's social and historical advancement. Blake, who was influenced by the social injustices and the coverage of the dark side of industrial England, had a keen and profound understanding of his time. He denounced the oppression and exploitation resulting from authority, tyranny, and the church and urged the oppressed to break free from the mind-forged manacles imposed by the ruling class. By examining several of William Blake's poems in terms of their primary concepts, rhetorical techniques, and historical settings that are profoundly underlying and disguised in his poetry, I hope to present and understand the disclosure of social reality in Blake's poetry.

KEYWORDS:

Poetry, Reality, Romanticism, Social, William Blake.

INTRODUCTION

William Blake was a visionary poet and artist who was frequently made fun of during his lifetime but is now regarded as one of the greatest poets in English history. Blake completed *Songs of Innocence*, a collection of poetry and paintings that would become the standard work of Romanticism, but sales were not expected to be strong at the time. Blake once had a dream that Robert, who passed away from sickness, visited him in his dream and told him about the new printing technique. Blake was motivated by this to attempt to combine poetry and art on the same copperplate. Blake's original literary style, however, remained unloved, much as the renowned portrait artist Joshua Reynolds once remarked that Blake's work lacked sufficient heart and creativity. A poet's writing style must develop in relation to the history of his era. Blake lived in a time when materialism, empiricism, and the theories of Newton, Bacon, and Locke had made science and reason the dominant forces in society.

The industrial revolution had replaced manual labor with machines, and traditional religious beliefs in Europe were in jeopardy. Blake utilized his poetry to demonstrate that science will eventually bring an uncontrollable irrationality that results in the slavery of the human soul to worldly desires at a time when many were praising the advent of the age of reason. His invention of a sophisticated mythological framework, in which imagination plays a crucial role and serves as the means by which mankind communicates with the spiritual substance of reality, distinguishes his work. Blake was so fervently devout in his early years that he thought he had

seen and spoken to God when he was a little kid. At the period, most of the imagery in his work came from the Old Testament. But over time, he saw that no matter how much God was revered, the underclass of peasants could not escape their dismal lives and could not even manage to survive.

He consequently started to question the purpose of religion and employed his imagination as a tool to invent a system of myths to expose the hypocrisy of the church. Blake once said: I must create a system or be enslaved by another man's system in the voice of his legendary figure Los. This declaration unmistakably demonstrates his initial goal when he created his mythology. The orthodox theology of the church of England was rejected by Blake, who, as many literary critics concur, was a rebellious renegade who preferred to use his mythology to communicate his insights into human history and the future. Blake's mythology's central figures, Nobodaddy and Urizen, stand in for despots and false gods from the secular world. Nobodaddy is a homonym meaning nobody's father in English. In actuality, Nobodaddy is a representation of a resentful father, whom Blake interprets as the superego that governs our morals. At the conclusion of the 18th century, Urizen stands for the organized religion and the conservative British ruling class [1], [2].

Revealing the murky political reality of theocracy and political power's cooperation to repress social progressive ideology. Blake's mythical framework might be understood as a challenge and subversion to the conservative rulers and orthodox church in England. Blake has gained recognition as a social rebel and a hero of imagination who was instrumental in promoting the Romantic uprising against rationality by using his unusual insights to illuminate social reality. Using Blake's life and historical context as a backdrop, I will study the social reality that Blake's poetry captures in order to expose the misery of the working class, the dishonesty of capitalist politicians, and the darkness of church authority. Blake's Personal Experience Black, the son of a modest hosiery trader, was born in London on November 28, 1757. Black did not have a formal education, but he had a remarkable creativity in his poems and paintings from a young age. Blake's eventual religious deviation may have been influenced in some way by the fact that his parents were both non-conformist Protestants. Blake started working as an engraver as an apprentice when he was 18 years old and eventually made a career from it. Despite the creativity of his efforts, his miserable existence remained the same [3], [4].

Up until a few days before to his passing, he was still employed. Black saw poverty firsthand and used this knowledge to create poetry that was based on actual experiences. His social background also gave him the original thought to reveal the savagery of the ruling class and the evil religion. The Romantic Revival was a brand-new literary movement that emerged in Europe in the second part of the 18th century. It was distinguished by a fierce resistance to the shackles of classicism and by a resurgence of interest in medieval literature. This movement was seen in England in the Pre-Romantic poetry fad. William Blake was one of these well-known authors. Blake experimented with meter and rhyme and created and put into practice daring metrical innovations that were absent from the poetry of his contemporaries, breaking away from the conventions of the 18th century. Blake uses straightforward language in his poetry. His poetry frequently combines lyric beauty with profound meaning compression. He dislikes abstraction and prefers to use concrete examples to illustrate his points [5], [6].

His poetry stands out for their extensive use of symbolism. For instance, Blake's choice of the phrase little lamb to describe humans in his poem *The Lamb* suggested that God had created

them, which was reflective of his religious beliefs. Blake understood the natural progression of human genesis, aging, and death via the depiction of the sunflower in the poem *Ah Sunflower*. He constructed a secret and abstract universe in *The Book of Urizen* where a deity of his own lived and was always staring out at the enormous forest he had made. Blake's extraordinary imagination and his distinct religious philosophy were manifested in this planet. England established a constitutional monarchy following the Glorious Revolution in 1688. The Anglo-French War's triumph set the groundwork for Britain's maritime dominance. From that point on, the British bourgeoisie more ferociously pillaged the colonial resources and even sped up the early stages of capitalism's accumulation through the use of child labor, the sale of drugs, the trafficking of slaves, and other cruel methods. British politics were in disarray at this time in history. George III, who had just been elected, tried to impose domestic democracy by compulsion while also attempting to reestablish the absolute monarchy.

In this instance, successive movements for internal democracy, domestic populist revolution, and colonial populist opposition against the British came into being. At that time, England had just started the Industrial Revolution, which divided all social strata while producing enormous amounts of material riches. The distance between the middle class and the broad working class, which had to contend with unemployment, poverty, and manufactured hunger, grew as the gap between the landlord class and the middle class shrank. During the height of the industrial revolution towards the end of the 18th century, more small producers were forced into the menial labour and become slaves to machinery. Blake, a tiny producer who supported himself by carving boards, was understandably greatly impacted and was forced to rely on his friends in order to make ends meet while leading a difficult existence. Due to the start of the American Revolution and the succeeding French Revolution, the British democratic movement was also at an all-time high at the same time. Blake was an avid supporter and proponent of these progressive revolutionary movements, much like so many other progressives.

He lauded the American and French revolutions in his writings that included revolutionary prophecies. The British ruling class, like that of the majority of European nations, stepped up domestic repression, engaged in international pillage, and advanced colonial imperialism as the French Revolution gave way to the Jacobin tyranny and the Napoleonic Wars. Europe as a whole descended into an era of repression of revolution. Blake's conscience and nature as an artist allowed him to both actively observe the revolutionary trend of the time and transcend the confines of time and space to see the dilemma the human soul faces against the complex historical backdrop, reflecting both the similarity and individuality of him and his contemporaries. It is clear from his writings before 1796 that he opposed capitalist society in terms of politics, religion, morality, culture, and other factors [7], [8].

Blake decried the rationalism that ruled England at the time in *There is No Natural Religion*. This form of ideology, which mirrored Blake's first assertion of the value of imagination, was associated with the repression of democracy in him. The deceit of priests, the physical and psychological harm caused by schools, churches, and capitalist culture, as well as the laments of chimney sweepers, the curses of street prostitutes, the grievances of ethnically discriminating slaves, are all shown in *Songs of Innocence and of Experience*. Blake's realization of the reality of everything being in conflict to one another and the necessity of struggle and transformation may be seen in *Songs of Innocence and of Experience*. Blake created a dead world by freezing the fire of Oak through the awful ice in his innovative prophesy poem collection. The oak, on the other hand, represented the rebellious revolutionary might of people. He dared to reject all

conventional wisdom and to go against it [9]. Blake was a passionate supporter of the French Revolution, which he saw as a prelude to the salvation of the human spirit. Blake's mythical framework was completely realized in *The Four Zoas*, which was written in his final years. It showed how humans are divided and depraved in the physical world as a result of ignoring their inner reality, and how nonhuman animals work their way out of depravity by overcoming obstacles with the use of their imagination. Here, the value of imagination was highlighted, and the savior's image of gentleness and kindness made the poem less combative. Blake denounced the aggressive and coercive policies of the British government in his writings, but he also expressed ambivalence toward the French Revolution. It is important to note that Blake's unique sophisticated understanding as an artist and his profound pondering of human and societal breakthroughs, which runs through all of his work, are where this sort of suspicion originates rather than the pessimism and fear of the Lake Poets. As the French Revolution grew more severe later in Blake's career, his topic and goal became more and more clear.

The primary trend running across Blake's works, which opposes conventional reason and promotes spiritual liberation, is easily discernible. The goal of anti-rationality is to entirely release human passion, imagination, and creativity from the constraints of the old world and allow people to reach the paradise of Jerusalem without hindrance. However, this type of antirationality combines reason with passion and excitement rather than completely rejecting reason and abandoning it. The religion also contributed to the mental shackles of the period. Blake was raised a fervent Christian under the influence of his parents, who taught him that if he led a good life and adhered to Christianity, he would be loved by God. However, in their capacity as the representatives of God's will, pastors and churches had turned into the agents of the state, paralyzing the populace and even mercilessly persecuting those who, in the name of God, talked or acted in ways that were inconsistent with Christian doctrine.

Blake hated the hypocrisy of the church and exposed its unflattering aspect to the public because of the stark difference between the ideal and the reality. The poem *London*, which is the best in *Songs of Experience*, has four brief stanzas that Blake uses to express his societal critique. From many perspectives, the poet condemns the political system and the oppression of the rulers. Stress, according to Paul Fussell, is what distinguishes English poetry. The rise and fall of the poet's inner sentiments are congruent with the variations in rhyme and rhythm, which gives the language of poetry a sense of melody and contributes more to the poem's overall topic. This poem uses end rhymes like *street and meet*, *flow and woe*, *man and ban*, etc. in its quatrains in iambic tetrameter as a technical technique to color and vivify the portrayal. Blake used rhetorical devices including alliteration, imagery, and repetition in this poem to create a horrible and depressing mood of the city of London. The narrator of the first verse goes through the chartered streets close to the chartered Thames.

Chartered conveys a sense of given the liberty of freedom, but also taken over as private property in this context. The roadway was no longer part of the city's infrastructure under the political system of the day; instead, it was the exclusive property of the wealthy and powerful. Even the naturally occurring River Thames was under government control, depriving regular people of their rightful living quarters. By adding the term *chartered* to what were intended to be the so-called public amenities and repeating the phrase, Blake used irony to subtly mock and look down on the society-controlled class. Blake also uses alliteration in the fourth line, using the words *marks, weakness, and woe*. It highlights the sympathy for the plight of the underprivileged and hatred of the unjust society that Blake places so much attention on.

DISCUSSION

The word *every* appears five times in the second verse to emphasize how the poor's tragic fate cannot be ignored and how awful everything is. Because these terms are linked to sounds, Blake employs words like *cry*, *hear*, and *voice* to evoke a gloomy and melancholy mood. More terrifying is the baby's cry, which is typically produced out of fright rather than hunger, discomfort, or other considerations. What led to this terrible situation? Blake refers to *chartered* in the poem's first verse, which is a symbol for a dishonest governmental system. The mind-forged manacles are one more cause, which Blake identifies in the final two phrases of the poem's second stanza. The populace was subjected to severe mental restraints and strict ideological control by the government in order to solidify the regime. Like Peter Ackroyd noted, *manacles* was one of the period's radical buzzwords that was meant to criticize the tyranny of the authorities, much like *chartered* was. By employing this phrase, the picture goes beyond the limitations of the poem's structure and portrays both the oppressor's and the oppressed's perspectives in the shadowy metropolis. Blake compares the roles of a soldier and a chimney cleaner in the third verse. Because only children of this age could enter the chimney and clean the flue at that time, chimney sweeping was a dangerous task in British culture, and the majority of the sweepers were street kids.

There are numerous such youngsters in the works of British authors, including the main character in Dickens' *Oliver Twist*, who was also sold as a chimney sweeper, and the young Tom in Charles Kingsley's *The Water Babies*, who began working as a chimney sweeper alongside his master. Many youngsters lost their lives in accidents and many others had lung illnesses from inhaling soot for extended periods of time due to the idiosyncrasies of chimney cleaning. Even scarier was the fact that these kids weren't even regarded like persons but rather like exchangeable goods. Normally, at the start of the third line, the poet would write, *Sweep, sweep...* But in this instance, Blake says that the children's cries and yells startled the gloomy churches. Even the church that carries out God's will cannot end the dangerous occupation of chimney sweeping, leaving those children to live in the midst of fire and water. The church is supposed to be a holy place of happiness and peace, but the cry of the chimney sweeper is a testament to God's powerlessness. Furthermore, there are right and unjust types of conflict, despite the fact that we are all aware that troops' responsibility is to protect the nation [7], [8], [10]–[12].

Long-term British aggressiveness abroad pillaged vast amounts of money while also wreaking havoc on the local populations. War is on the horizon when the paradox cannot be reconciled. The majority of combat fatalities are often regular individuals. To survive, a lot of individuals were forced to enlist in the military. Tens of thousands of troops had died in the conflict, and their blood had turned into a river and stained the walls of the palace red. The fourth stanza of *London* displays the poem's many meanings and is also brimming with beautiful prose and imagery. Young prostitutes who must sell their bodies in order to survive are depicted by Blake on the most terrifying late-night streets. They seem gorgeous, yet they despise the environment they inhabit. The youthful harlot as mothers many of them are powerless to prevent passing sexually transmitted illnesses to their offspring. They sob inconsolably because their children are their hope, and when those hopes are dashed by their children's deaths, they are left with nothing. The final line of the fourth verse uses the metaphor marriage hearse to suggest that marriage is the root cause of harlotry and that all problems stem from it.

Blake implies in this poem that marriage is an oppressor that breeds prostitution. In accordance with Camille Paglia's observation, in Blake's radical philosophy, prostitution is created by religious prudery and social hypocrisy. Overall, this masterpiece demonstrates Blake's desire to denounce and fiercely oppose the harsh and violent church and government institutions, which were both extremely potent and dictatorial in 18th and 19th century England. Along with capitalism, he attacks the flawed and unjust marriage system. In the meanwhile, he shows his sympathy for those poor individuals, such as soldiers, harlots, and chimney sweepers, who are battling bad luck and striving to survive in the oppressive 18th-century British society.

Blake's disgust with the church was sparked by its deceit and gloom, as was previously indicated, and in *A Little Boy Lost*, the poet depicts the brutality of the church. This poem, which consists of six heroic quatrains, depicts the titular boy's sincere quest for comprehension. The poem's opening line serves as an introduction to pondering the nature of love, particularly the love of oneself and the comprehension of mind. The little child believes that love is fundamentally selfish and that no one can love another more than oneself. He also believes that mind is limited to what thought can comprehend. The poem's second stanza reflects on the nature of love and thinking once again, and the greeting father lets the reader know that the youngster is pleading for help. The prayer's central question is, How can I love you more? or my brother more, father? because guys are the most self-centered? The boy's naïve and childish inquiries in the first stanza and his prayer in the second stanza go against Christianity's essential principles, which place a premium on dedication and self-sacrifice.

In a more general sense, Blake's questions about Christianity may be seen in essence because in his opinion, there is nothing wrong with people acting as individuals and taking care of themselves. In a limited sense, the youngster asks the question because he is too young to completely comprehend the beginnings of Christianity. Returning to the poem itself, the third line describes a priest who heard the little boy's plea but was so enraged by the Christian morality that he shook, giving the impression that he was more devoted to it than the other priests. He grabbed the youngster by the hair and yanked at his coat in a fit of rage that left the boy with a vivid bodily memory. Instead of intervening, the priests who were onlookers praised him for what he had accomplished because the boy's tiny error had given them the chance to commit murder. In this stanza, the phrases priestly and care are the last two words and are quite sardonic. The priests believed it was their moral obligation to punish the youngster harshly, and they even believed it was in the boy's best interests. According to Blake, the true goal of the church is to cultivate a people who are submissive and obedient and who deliberately adhere to Christian theology. The poem's fourth line reveals the true source of the priest's rage; he views the little kid as a demon not because he is a member of Satan's team or has mistreated his friends, but rather because he has applied reason to the realm of the church.

The boy's conduct, in the priest's opinion, was immoral and evil, and as such, he deserved to be punished. The poem's final two stanzas tell the story of the little child, who is stripped nude and put in chains despite his cries and his parents' pleadings. In a purportedly sacred location, the youngster was burnt alive. The youngster would not be the only person to be burnt in this fashion; it had happened to many others before. The poet eventually expressed skepticism and questioned if such a thing could have occurred in civilized England. Blake saw the abuse of innocent by religious authorities, even though the actual burning alive of a heretical youngster may not have occurred in Blake's time in England. In his explanation of his philosophy, Blake defends human reason as a tool for comprehending spiritual issues while also rejecting reason as

being more potent than imagination. The young child is a perfect example of both because although he is considering his convictions, he also risks approaching this heavenly Father with hypothetical queries. The boy's inquiries to God, as opposed to the priest's earthbound church authority, demonstrate Blake's desire to relate to God outside of the boundaries of the emotionally and intellectually oppressive religious institutions of his day.

That Stand Out The poems *Songs of Innocence* and *Songs of Experience* by William Blake depict the two diametrically opposed states of the human mind as well as the conflict between nature and society. While *Songs of Experience* depicts the degradation of human nature in a civilized society, *Songs of Innocence* depicts a condition of harmony between man and nature. The harmony between man and environment provides Blake's *Songs of Innocence* with its overall theme of joy and contentment. The distinction is because in *Song of Experience*, Blake exposes the darkness and a number of undesirable social phenomena; this revealing of undesirable social phenomena also serves as a critique of social civilization. The boy, the mother, and the father are three metaphorical symbols in the poetry *Infant Sorrow* from the collection *Songs of Experience*. The son is a representation of the primal, sensuous living force. The mother is a metaphor for the natural energy that gives birth to her son's life. The father is a representation of the limitations placed on people by civilized society based on his actions.

The fight between son and father in the poem is a representation of the conflict between restriction and primal vigor. The son takes the place of the father as a new force and matures into the voice of the new civilization. The son's new existence will terminate eventually, and his descendants will take his place. As the old is replaced by the young, civilization functions similarly like human reproduction in this regard. The death of the old generation and the birth of the new generation stand in for this cycle. The child represents the new vital power since it is a new life. Another of Blake's poems, *The Mental Traveler*, tells the story of a man who traverses the world and encounters horrors no other person has ever experienced. According to Blake's *The Mental Traveler*, For there the Babe is born in joy, That was begotten in dire woe, Just as we Reap in joy the fruit, Which we in bitter tears did sow . Blake illustrates the importance of both basic vitality and civilization for the survival and development of living things by using the changes in the environments in which children and seeds grow.

We humans too live with these dual influences. Blake obviously doesn't only think that society has ruined the balance between man and nature, and he doesn't feel outraged about how industrial civilization has ruined human existence in nature. Instead, he captures in his poetry every aspect of primordial life, nature, and society. These elements are in conflict with one another and have an impact on one another. Along with being diametrically opposed, they also rely on one another. Blake's critique of society's unpleasant occurrences is really a critique of civilization. Blake, though, condemns society while remaining somewhat ambivalent about it. He seeks to advance humankind and make our culture more complete. Blake's concept of the cycle of civilization therefore assumes that at the conclusion of each cycle, society advances.

CONCLUSION

Blake's poetry is focused with social critique, exposing the problems of his day, including political oppression, economic exploitation, the feudal church, and other things. Another important theme in Blake's poem is the struggle for freedom, equality, and brotherhood, particularly the inner spiritual freedom and equality of the person. Blake's powerful collection of poems should be mostly known for his *Songs of Experience*, in which he poured out his scathing

societal critique on the realities of his time. He attacked the ruling class's extreme cruelty and corruption harshly by exposing their generosity via his critical, satiric, and allegorical poetry. Blake was fair in bringing out the flaws in civilized society, in contrast to Wordsworth, another well-known romantic poet. He didn't advocate for its elimination, nor did he flee civilization's faults to live in solitude in the wilderness like Wordsworth did. Blake's poems, which transcend time and location, are adored and celebrated across the world, in my opinion, because of the variety of his lyrical topics and the distinctiveness of his creative methods.

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CHAPTER 5

INFLUENCE OF ROMANTICISM: ART AND POETRY OF WILLIAM BLAKE

Indu Tripathi, Assistant Professor
Department of Engineering, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India,
Email Id- indu_tripathi@yahoo.com

ABSTRACT:

The artistic and philosophical movement known as romanticism, usually referred to as the Romantic movement or the Romantic age, began in Europe near the end of the 18th century. It peaked in the majority of Europe from around 1800 to 1850. Romanticism distinguished itself by emphasizing emotion and individualism, as well as extolling the virtues of nature and the past, and favoring medieval over classical art. The Industrial Revolution and the dominant Enlightenment worldview, particularly the scientific rationality of Nature, influenced romanticism to some extent. The visual arts, music, and literature were where it was most forcefully expressed, but it also had a significant influence on history, education, chess, the social sciences, and the natural sciences. Romantic philosophy has a large and intricate impact on politics, influencing nationalism, liberalism, conservatism, and more. The movement placed a strong emphasis on strong emotion as an actual source of aesthetic experience. It gave feelings of empathy, amazement, surprise, and dread a new significance in part by normalizing these feelings as reactions to the beautiful and the sublime. In addition to highlighting the beauty of folk art and traditional cultural traditions, romantics also promoted radical politics, outlandish conduct, and genuine spontaneity. Romanticism reintroduced medievalism and paired a pastoral idea of a more authentic European past with a highly critical perspective of recent social developments, especially urbanization, brought about by the Industrial Revolution.

KEYWORDS:

Europe, German, Influence, Philosophers, Romanticism.

INTRODUCTION

Many works of literature, art, music, architecture, criticism, and historiography in Western civilizations between the late 18th and the mid-19th century were marked by romanticism, an attitude or philosophical orientation. Romanticism may be understood as a rejection of the idealization and rationalism that characterized Classicism in general and late 18th-century Neoclassicism in particular, as well as the principles of order, tranquility, harmony, balance, and logic. In some ways, it was also a response to the Enlightenment, as well as to broader 18th-century rationalism and physical materialism. This was in contrast to the rationality and classicism of the Enlightenment. German philosophers of the Sturm und Drang movement, which prioritized intuition and passion above Enlightenment reason, were the ones who first expressed many Romantic principles. The French Revolution's doctrines and actions had a significant impact on the movement as well; many early Romantics in Europe identified with the goals and accomplishments of the French revolutionaries. Romanticism exalted the accomplishments of heroic people, particularly artists, who came to be viewed as cultural leaders.

one notable Romantic figure, Percy Bysshe Shelley, referred to poets as the unacknowledged legislators of the world in his *Defence of Poetry*. Romanticism also valued the individuality and creativity of the artist more than the rules of classical form. Realism, which was in some respects a reaction against Romanticism, evolved in the latter part of the 19th century. During this time, Romanticism suffered a general collapse as it was eclipsed by new cultural, social, and political forces, many of which were antagonistic to the supposed delusions and obsessions of the Romantics. However, it has had a long-lasting influence on Western civilizations, and as a result, many Romantic, neo-Romantic, and post-Romantic artists and intellectuals produced some of their most memorable works following the Romantic Era [1]–[4].

Romanticism placed a strong emphasis on the unique, subjective, irrational, imaginative, personal, spontaneous, emotional, visionary, and transcendental. A deeper awareness of nature's beauty, a general elevation of emotion over reason, and a preference for the senses over the intellect were some of the attitudes that defined Romanticism. A focus on oneself as well as a more thorough investigation of human psychology, including moods and mental capacities; an emphasis on the person's passions and internal problems, as well as a fascination with the genius. The hero, and the extraordinary character in general; a fresh perspective on the artist as a highly unique creation whose artistic soul is more essential than rigorous adherence to formal standards and conventional methods. An emphasis on using one's imagination to access transcendent experience and spiritual truth; an obsession with folk culture, national and ethnic cultural origins, and the medieval era; and a preference for the exotic, the far-off, the enigmatic, the strange, the occult, the monstrous, the ill, and even the satanic.

Pre-Romanticism refers to a number of connected developments from the middle of the 18th century forward that came before the actual Romanticism. One of these tendencies was a renewed interest in medieval romance, which is where the name of the Romantic movement comes from. The romance was a story or ballad of chivalric adventure that placed a strong emphasis on personal bravery as well as the exotic and mysterious, in sharp contrast to the elegant formality and artificiality of predominating Classical literary genres like the French Neoclassical tragedy or the English heroic couplet in poetry. The main note in Romanticism was to be this new fascination in the obviously emotional but comparatively crude literary representations of the past. The *Lyrical Ballads* of William Wordsworth and Samuel Taylor Coleridge marked the beginning of romanticism in English literature in the 1790s. The Preface to the second edition 1800 of *Lyrical Ballads* by William Wordsworth, in which he defined poetry as the spontaneous overflow of powerful feelings, ended up serving as the English Romantic movement's ideology. The early stage of the movement in England had William Blake as its third leading poet. A fascination with the mystical, the subconscious, and the supernatural characterized the initial phase of the Romantic Movement in Germany, which saw changes in both literary form and subject [5], [6].

Friedrich Hölderlin, the early Johann Wolfgang von Goethe, Jean Paul, Novalis, Ludwig Tieck, August Wilhelm and Friedrich von Schlegel, Wilhelm Heinrich Wickenden, and Friedrich Schelling are just a few of the talented individuals that are a part of this initial phase. François-Auguste-René, the vicomte de Chateaubriand, and Madame de Stal were the main proponents of Romanticism in Revolutionary France as a result of their significant historical and theoretical publications. As evidenced by the gathering and imitation of local folklore, folk ballads and poetry, folk dance and music, and even previously ignored medieval and Renaissance works, the second phase of Romanticism, which spans the period from roughly 1805 to the 1830s, was

characterized by a quickening of cultural nationalism and a new attention to national origins [7]–[10]. Sir Walter Scott, who is frequently credited as the creator of the historical novel, transformed the rekindled historical interest into creative writing. The writings of John Keats, Lord Byron, and Percy Bysshe Shelley marked the peak of English Romantic poetry at this period.

The supernatural, the strange, and the horrifying were prominent byproducts of the Romantic concern in the emotional, as in Mary Shelley's *Frankenstein* and works by Charles Robert Maturin, the Marquis de Sade, and E.T.A. Hoffmann. Achim von Arnim, Clemens Brentano, Joseph von Görres, and Joseph von Eichendorff were the most influential figures during the second stage of Romanticism in Germany. The scope of Romanticism had expanded by the 1820s to include nearly all of Europe's literary works. In this latter, second phase, the movement took a less universalist stance and focused more on understanding the passions and struggles of extraordinary individuals as well as each nation's historical and cultural heritage.

DISCUSSION

Thomas De Quincey, William Hazlitt, Charlotte, Emily, and Anne Bronte in England would all need to be listed in a quick overview of Romantic or Romantic-influenced authors; Alessandro Manzoni and Giacomo Leopardi in Italy; Aleksandr Pushkin and Mikhail Lermontov in Russia; José de Espronceda and Angel de Saavedra in Spain; Adam Mickiewicz in Poland; and nearly all of the significant writers in pre-Civil War America. James Barry, Henry Fuseli, John Hamilton Mortimer, and John Flaxman were just a few of the British painters who began painting subjects that were at odds with the rigid decorum and classical historical and mythological subject matter of traditional figurative art in the 1760s and 1770s, both at home and in Rome. As they characterized their works with tensely linear drawing and striking contrasts of light and shadow, these painters favored topics that were weird, tragic, or extravagantly heroic. William Blake, the second major English early Romantic painter, created his own potent and distinctive visionary imagery. Through the works of J.M.W. Turner and John Constable, the great English Romantic landscape painting genre arose in the next generation.

These creators focused on the fleeting and dramatic effects of light, atmosphere, and color to depict a dynamic natural environment capable of inspiring awe and grandeur. Théodore Géricault and Baron Antoine Gros were the leading early Romantic painters in France. Théodore Géricault's depictions of individual bravery and suffering in *The Raft of the Medusa* and in his portraits of the insane formally launched the movement around 1820. Baron Antoine Gros painted dramatic tableaux of actual incidents from the Napoleonic Wars. The finest French Romantic painter was Eugène Delacroix, who is renowned for his expressive brushwork, rich color palette, dynamic compositions, and exotic and daring subject matter, which ranges from North African Arab life to domestic upheaval. The final, more academic phase of Romantic art in France is represented by Paul Delaroche, Théodore Chassériau, and on occasion Jean-Auguste-Dominique Ingres. As shown in Philipp Otto Runge's works, German romantic painting developed symbolic and allegorical undertones. The greatest German Romantic painter, Caspar David Friedrich, created hauntingly silent and bleak landscapes that may evoke feelings of mystery and religious wonder in the viewer. Romanticism mostly manifested itself in architecture as a blatant copy of earlier movements and as bizarre structures known as follies. The Gothic Revival was a result of a rekindled interest in medieval Gothic architecture during the Romantic era in Germany and England.

CONCLUSION

Romanticism is characterized by an intertextuality of expression and an interconnectivity of mind, both of which are examples of circulation and interaction rather than borrowing and influence. Religious discussions throughout the Romantic Era questioned the authority of the church and investigated forms of belief that in earlier ages would have been considered heretical. Among the many writers who contributed significantly to each Romantic era were William Wordsworth, Joanna Baillie, Samuel Taylor Coleridge, and William Blake. The Prelude's romantic imagery links the enchanting nature with the historical events taking place in France as Wordsworth and Michel Beaupuy stroll through the woods. Without letting linear chronology consign the Romantic Era to the past, the definition of Romantic beliefs has allowed History to assert a temporal trajectory.

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CHAPTER 6

ROLE OF NATURE: A THEMES IN THE WORK OF WILLIAM BLAKE

Zareen Usmani Farooq, Associate Professor
Department of Engineering, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India,
Email Id- farooqzf@yahoo.com

ABSTRACT:

Nature's involvement in William Blake's works is a diverse and comprehensive investigation of its metaphorical, spiritual, and sociological components. This debate delves into Blake's use of nature as a dynamic and transformational force, a source of spiritual and artistic inspiration, a lens for social and political commentary, and a symbol of the imagination's limitless possibilities. Blake's mystical experiences and visionary views influenced his depiction of nature as a portal to the spiritual and transcendent, breaking dualistic traditions. His works, such as *The Marriage of Heaven and Hell*, demonstrate his faith that the simplest aspects of nature contain significant spiritual insights. This viewpoint highlights his belief in the transformational power of vision. Nature is also a mirror of human experience in Blake's writings, reflecting emotions, wants, and existential issues. Natural imagery is used in poems like *The Tyger* and *The Lamb* to represent the darker and more innocent elements of human nature, inspiring study and thought. Furthermore, Blake's use of nature as a backdrop for social commentary, as seen in *London* and *The Garden of Love*, demonstrates his acute awareness of societal inequities and limits. Finally, Blake's belief in the potential for social reform through a harmonious relationship with nature emphasizes nature's function as a catalyst for societal transformation, as illustrated in *The Marriage of Heaven and Hell*. In essence, nature's role in Blake's works goes beyond just aesthetic pleasure. It embodies his profound philosophical, spiritual, and societal inquiries, inviting readers to consider the intricate relationship between humanity, nature, and the transcendent, leaving a lasting legacy that inspires and provokes thought in various realms of human expression and understanding.

KEYWORDS:

Complex, Delicate, Earth, Nature, Network.

INTRODUCTION

The importance of nature in William Blake's works, the visionary English poet, painter, and printmaker of the late 18th and early 19th centuries, is a pervasive and diverse theme. Blake engaged with nature in a profound and frequently symbolic way throughout his literary and creative career, utilizing it as a vehicle to explore difficult philosophical, spiritual, and social concerns. We will delve into the relevance of nature in Blake's writings, studying the numerous ways in which he used this theme and the implications it has for his broader artistic and philosophical endeavours. Before getting into the role of nature in Blake's paintings, some background on the artist is required. William Blake (1757-1827) was a polymath and a visionary. He is primarily recognized for his groundbreaking approach to poetry and visual art, which defied traditional 18th-century aesthetics. Blake was a radical thinker who questioned accepted

standards in both art and society, and his works reflect his deeply philosophical and mystical worldview.

Nature as a Transformative and Dynamic Force

Nature appears in Blake's works in a variety of ways, including as a dynamic and changing force. Nature is frequently depicted in Blake's poetry as an entity in constant flux, matching Blake's own belief in the ever-changing nature of reality and human consciousness. In poems such as *The Tyger* from *Songs of Experience*, Blake explores the dualities inherent in nature. The tiger's aggressive, predatory character represents the conflicting aspects of creation and destruction coexisting in the natural world. The vivid imagery used in this poem emphasizes the idea that nature is a complicated, dynamic, and transformative force rather than a static or benign one. Similarly, in *The Lamb*, also from *Songs of Innocence*, Blake depicts nature as peaceful and loving. Nature is depicted here as a source of innocence and purity, stressing its ability to nurture life. Blake emphasizes his belief in the duality of nature and the coexistence of conflicting forces within it by juxtaposing these two poems [1]–[4].

Nature as a Spiritual and Creative Inspirational Symbol

Nature was frequently employed by Blake as a symbol of spiritual and creative inspiration. The natural world was a source of heavenly energy for him, as well as a reflection of the spiritual worlds. This idea is essential to his poem *Auguries of Innocence*, which begins, *To see a World in a Grain of Sand And a Heaven in a Wild Flower Hold Infinity in the palm of your hand and Eternity in an Hour*. Blake proposes here that the smallest parts of the natural world hold significant spiritual insights, and that by pondering them, one can get access to heavenly truths. Blake's belief in the relationship between nature and the divine is shown further in his mystical writings like *The Marriage of Heaven and Hell* and *The Four Zoas*. In these books, he examines the idea that the material world, including nature, is loaded with spiritual significance, and that the human imagination is a divine and creative power capable of transcending the physical realm's boundaries. Blake frequently used detailed and symbolic portrayals of nature in his artistic works, particularly his illuminated books, to convey spiritual and visionary truths. His exquisite engravings and images incorporated a wide range of natural elements, from flowers and animals to landscapes and celestial bodies, all of which were intertwined into complex allegorical compositions.

The Role of Nature in Social and Political Commentary

Nature also functioned as a window through which Blake examined contemporary social and political situations. He lived amid a time of profound social upheaval characterized by the Industrial Revolution, urbanization, and social inequality. Blake was highly worried about the detrimental environmental impact of industrialization as well as labour exploitation. These worries were portrayed in his writings, which frequently contrasted the dreamy beauty of nature with the brutal realities of modern society. Blake depicts Los as a blacksmith figure in *Jerusalem: The Emanation of the Giant Albion*, emphasizing the creative and transformative power of labour. Los's work as a metal forger exemplifies the notion that labour, when done in harmony with nature and the creative spirit, may be a constructive force for societal progress. This contrast between the creative and destructive parts of labour illustrates Blake's condemnation of industrialization's dehumanizing effects. Similarly, in *Songs of Experience*, the poem *London* clearly depicts the city's filthy and oppressive metropolitan surroundings. The imagery of the

river Thames and its chartered streets is used by Blake to show the destruction of nature and human culture. The poem is a forceful condemnation of the social inequalities and environmental destruction caused by industrialization and urbanization.

Nature as an Imaginative Symbol

Nature is inextricably linked with the imagination in Blake's cosmology, which is a major notion in his writings. He considered the imagination to be a heavenly and creative force capable of transcending the constraints of reason and materialism. In this context, nature frequently represents the imaginative and visionary realms that exist beyond the bounds of factual reality. Blake famously declared in *The Marriage of Heaven and Hell*; *The Imagination is not a State: it is the Human Existence itself*. This remark emphasizes Blake's philosophy's emphasis on the imagination, and he frequently employed natural images to depict the imaginative and visionary components of human experience. For example, in *The Mental Traveler* from *The Songs of Experience*, Blake uses vivid environmental imagery to describe the mental traveler's trip through the realms of imagination, including references to mountains, forests, and seas. This journey is an investigation of the human psyche and the limitless capacity of the imagination on both physical and spiritual levels [5]–[7].

The function of nature appears as a diverse and deeply symbolic element in William Blake's enormous collection of work. Nature is a transformational and dynamic force, a source of spiritual and artistic inspiration, a lens through which social and political commentary is conveyed, and a symbol of the limitless possibilities of the imagination. Blake's relationship with nature goes beyond aesthetic enjoyment to represent his profound intellectual and spiritual investigations. Nature, he saw, was a reflection of the human situation, a mirror of the divine, and a canvas on which to investigate the complexity of existence and awareness. Blake challenges readers and viewers to consider the deep relationship between humanity, nature, and the vast worlds of the imagination in his writings and artworks, leaving a legacy that continues to inspire and stir thought in the fields of literature, art, and philosophy [8], [9].

DISCUSSION

William Blake's profound mystical experiences and visionary beliefs had a significant impact on his depiction of nature in his works. Nature, for Blake, was not just the physical world, but also a portal to the spiritual and transcendent. His writings and engravings eloquently portray his spirituality and belief in the interconnectedness of all things. One of Blake's most mystical compositions is *The Marriage of Heaven and Hell*. He criticizes traditional dualistic concepts of good and evil in this essay and proposes a vision of a universe in which opposites are reconciled. Nature, according to Blake, embodies this reconciliation and provides spiritual insight. The famous phrase *the tree that moves some to tears of joy is only a green thing that stands in the way of others*. Some regard Nature as all scorn and ugliness, while others do not see Nature at all. But, in the perspective of the imaginative man, Nature is Imagination itself, encapsulates his faith in the transformational power of vision. Blake's mystical experiences were also reflected in his illuminated books, in which he used detailed nature imagery to convey spiritual and visionary themes.

The Songs of Innocence and Experience depicts a vision of naive delight and pastoral beauty, but it also alluded to the fleeting aspect of human existence. The greenness of the fields and the joy of children at play become emblems of the eternal, while the lowering sun foreshadows time and

mortality. Blake's spiritual worldview is reflected in this interplay of innocence, experience, and the eternal. Blake's relationship with nature goes beyond mysticism to represent human experience. Nature is frequently depicted in his works as a reflection of human emotions, wants, and difficulties. Nature serves as a backdrop for human stories, and the natural world takes on symbolic value. The titular beast in *The Tyger*, one of Blake's most famous poems, is a metaphor of the darker and more destructive aspects of human nature. The poem's inquiry into the beginnings of the tiger echoes the eternal human attempt to comprehend the roots of evil and violence. Nature here serves as a mirror for human contemplation and existential pondering. In *The Lamb*, Blake utilizes the image of a lamb to represent innocence and purity. The rural atmosphere and the lamb's meekness promote peace and innocent awe. Nature becomes a representation of the innocence that Blake thought existed within all individuals, despite the corrupting forces of society, in this setting.

William Blake was also a keen observer of his time's social and political events, and he frequently employed nature as a backdrop for social commentary. In poems such as *London* and *The Garden of Love*, Blake juxtaposes the natural and urban landscapes to criticize the societal inequalities and limits of his time. Blake offers a dismal picture of the cityscape in *London*, where charter's streets and mind-forged manacles suffocate human freedom and creativity. The natural element of the river Thames is described as charter's, meaning that even nature is restricted and controlled by the repressive social order. Nature becomes a metaphor of the lost harmony between mankind and the natural world in this context. In *The Garden of Love*, Blake delves into the issue of institutionalized religion and its suppression of natural passions. The garden, once a place of joy and freedom, now binds with briars and the gates of this Chapel were shut. Blake employs garden imagery to criticize the restricted and dogmatic characteristics of established religion.

Nature as a Social Critique and Reform Tool

Blake's involvement with nature meant to inspire social reform as well as serve as a backdrop for societal critique. He believed that reestablishing a more harmonious relationship with nature could result in societal development. In *The Marriage of Heaven and Hell*, Blake depicts Los as a blacksmith who creates chains of mind and manacles of the senses. Los's function as a creative force represents the power of artistic and imaginative expression to effect positive change. Blake suggests that through linking creativity with nature, individuals can be liberated from the mental and societal constraints that bound them. Finally, the role of nature in William Blake's works is both intricate and multifaceted. It is a source of mysticism and visionary experience, as well as a reflection of human feelings and conflicts, a backdrop for social criticism, and a vehicle for societal critique and reform. Blake's relationship with nature is more than just beautiful; it embodies his profound philosophical, spiritual, and social investigations. Blake challenges readers to consider the complex link between humanity, nature, and the transcendent through his poems, engravings, and illuminated books. Nature becomes a canvas on which the complexity of existence, awareness, and society are explored in his works. It is a mirror, a symbol, and a catalyst for profound philosophical and spiritual insights, leaving a permanent legacy that inspires and provokes thinking in the fields of literature, art, philosophy, and social reform.

CONCLUSION

The role of nature in William Blake's works is a tapestry woven with intricate strands of symbolism, mysticism, social commentary, and visionary insight. Blake uses nature as a dynamic

and multi-dimensional aspect throughout his work, surpassing the boundaries of mere aesthetics to become a medium for profound study and reflection. Blake's deep mysticism and conviction in the interconnectedness of all things is central to his engagement with nature. Nature, for Blake, is more than just the physical world; it is also a portal to the spiritual and sublime. His mystical experiences are expressed in works such as *The Marriage of Heaven and Hell*, in which he defies conventional dualities and depicts a universe in which opposites cohabit peacefully. Nature is a symbol of reconciliation and a source of spiritual illumination. Blake's depiction of nature is also a reflection of human experience. He depicts the range of human emotions, wants, and existential issues through rich imagery and symbolism. Nature is used as a mirror in works like *The Tyger* and *The Lamb* to examine the darker and more innocent elements of human nature, inspiring reflection and philosophical study. During Blake's lifetime, England experienced tremendous socioeconomic changes as a result of industrialization and urbanization. Nature, in contrast to the urban environment, acts as a backdrop for his critique of the oppressive social order. Poems such as *London* and *The Garden of Love* graphically depict the effects of societal limitations on both human society and the natural world.

Blake's relationship with nature is not only vital; it also conveys a message of hope and transformation. He felt that reestablishing a balanced relationship with nature may spark cultural change. Nature, as depicted in *The Marriage of Heaven and Hell*, represents the possibility of positive change via artistic and imaginative expression, liberating individuals from mental and societal restraints. Finally, the function of nature in William Blake's works is a dynamic, multi-layered, and transforming investigation that touches on the spiritual, personal, sociological, and visionary. Blake's deep mysticism and visionary insight instill significant meaning in nature, transforming it into a conduit to the transcendent. Nature serves as both a mirror to reflect the intricacies of human existence and a canvas for social analysis and reflection. Blake's message is one of empowerment and growth, not resignation. He proposes that individuals can break free from societal restraints and enter higher planes of awareness through a healthy relationship with nature and the unleashing of the imagination. Thus, nature becomes a catalyst for personal and societal transformation in Blake's writings, a call to rediscover our fundamental connection with the natural world and the spiritual qualities it embodies. His influence continues to inspire and challenge thought in fields ranging from literature and art to philosophy and social reform.

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CHAPTER 7

SONGS OF INNOCENCE AND EXPERIENCE: BLAKE'S POETRY FROM TWO PERSPECTIVES

Pirtibha Sharma, Associate Professor
Department of Management, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India,
Email Id- ica.pratibha.pdp@gmail.com

ABSTRACT:

The innocent, pastoral world of youth is contrasted with an adult world of corruption and repression in William Blake's Songs of Innocence and Experience 1794. While poems like The Lamb show a gentle virtue, poems like The Tyger show opposing, darker forces. Thus the collection as a whole explores the value and limitations of two different perspectives on the world. Many of the poems are paired, allowing the reader to view the same scenario or issue first through the eyes of innocence and then through the eyes of experience. Blake does not fully connect with either point of view; the majority of his poems are dramatic, that is, they are written in voices other than his own. Blake is at a position outside of both experience and innocence, from which he expects to be able to see both of their flaws and remedy them. He takes on institutionalized religion, sexual repression, autocratic power, and morality in particular; his greatest insight is into how these many forms of control interact to stifle what is most holy in people.

KEYWORDS:

Blake, Experience, Innocence, Songs, World.

INTRODUCTION

The innocent aspirations and concerns that guide children's life are dramatized in The Songs of Innocence, and they are followed as they develop into maturity. Some of the poems are written from the viewpoint of children, while others are written from an adult's perspective and are about children. Many of the poems highlight the beneficial features of natural human thinking before experience was corrupted and distorted. Others see innocence with greater skepticism. For instance, while Blake paints heartwarming depictions of the emotional impact of fundamental Christian principles, he also exposes, so to speak, Christianity's propensity to foster brutality and injustice over the heads of the innocent. The Songs of Experience use analogies and contrasts to express how harsh adult experiences destroy what is good about innocence while also highlighting the flaws of the innocent viewpoint. The Tyger, for instance, makes an attempt to explain the existence of actual, negative forces in the universe that innocence is unable to address. These final poems discuss sexual morality in terms of how jealousy, guilt, and secrecy may all stifle the inventiveness of pure love. They are more interested in the institution of the Church, its place in politics, and its impacts on society and the human mind than they are in the specifics of each person's religious beliefs. Thus, experience adds a layer to innocence that dims its optimistic perspective while making up for part of its blindness.

The Songs of Innocence and Experience have a straightforward style, yet the language and rhythms have been deliberately developed, and the concepts they address can frequently appear to be difficult. [1]–[3]. Many of the poems are narrative in nature, but others, like *The Sick Rose* and *The Divine Image*, use symbolism or abstract ideas to support their points. Personification and the repurposing of Biblical symbolism and language are some of Blake's preferred rhetorical strategies. Blake regularly applies the well-known meter of hymns, nursery rhymes, and ballads to his own, usually unconventional concepts. This blending of the familiar and unknown is consistent with Blake's ongoing desire to reevaluate and reframe the presumptions that underlie human intellect and social conduct [4]–[6]. William Blake was a radical thinker, artist, poet, mystic, and visionary. His work examines the conflicts between human desires and the oppressive character of social and political traditions since he was working during a period of significant social and political upheaval. In *Songs of Innocence and of Experience*, arguably his most well-known book of poetry, he explores the two opposite states of the human soul, as he phrased it in the subtitle.

How was the piece created?

It is said that *Songs of Innocence and of Experience* is both a literary and visual work of art. Blake used a novel method of printing by designing the piece backwards on metal plates coated with varnish. These plates were then etched with acid to create relief printing surfaces, which were printed in brown ink and hand-colored. Only a few copies were produced, and they were discreetly sold to friends and collectors [2], [3].

Are the Songs intended for kids?

Blake said that children could comprehend his art just as well as or even better than adults, but this is more of a statement on how children perceive things clearly and without the compromises that come with adult life. The songs are especially of innocence and experience rather than for either.

What connections do the Songs make to earlier literature?

The piece mimics the rhythms and structures of well-liked children's poetry and ballads from the 18th century. Blake, on the other hand, purposefully shies away from this kind of dogmatic morality; instead, many of the poems in *Songs of Innocence and Experience* contain uncomfortable ambiguities. At the period, most literature written for middle-class children featured easy didactic themes. Blake's extremely unique spiritual visions, which form the basis of all of his mature writings, include responses to thinkers like Emanuel Swedenborg [4], [5].

What topics do the Songs cover?

Blake's Songs are profoundly held political convictions and spiritual experiences that are reflected in their difficult, contentious, or sarcastic nature despite their straightforward rhythms and rhyming patterns and imagery of children, animals, and flowers. Blake's worldview incorporates controversial issues including child labor, abuse, repression by the state and religion, and children's right to be recognized as humans with free will. *Songs of Experience* has a lot of poetry that answer to equivalents from *Songs of Innocence*. The innocent, pastoral world of youth is contrasted with an adult world of corruption and repression in William Blake's *Songs of Innocence and Experience* 1794. While poems like *The Lamb* show a gentle virtue, poems like

The Tyger show opposing, darker forces. Thus, the collection as a whole examines the benefits and drawbacks of two alternative worldviews.

Many of the poems are paired, allowing the reader to view the same scenario or issue first through the eyes of innocence and then through the eyes of experience. Blake does not fully connect with either point of view; the majority of his poems are dramatic, that is, they are written in voices other than his own. Blake is at a position outside of both experience and innocence, from which he expects to be able to see both of their flaws and remedy them. He takes on institutionalized religion, sexual repression, autocratic power, and morality in particular; his greatest insight is into how these many forms of control interact to stifle what is most holy in people. The innocent aspirations and concerns that guide children's life are dramatized in *The Songs of Innocence*, and they are followed as they develop into maturity. Some of the poems are written from the viewpoint of children, while others are written from an adult's perspective and are about children. Many of the poems highlight the beneficial features of natural human thinking before experience was corrupted and distorted.

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Blake's *Songs* are profoundly held political convictions and spiritual experiences that are reflected in their difficult, contentious, or sarcastic nature despite their straightforward rhythms and rhyming patterns and imagery of children, animals, and flowers. Blake's worldview incorporates controversial issues including child labor, abuse, repression by the state and religion, and children's right to be recognized as humans with free will. *Songs of Experience* has a lot of poetry that answer to equivalents from *Songs of Innocence*. The visionary English poet and artist William Blake's classic poem *The Songs of Innocence and Experience* is considered a classic. The *Songs of Innocence* and the *Songs of Experience* were published as independent volumes in 1789 and 1794, respectively. This exceptional body of work is an in-depth examination of the human condition, morality, and the contrasted stages of innocence and experience. Blake explores the complexity of human existence through the lens of poetry and creative expression, providing a comprehensive vision of society, religion, and the ongoing conflict between conflicting forces.

Visionary artist and poet William Blake

It is crucial to comprehend the mysterious author of *The Songs of Innocence and Experience*, William Blake, before beginning a thorough investigation of the collection. Blake, a real Renaissance man who was born in London on November 28, 1757, was a painter, poet, printer, and forward-thinking thinker. His life was characterized by a strong affinity for mystical and spiritual worlds, which had a significant impact on his creative and lyrical pursuits.

The Two Dissimilar Worlds

The realm of innocence and the world of experience are the two opposing poles that *The Songs of Innocence and Experience* is built around. These two states of being act as the collection's two main thematic foundations. Blake depicts a world of innocence, innocent surprise, and unadulterated delight in the *Songs of Innocence*. The poetry in this area frequently honor the

purity of love, the splendor of nature, and the ease of youth. The Songs of Experience, on the other hand, present a gritty and pessimistic viewpoint. Blake exposes the corrupting effects of society, religion, and power while facing the harsh facts of life in this passage. These poems address issues of injustice, hypocrisy, and moral decline.

Integration of poetry and images

The combination of lyrical and visual components in The Songs of Innocence and Experience is one of its most distinguishing features. Blake was a talented artist and engraver in addition to being a poet. To further the significance and impact of his lines, he painstakingly crafted elaborate graphics for each of his poems. Readers may interact with Blake's work on several levels thanks to this interaction between word and picture, which invites them to examine the minute details of his drawings and unravel the layers of symbolism in his poems.

The Function of Ignorance

Blake extols the merits of innocence as a condition of pristine beauty in the Songs of Innocence. In poems like The Lamb and The Chimney Sweeper, he examines the sweetness and simplicity that exist in the human psyche when it is not tainted by the harsh realities of the outside world. According to Blake, childhood is a stage of spiritual purity and optimism that mankind has lost but can strive to reclaim.

The Shocking Truths of Experience

In contrast, the Songs of Experience explore the distressing truths of human existence. In this poem, Blake addresses the societal inequalities, brutalities, and moral ambiguities. Works like The Tyger and London focus on the cruelty of industrialization, the hypocrisy of religious organizations, and the loss of innocence in the face of experience as they represent the destructive forces at work.

CONCLUSION

The multidimensional masterwork The Songs of Innocence and Experience invites readers on a profound voyage of inquiry, to sum up. William Blake gives a comprehensive vision of the human spirit via his poetry and artistic talent, embracing the spheres of purity and corruption, astonishment and disappointment. We will analyze each poem in this collection individually, decipher the symbolism in Blake's paintings, and try to comprehend the ongoing importance of his examination of innocence and experience in the context of human existence as we dive further into this collection. Blake eventually aims to bring these opposing states into harmony, even if The Songs of Innocence and Experience presents two opposing states. His imaginative notion of the marriage of contraries denotes that the fusion of youth and experience might result in a deeper comprehension of the human predicament. This concept emphasizes the ability of accepting both halves of reality to evolve, ultimately leading to spiritual enlightenment.

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CHAPTER 8

MARRIAGE OF HEAVEN AND HELL: VISIONARY DISCOURSE BY WILLIAM BLAKE

Vandana Whig, Professor
Department of Management, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India,
Email Id- vandanawhig@gmail.com

ABSTRACT:

The Marriage of Heaven and Hell 1790, one of William Blake's 1757–1827 earliest and most influential works, had a profound cultural impact on everyone from novelists and philosophers like Aldous Huxley 1894–1963 to musicians and songwriters like Jim Morrison 1943–1971 of the American rock band The Doors. The compact book was made out of 27 copper plates that were etched, inked, pressed, and colored in Blake's original manner. A combination of prose, free verse poetry, proverbs, and images are used in The Marriage of Heaven and Hell to mock 18th-century philosophical and theological views while expressing the poet's own particular moral and spiritual outlook. William Blake's The Marriage of Heaven and Hell is a visionary and controversial work that challenges conventional dualities and investigates the interdependence of opposites. Blake proposes a universe in which heaven and hell are not competing forces but complimentary parts of a united reality in a sequence of aphorisms, poems, and images. He criticizes institutional religion's restrictive nature while celebrating the liberating power of imagination and passion. This work reflects Blake's mystical and revolutionary vision, arguing for the resolution of contradictions and the acceptance of the full range of human experience in order to achieve spiritual enlightenment and personal transformation.

KEYWORDS:

Heaven, Hell, Novelists, Marriage, William Blake's.

INTRODUCTION

There are 27 etched plates in The Marriage of Heaven and Hell, a little book. There are images on some plates, whilst text dominates on others. In his exploration of the interdependence of good and evil, William Blake examines how one is essential to the other's existence. Blake questions conventional notions of religion and morality and offers a picture of a society in which the human spirit is unrestrained by social conventions. Blake makes the case for the marriage of opposites being required for both spiritual development and creative expression through a collection of proverbs, aphorisms, and paradoxical utterances. Without more explanation, Rintrah is introduced as a furious, vengeful figure who roars when clouds approach. Contrast the tale of the just man with the villain in plate plate 1. The just man had heroically followed a perilous path before the evil forced him to turn away from it and follow a path of ease. The righteous man rages in the wilds Where lions roam right now. A new heaven started 33 years ago; the speaker declares. This is the equivalent of 1757. Blake was born in this year, which also happened to be the year the Last Judgment took occur, according to the Swedish Christian mystic Emanuel Swedenborg. The speaker goes on to explain that contraries like Attraction and Repulsion,

Reason and Energy, Love and Hate are what drive development and are essential to human life [1]–[3].

Then, it offers a fundamentally new definition of good and evil, stating that the former is the passive that obeys reason and the latter is simply the active springing from Energy. The speaker calls for the Voice of the Devil and argues that all faiths have mistakenly separated body and soul and connected evil with physical energy and virtue with reason and the soul plate 4. In accordance with Plate 4, man has no Body distinct from his Soul, both of which are described as diverse manifestations of Energy, which is itself described as Eternal Delight. The speaker expands on the claim that 'bad' is energy and 'good' is passive submission to reason. According to this, desire only loses to reason when it is weak enough to become a shadow of desire. Because Satan is represented in Milton's epic poem *Paradise Lost* 1667 as being more animated and enticing than God and the other angels, Blake refers to Milton as the Messiah. Milton, according to Blake, is of the Devil's party without knowing it. The first Memorable Fancy of the book, where fancy is used to denote an imagined experience, is related by the speaker. The speaker gathered some Proverbs of Hell while he was walking among the fires of Hell to show the world on earth what knowledge Hell possesses plate 6. The following words were scrawled on a rock by a mighty Devil folded in black clouds when the speaker eventually returned to reality [4], [5].

The collection of proverbs is concluded by a passage of text that claims that ancient religion originated as a form of poetry in which each element of the natural world was transformed into a natural deity based on what their enlarged and numerous senses could see plate 11. These deities were meant to represent actual things in the universe, but through time, humans started to abstract these deities from those things. As a result, the priesthood and organized religion emerged, causing people to forget that All deities reside in the human breast and granting churches and their leader's authority over others. In the second Memorable Fancy, the speaker has a conversation with the prophets Isaiah and Ezekiel from the Bible. The speaker queries how the prophets knew that God had spoken to them. They both concur that something is true if there is a firm persuasion that it is so. Additionally, they concur that Poetic Genius is the key to unlocking the truth.

The earth will be consumed in fire at the end of six thousand years, the speaker continues, but everything will then be infinite and holy as opposed to the finite and corrupt condition it is in right now an improvement of sensual enjoyment, for example, will help to promote this goal. The necessity to dispel myths like the notion that the body and the spirit are distinct is then reiterated by the speaker. He ends by making the well-known remark: In the third Memorable Fancy, the speaker travels to a six-chamber printing house in hell. Dragons, vipers, eagles, lions, and finally mankind may be found in each room. These show how the world has become ever more perceptible to humanity throughout time. An image of five glum-looking guys gathered on the ground may be seen on Plate 16. According to the opening line of the writing on plate 16, they are the Giants who formed this world into its sensual existence. The Prolific or creative group of individuals is split into two groups: the Devourers or consumers. Religion attempts to unite these two opposing groups, yet they remain foes nonetheless [6], [7].

DISCUSSION

A giant sea creature named Leviathan appears out of nowhere. When the angel finally flees, the entire Abyss vanishes, and the speaker finds himself next to a river with a guy singing. The speaker then locates the angel and forces him to see his own destiny, which has a number of

monkey-like entities fighting and consuming one another. This is when the speaker realizes that hell was just the angel's invention. Before running away, the speaker takes hold of the skeleton of one of the deceased individuals, which he subsequently finds to contain a manuscript of an Aristotelian philosophical book. He disregards the angel as an ineffective philosopher. Because of their excessive dependence on systematic reasoning, according to the speaker plate 21, angels arrogantly think they are the only ones who possess knowledge. He then attacks Emanuel Swedenborg's books for depending solely on an unimaginative discourse with angels and neglecting to engage in any dialogue with demons. He contends that Dante and Shakespeare are far superior writers [8], [9].

The angel says that only Christ should be revered, but the devil counters that Christ violated each of the Ten Commandments in some fashion. The angel ultimately accepts this as true, and a note appears informing us that the angel has changed into a demon, is now close to the speaker, and that they frequently read The Bible of Hell together. Blake's *A Song of Liberty* is a triumphal assertion of the demons' dominance over angels, connecting them to the American and French Revolutions and proclaiming: The chorus then focuses on religious authority as a source of tyranny. A straightforward yet impactful statement marks the book's conclusion. William Blake's artwork is replete with intricate and frequently eccentric symbolism, both of which are frequently visual as well as literary. Some claim that Blake's works are fundamentally symbolic. The *Marriage of Heaven and Hell* by Blake contains a wealth of symbolism that would require a book to fully explain. The work's use of conventional religious symbols, animal symbolism, and the genesis of Blake's symbolic cosmos are some of the work's more important symbolic elements that will only be touched upon in this article. In the fourth Memorable Fancy, an angel foretells the speaker's fate as being confined to a hot burning dungeon plate. The speaker asks the angel to reveal his destiny as they make their way down from a stable to a church, a tomb, a mill, and ultimately into an abyss. The angel informs the speaker that his location is between the fighting black and white spiders in the Abyss.

Symbolism in religion

Blake's inversion of conventional religious symbols is immediately apparent in the picture on the book's cover: the flames of hell, which are typically used to represent evil and unending suffering, appear to give birth to trees and live humans. In contrast, angels, who often represent the divine and serve as god's messengers or aids for humans, are portrayed as narrow-minded, arrogant, and passive.

animals as symbols

Numerous animals are shown in the work as well. The Horses of Instruction and the Tigers of Wrath from the Proverbs of Hell are two of the most renowned instances. The horse's unrelenting forward motion contrasts with the tiger's raw energy in this situation. According to proverbs, the tiger is the wiser of the two, which further illustrates Blake's preference for evil reconceived as creative energy over good passive reason.

Symbolic World of Blake

The mysterious Rintrah from the book's second plate symbolizes fury, especially the revolutionary rage that was visible in the bloodshed of the American and French Revolutions.

Rintrah would ultimately become one of several characters that Blake created to represent various traits, such as Urizen for logic or Palambron for compassion.

Paradise and Hell

The Marriage of Heaven and Hell reveals Blake's profound interests in philosophy, theology, and politics. Themes such as morality and religion, freedom and revolution, and hypocrisy indicate that the book is not a literal dissertation on marriage but rather a symbolic investigation of the dynamic conflict between opposing forces in the cosmos.

Ethics and Religion

The main thesis of the text is that conventional religious doctrines, particularly Christian doctrine, have misinterpreted heaven, hell, good, and evil. Hell and evil in particular have an unjustly poor name. The book describes evil as a creative energy source that good and its agents have always attempted to contain. Blake's moral ideal, as it is presented in this work, is the reconciliation of heaven and hell, good and evil, and the physical body with the spiritual soul. Human beings won't be able to live fully until such a unity has taken place.

The Revolution and Liberty

The French Revolution was in full swing while Blake penned The Marriage of Heaven and Hell, and he was well aware of the political happenings of the day. Conservatives in Blake's day compared the populace's uprising against their ruler to Satan's uprising against God. Both were the product of the pride sin and were bound to fail. Naturally, Blake had a different perspective, believing that Satan had a right to rebel and that the creation of hell was not a waste of creative force but rather a success. As earthly representations of his appeal for the union of heaven and hell, Blake celebrates the collapse of the monarchy and the end of the empire prematurely, as it turns out.

Hypocrisy

Blake confronts individuals who assert to be on the side of morality and reason in his moral and political worldview. Although priests and angels are mentioned specifically, these authorities might be any figures of authority who uphold the virtues of caution and reason while decrying the evils of desire and creativity. In The Marriage of Heaven and Hell, they are the subjects of stinging satire that mocks the belief that hell is a place of endless suffering and paints heaven and angels as timid, dull, and uninteresting. The Marriage of Heaven and Hell is an innovative work that explores politics, psychology, and religion via a potpourri of visual art and diverse literary genres. In his plea for a dynamic marriage of opposites like reason and passion, body and mind, good and evil, and heaven and hell, Blake used his distinctive engraving technique and intricate symbolism. The realization that these seemingly opposed ideas might, if left unchecked, be a source of inventive energy that advances civilization is what motivates the work.

CONCLUSION

Blake's art denies heaven and hell in the conventional sense by subverting conventional religious symbols. We shouldn't view energy or passivity as exclusively positive or bad. While making fun of those who defend conventional views in his Memorable Fancies, Blake challenges us to consider the consequences of this redefining of good and evil in his open-ended, thought-provoking Proverbs of Hell. In Blake's lifetime, his message didn't reach a wide audience.

Nevertheless, its resurgence in the nineteenth century would have a significant impact on both literary and popular culture, particularly in the counter-cultural movements of the 1960s. In the epilogue to *The Marriage of Heaven and Hell*, William Blake leaves readers with a deep message. He questions traditional dualities and advocates for the unity of opposites, claiming that embracing both heaven and hell in one's life leads to spiritual enlightenment. Blake condemns institutional religion's restrictive nature while celebrating the liberating power of imagination and passion. He invites readers to transcend cultural limits and enter higher planes of consciousness. Finally, this work serves as a visionary and revolutionary invitation to transcend conventional thinking's constraints and embrace the whole range of human experience for personal and spiritual progress.

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CHAPTER 9

BLAKE'S PORTRAYAL OF GENDER: GENDER EQUALITY BY THE POET AND POETRY

Kanchan Gupta, Assistant Professor

Department of Paramedical Sciences, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India, Email
Id- kanchanricha63@gmail.com

ABSTRACT:

Critics have praised Blake as a supporter of androgyny and a world with complete sexual equality based on phrases like these. In Blake's liberated Eternity, there are no sexes, only Human Forms, forms that experience no divisions between male and female but exist as one will, according to Irene Tayler and Michael Ferber, respectively. Irene Tayler praised Blake's revolutionary attack on the constrained sex-roles of a patriarchal culture and emphasized that most of Blake's female figures and Blake's fraternity seem not to Throughout the body of his writing, Blake constructs and employs poetic and visual metaphors that often portray women as either passively reliant on males or aggressive and malevolent. As Susan Fox has convincingly demonstrated in her excellent essay on The Female as Metaphor in William Blake's Poetry, Blake portrays the female gender as inferior and dependent or, in the case of Jerusalem, superior and dependent, or as unnaturally and disastrously dominant. Indeed, females are not only represented as weak or power-hungry, they come to represent weakness that frailty best seen in the precariously limited emanative state Beulah and power-hunger.

KEYWORDS:

Blake's, Critics, Gender, Male, Portrayal.

INTRODUCTION

Fallen world of Experience and try to redeem it. The more courageous Oothoon lacks the power to break her lover's or her society's mind-forged manacles; thus, she is, despite her liberated vision, an impotent revolutionary. Ololon, however eager she is to give up her virginity and to unite with Milton, remains a submissive Eve. And Jerusalem can only wait patiently for Albion to acknowledge her love and embrace her; her redemptive role in the poem is circumscribed by male choices and responses. Blake's attack on domineering women on Rahab, Tirzah, Vala, Leutha, the Enitharmon of Europe, and all those women whom he denounces as embodiments of the Female Will is oven and repetitive. In a typical passage, Los urges Albion to rebel against the power of the female. What may Woman be? To have power over Man from Cradle to corruptible Grave. There is a Throne in every Man, it is the Throne of God This Woman has claimd as her own & Man is no more! Albion is the Tabernacle of Vala & her Temple And not the Tabernacle & Temple of the Most High O Albion why wilt thou Create a Female Will? [1]–[3].

Blake identifies the Female Will with the vision of the materialistic world as all-sufficient, and thereby re-energizes the patriarchal association of woman with nature. Woman has traditionally been seen as the mother, the womb, the land, earth: she is always fertile, passively waiting to be plowed and to crop. Blake implicitly affirms this image of the woman as passive earth-mother by

presenting its alternative, the aggressive, independent woman, as someone who thwarts imaginative vision by insisting on the primacy of the five senses and at the same time frustrates sensual pleasure by chastely denying man sexual satisfaction in order to gain power over him. Moreover, Blake's depiction of the Female Will as a division from the harmoniously unified individual further reinforces the Biblical and Miltonic image of the woman as created from the ribs of the man [4]–[6].

Since Blake identifies the Female Will with egoistic selfhood, he implies that women should have no existence independent of men. He for God, she for God in him, proclaimed Milton in *Paradise Lost*, and Blake says much the same thing in *A Vision of the Last Judgment*: In Eternity Woman is the Emanation of Man; she has No Will of her own. There is no such thing in Eternity as a feminine Will Now I would want to propose some of the concrete ways in which the feminine is depicted in Blake's work as subordinate to the male, whether as a metaphor, a group of human actions, or an aesthetic picture. The division of work according to sex and gender is firmly enforced in Blake's metaphorical world. Women, or the feminine states of mind, can want and hence inspire certain things but cannot make them. Men, or the masculine component of the psyche, develop ideas, forms, and designs. Instead, the feminine submissively takes on those concepts or patterns in observable forms and colors.

or instance, this is how Los and Enitharmon construct Golgonooza. Enitharmon first calls out to Los and then he draws a line on the walls of shining heaven. Enitharmon then tinctures it with beams of blushing love, and it remains permanent with a lovely form inspired by divinely human proportions. Los labors tirelessly to divide the lines into just proportions, until with sighs of love Sweet Enitharmon mildly Entranced breathes forth upon the wind. Women add paints, weave covers for every Female is a Golden Loom and really build the city, the city that carries a female name, Jerusalem, and serves as the female's ultimate self-realization. Men forge, engrave, sketch, and design blueprints. The woman is only a garment that dresses, physically embodies, or, more negatively, hides or imprisons, that spiritual form, whereas the human form divine is ultimately A Man .In Golgonooza, Los' furnaces roar [7]–[9].

The Sun, Moon, and Stars continuously create the hours and days of mortal life, beating into wedges and bars and then dragging into wires the incredible passions and affections of the fantastically dead. The Daughters of Enitharmon weave the ovarium and the And in Milton, Ore claims that Jerusalem is the Garment of God, a Garment of Pity & Compassion From there, it is transported to the Looms of Cathedron. According to Blake's metaphorical scheme, males prophesy, and women actualize those prophecies in historical time and place. Cambel and her sisters predict Eden's arrival and real nature, whereas Los or Urthona does the opposite. sit within the mundane shell, molding the shifting world to suit their desires. It will occasionally merge with the powerful Golgonooza, touching its peaks, and will occasionally roll apart when split. Men are intellect at its most abstract and logical, they are intellect as rationalistic spectres; women are emanations, divided from, and eventually intended to be reabsorbed into the male. As a beautiful veil so these females shall fold and unfold according to their will the outside surface of the Earth. The function of such male emanations is clearly described by Blake as subordinate in the few instances when he maintains that emanations can be male.

They serve as a peacemaker or broker between opposing viewpoints or interests. As stated in *For Man cannot unite with Man but by their Emanations Which stand both Male & Female at the Gates of each Humanity*. As a result, the primary purpose of both male and female emanations is

to assist the larger identification of the male human form divine. The imagery of Blake argues that the masculine principle comes first and that the female depends on, serves, and represents the male in all the sections I have been quoting. In an early annotation to Lavater's Aphorisms on Man, Blake noted that the female life lives from the light of the male; see a man's female dependents, and you know the man. Blake's masculine ladies, waiting at home with the kids in Beulah, do not. Blake's heavenly fraternity stroll to and fro in Eternity as One Man, chatting in visionary forms dramatic. The ideal female is submerged under the man in Blake's poetry and artwork. The freed Jerusalem on plate is shown in such an unclear way that critics have assumed both genders for this figure, which is possibly the most striking visual illustration of this [10], [11].

DISCUSSION

Although he also thinks that this image represents all youth, including male and female W.J.T., David Erdman supports the conventional identification of the nude figure as female, as Jerusalem-Britain. While David Bindman in *Blake as an Artist* initially identifies the nude figure as male and refers to the scene as the exultant union between Albion and Christ, he later qualifies this identification by saying that the nude figure may be male as in copy E or an androgyne.⁷ Mitchell, on the other hand, sees the naked figure as predominantly female, locked in a filial as well as sexual embrace with the old man. But the point I want to make is that while Blake depicts the eventually freed Albion Christ Jehovah as masculinized, he does not depict the ultimately freed Jerusalem as feminine. The over-arching, imposing form of the old guy is prominently adorned with a long white masculine mustache and beard. Here, a male naked shape has absorbed the female form, but the masculine figure has not done the same with femininity. It goes without saying that the Michelangelo's aesthetic Blake chose as his symbol of heroic force is inextricably linked to such a visual worship of the male human form. Blake tacitly supported Michelangelo's animosity against the female body as well as his gay adulation of the male body when he replicated the Sistine Chapel's nakedness to represent the human form holy.

Blake's female and male nudes are so similar when viewed from behind that they frequently cannot be recognized from one another, whether or not he did this on purpose. Blake appears to have utilized the same physical picture in the contentious Plate 28: Jerusalem to show the person closest to us on our right as first a man in the Pierpont Morgan proof sheet; and then, in the final copy, as a female nude. Two points must be explored in response to the claim that Blake feminized Jesus as an alternate representation of androgyny, as shown in the depiction for *A Little Boy Lost* where Christ and the boy's mother are both recognized as the savior. First, as can be seen in these three illustrations, Blake was adhering to a well-established iconographical tradition when he presented a beardless Christ with long hair and a high-waisted garment. The first illustration is a fourth-century mosaic from the Mausoleum of Constantine in Rome, depicting Christ giving the Law to Saint Peter and Saint Paul; the second illustration is a twelfth-century stone-relief of the throned Christ from the Benedictine Monastery in Petersburg-bei-Fulda, Germany; and the third illustration is a ninth-century Carolingian ivory Second, Blake made a point of highlighting the masculinity of this representation of Jesus on several times, such as in *Christ Girding Himself with Strength* and his illustration for *Blair's Grave*.

According to what Blake wrote in *Jerusalem*, I grant that in Blake's *New Jerusalem*, male and female functions converge harmoniously in total mutual fulfillment, for in *Eden Embraces* are comingling: from the Head even to the Feet Blake evidently valued the male human form as a

more powerful image of physical beauty and grandeur than the female form. After all, the prophet requires historical time and space to support his claim to have authentic vision, just as the male artistic imagination needs the feminine manifested art-product to complete the artistic process. However, this reciprocal reliance should not take away from the reality that the masculine is logically and physically previous to the feminine in Blake's metaphorical framework. No art form can develop without a preceding creative idea or impulse, yet the artist may have ideas to which he does not give evident artistic shape. Similar to prophecy, history cannot be understood or, according to some contemporary historians, even exist without an explanatory notion, framework, or explanation.

Moreover, Blake consistently refers to his perfected human being as a Man. And while we might agree that Blake is here using Man in the generic sense, to refer to the species mankind and not exclusively to males, nonetheless he is subtly supporting a patriarchal attitude. Since linguistic usage in many ways shapes our conscious experience, to refer to all human beings as Man or mankind devalues woman. By continuing to use the sexist language of the patriarchal culture into which he was born, Blake failed to develop an image of human perfection that was completely gender-free. A writer who wished to portray a truly androgynous creature or society would have to transform the language we use.

Such radical revisions have occurred in literature: Marge Piercy, in *A Woman on the Edge of Time*, uses the pronoun *per* to refer to all persons, irrespective of sex-gender. And Ursula Le Guin develops detailed portraits of androgyny in her science-fiction, both of biological androgynes in *The Left Hand of Darkness* and of androgynous societies on the planet of Anarres in *The Dispossessed*.

We should not condemn Blake for his failure to escape the linguistic prisons of gender-identified metaphors inherent in the literary and religious culture in which he lived. But neither should we hail him as an advocate of androgyny or sexual equality to whom contemporary feminists might look for guidance. Blake certainly recognized the social injustice involved in treating women as property or slaves, as *Visions of the daughters of Albion* makes clear. But he did not transcend the prevailing patriarchal assumption of his day concerning the appropriate function of the female.

Blake married the illiterate Catherine Boucher because, when he told her he had been dumped by Polly Wood and asked suddenly, do you pity me? she responded, yes indeed I do. Blake later came to identify pity with the feminine: in *The Book of Urizen*, the first female now separate is called pity. Blake shows us in the Tate Gallery color-prints that pity can have both positive and negative dimensions. The compassionate loyalty of Ruth is there contrasted to the divisive pity portrayed as death in the print *Pity* and further explained in *The Book of Urizen* as co-optation by the enemy, for pity divides the soul. Pity in this sense is what Virginia Woolf later called in *The Three Guineas* a commitment to unreal loyalties, a sympathy for the oppressors because after all, they're human too. The identification of women with pity, as Susan Griffin has emphasized in *Women and Nature*, is a typical metaphor in a patriarchal culture. It is said, Griffin writes, referring to Rousseau's *Second Discourse*, that pity is the offspring of weakness and that women and animals, being weaker, feel more pity. In this context, Darwin's insistence that women are more tender and less selfish than men become a subtle form of male dominance, because it encourages women to heed the needs of others over the needs of their own selves.

CONCLUSION

Catherine Blake, as far as I can tell, acted the part of the traditional subservient wife in a patriarchal marriage. She was the student Blake taught her to read, write, and paint; she was Blake's unpaid domestic servant as William Hayley observed, they have no servant: the good woman not only does the work of the House, but she even makes the greatest part of her husband's dress & assists him in his art. She admired her husband's brilliance the most. Although apocryphal, the following anecdote illustrates the extent to which Catherine Blake elevated her husband above common people, as noted by Crabb Robinson: She was formed on the Miltonic model and like the first Wife Eve worshipped God in her Husband he being to Her what God was to him. Catherine once justified the general lack of soap and water in the Blakes' cramped, squalid and untidy chambers at Fountain Court to George Richmond by saying, you see, Mr. Blake's skin doesn't dirt. What a woman and a painter could say that of a man! with whom she had shared a home for forty years could not have experienced psychological androgyny or an egalitarian marriage. Additionally, it is not strange that women or the feminine state of mind do not obtain parity with the male since Catherine did not see herself as Blake's equal. Blake was unable to depict such a gender-free androgynous ideal in his poetry and art, where masculine characters and mental processes both outnumber and take precedence over feminine figures and functions, as he had no emotional experience of sexual equality.

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CHAPTER 10

ARTISTS AND WRITERS: INFLUENCE ON THE YOUNG GENERATION

Anuradha Pawar, Assistant Professor
Department of Pharmacy, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India,
Email Id- anumayak@yahoo.co.in

ABSTRACT:

The persistent and dynamic impact of past artists and authors on later generations is explored in this abstract. It explores the various ways that innovators have borrowed ideas, methods, and themes from their forebears. The research demonstrates how later artists and authors built upon the foundations set by those who came before them by emphasizing the creativity and growth of creative techniques and literary storylines. It also addresses how reinterpreting ideas, characters, and stories from classic literature and mythology may illustrate how some narrative components are ageless. This abstract also addresses the dynamics of subversion and response, whereby certain artists purposefully flouted accepted rules and traditions, therefore inspiring fresh artistic movements. It emphasizes the interaction between art, literature, and the environment in which they are produced, highlighting the importance of cultural and historical settings on creative works. With instances of how music, visual art, philosophy, and literature have all inspired creative works of art, the interdisciplinary nature of influence is also discussed. Finally, this abstract discusses how globalization has impacted the modern age by allowing authors and artists from all cultural backgrounds to communicate and be inspired by one another, creating a rich worldwide tapestry of creation. The examination of these issues highlights the continuity of creation, where the past and present interact and influence the development of literature and the arts. This summary provides a thorough review of the persistent impact that older literary and artistic works have on the always changing field of creative expression.

KEYWORDS:

Artists, Authors, Influence, Modern, Writers.

INTRODUCTION

More than 130 paintings mostly work on paper from The Met collection are included in the exhibition World War I and the Visual Arts, which was created to mark the 100th anniversary of World War I. Selected loans is also included. The exhibition highlights some of the artistic responses to and representations of the atrocities of contemporary combat and its aftereffects. The display moves chronologically from the mobilization at the start of August 1914 to the 1918 armistice and the decade that followed as visitors wander through the galleries. Like their countrymen, many artists, writers, and intellectuals at first welcomed the war for a variety of reasons: some out of nationalist feelings or a sense of patriotic duty; others wanted to go on an adventure they thought would last a few months, if not weeks; and still others were mistakenly of the opinion that, after what they saw as a final and necessary conflict ended, oppressive political systems. Many artists' responses to the war's unheard-of turmoil and trauma changed dramatically over a short period of time as ferocious nationalism, enthusiasm for regalia and

combat, and even optimism for a more democratic future frequently transformed into somber reflection, feelings of loss and betrayal, pacifism, and rage directed not only at the institutions deemed to blame but also at their own complicity [1]–[3].

The chaos and devastation brought about by contemporary industrial warfare prompted artists to reconsider their subject matter, techniques, materials, and styles as well as their roles and duties as cultural producers. While some figures adopted a more traditional, figurative approach, others embraced a modernist approach that drew from avant-garde experimentation started before the war or was born in response to its carnage; still others drew elements from both approaches or moved between styles for a variety of reasons. Several generations of artists are featured in the exhibition, from those who rose to prominence in the 19th century, like Pierre Bonnard, John Singer Sargent, and Théophile-Alexandre Steinem, to more contemporary figures who were still finding their voices, like Otto Dix, who dropped out of art school to join the German army.

The approaches used by those in the applied and commercial arts also varied; some were commissioned by the government or other organizations to aid in the war effort and charitable endeavors, while other propaganda often the most inflammatory was independently created and disseminated as periodicals, postcards, and posters to boost morale and denigrate the adversary [4]–[6]. Artists portrayed a range of feelings as the battle went on. By 1916, artists like Ernst Barlach and Käthe Kollwitz had started producing elegiac works about the destruction experienced by families and communities, despite initially supporting the war effort by producing works for periodicals like *Kingseat*, the bellicose art journal founded by the publisher and gallery owner Paul Cassirer in the summer of 1914. By the midst of the war, Cassirer had turned from a nationalist to a pacifist, and in April 1916 he replaced *Kriegszeit* with *Der Bilderman*, a publication where artists highlighted the horrors of war and pushed for an end to it.

DISCUSSION

The work of Beckmann, Dix, and Grosz, in contrast, conveyed a deep fury at the systems, organizations, and people they perceived as encouraging and benefiting from war. Many of these artists made use of the same strategies and tools that were first created to assist the war, such as propagandistic images that could be replicated in many mediums and at various price points. Prints were especially good at swaying public opinion because they could be made available to huge audiences and could be circulated more broadly and cheaply than original works. Most crucially, the art and the message could reach more people by being reproduced in journals, pamphlets, posters, and other such media. Several publishers also produced portfolios with the war's ongoing trauma as their subject matter, many of them were published on the 10th anniversary of the war's start or end. The most well-known of these works were Kollwitz's *Krieg* and Otto Dix's *Der Krieg*, which was released in 1924, a year that was dubbed the year against war.

In Kollwitz's lithograph *Mütter*, depicting both mothers and children at various phases of life, they snuggle together, joining their bodies to create a strong composition that covers the whole image. With her eyes closed and her arms encircling her two boys in a protective manner, Kollwitz sketched herself in the middle of the drawing. In a journal entry from February 1919, she proudly and tenderly described the artwork, writing, I have drawn the mother who embraces her two children, I am with my own children, born from me, my Hans and my Peterchen. Peter, her younger son, who was still a minor, enlisted for battle at the start of the war after being

seduced by the fervor of patriotic spirit and war zeal. At the age of 18, he lost his life in battle in Belgium in October 1914 [7]–[9].

One of the most potent creative statements on war of the 20th century and the best graphic work of the artist is usually considered as Dix's *Der Krieg*, which consists of five suites of 10 drawings that show the horrors specific to trench warfare and its aftermath. The graphic depictions of injured and dead troops, scarred battlefields, devastated cities, and other nightmare scenarios illustrate the atrocities of contemporary conflict and the callousness of mankind. Along with his own memories, In order to represent the unadulterated gore and cruelty of the war, Dix resorted to images of dead and deformed bodies and corpses from the morgue, Goya's *Disasters of War* series, and older German works by Matthias Grünewald and Lucas Cranach. This exhibition gave curators from several curatorial departments the chance to display pieces from their collections; many of these had not been previously displayed, and others had never been on display at the Museum before. The exhibition displays a varied collection of works that identify a variety of methods, materials, and techniques utilized by individuals working in both fine and applied art, as opposed to giving a certain style or narrow perspective, as stated in this post.

A group of lesser-known illustrators Guy Arnoux, Edouard Garca Benito, Thomas Theodor Heine, Paul Iribe, and Jean-Emile Laboureur as well as unnamed creators, like the designers of the two *toiles de guerre*, who modernized the traditional French printed cotton fabrics to make them topical, are included alongside more well-known artists. These textiles were produced during World War I with the goal of fostering patriotism. They included a variety of national symbols, frequently with roots in ancient classicism; these motifs wreaths and trophies of weapons for victory, fasces for strength in numbers, Phrygian caps for freedom, cockerels for France, and Marianne for reason, liberty, and the personification of the French people were combined with images evoking modern industrial warfare, as well as references to particular historical events. World War I and the Visual Arts includes additional materials such as helmets, medals, and examples of trench art all of which work together to provide the broadest possible scope of how the visual arts were influenced by an event as significant as World War I. These materials, along with the prints, drawings, photographs, illustrated books, posters, periodicals, and trading cards from the Museum's renowned Jefferson R. Burdick Collection.

CONCLUSION

The growth of creative and literary trends throughout history is evidence of the impact of previous artists and writers on succeeding generations. This is a vast and diverse topic. Even if it's hard to discuss every facet of this effect, the following major themes might be raised in relation to how older authors and artists influenced the work of those who came after them.

Innovation and the Evolution of Styles Many authors and artists of succeeding generations were greatly affected by the inventions of their forebears. They expanded on the ideas, methods, and aesthetics created by earlier artists in order to push the limits of their particular media. For instance, the Realist style had a big impact on Impressionist artists, but they changed it by emphasizing the ephemeral effects of light and color.

Reinterpretation of Themes In later works, authors and artists frequently returned to and reexamined the themes, narratives, and characters from previous works. A consistent source of inspiration has been historical events, mythology, and classic literature. For instance, William Shakespeare's plays have undergone several revisions and adaptations throughout the years, proving the enduring power of his narrative.

Some authors and artists of a later generation purposefully rejected the dominant aesthetics and concepts of their forebears. They attempted to question norms and deviate from accepted practices. For instance, the Surrealists rebelled against the orderliness of earlier art groups and disapproved of the Enlightenment's rationalism. Cultural and Historical Context Later artists' and authors' work frequently reflect the historical and cultural milieu in which they were raised. They reacted to the social, political, and technical upheavals of their period, and their reaction was influenced by earlier works. For instance, the early 20th-century existentialist literature had an impact on the writers of the Beat Generation in the 1950s. Interdisciplinary influences Literature, music, visual art, philosophy, and other genres were among the many sources that artists and writers frequently drew upon for inspiration. Cross-pollination of ideas and styles resulted from this multidisciplinary approach. Wassily Kandinsky's synesthetic paintings, for example, demonstrate the relationship between music and visual art. Influence of Globalization In the contemporary period, globalization has made it possible for ideas in literature and the arts to easily traverse national boundaries. The works of authors and artists from other civilizations have impacted one another, resulting in a rich tapestry of universal creativity. In conclusion, the history of art and literature has been greatly influenced by the impact of older artists and authors on succeeding generations. As a result, styles have continued to change, subjects have been interpreted differently, and new movements and methodologies have emerged. A proof to the continuing strength of creative and literary legacies is the interaction between past and contemporary creation.

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CHAPTER 11

BLAKE'S RECEPTION AND MISUNDERSTANDINGS: WILLIAM BLAKE'S COMPLICATED LITERARY

Indu Tripathi, Assistant Professor
Department of Engineering, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India,
Email Id- indu_tripathi@yahoo.com

ABSTRACT:

Since the publications of Robert Bertholf and Annette Levitt's *William Blake and the Moderns* and Deborah Dorfman's *Blake in the Nineteenth Century*, scholarship on Blake's reception has advanced significantly. While pointing out the distinction between being inspired by a person, who becomes a symbol, and that person's work, which is a result of a particular language and historical context, Paul Mann peels out the dynamics inherent in reception studies in his study of Blake and the Moderns. Even though Mann felt that Blake and the Moderns was a failure, he still anticipated the approaches that scholars of Blake's reception would follow by looking at the graphic setting of his poetry and by investigating genre and printing techniques. A reception scholar is interested in works that respond to or engage with Blake's creative processes and printing methods. According to Mann, an engagement with Blake can only be fully fruitful if it transcends the literal sense of his poetry. Furthermore, Blake's reception has through two distinct, but interconnected, histories as a result of the early predilection toward text. This prejudice was corrected in Colin Trodd's *Visions of Blake William Blake in the Art World, 1830–1930* by looking at the reception of Blake's works in Victorian art and art criticism and demonstrating how different models of Blake relate to key perceptions of modern art. The fact that issues of technique have become increasingly prominent in relation to processes of reception is another trend.

KEYWORDS:

Blake's, Misunderstandings, Moderns, Reception, Robert Bertholf.

INTRODUCTION

The widespread distribution and simple access to Blake are made possible by the modern media ecology. The authors of *Blake 2.0: William Blake in Twentieth-Century Art, Music, and Culture* pose this provocative question: The adoption of decentralized and interactive modes of communication, made possible by Web 2.0 media technology, resulted in a significant departure from Harold Bloom's model of influence, which centers on a reader who is compelled to misread a text when attempting to understand its author's intentions. Freud's theory of the mind is included into Bloom's approach. According to Bloom, everybody who reads and then uses what they have learned and experienced in their own work has been impacted. The later poet provides what his imagination tells him would complete the otherwise truncated precursor poem and poet, the author argues. This completion is as much of a misinterpretation as a revisionary swerve. Patterns in language and topic appropriations that are also impacted by context make up the tesserae that Bloom refers to as the intergenerational link between poets. These are all signs of contact or, more figuratively, cooperation. In the era of digital media, Bloom's approach has had

difficulty incorporating the wide range of unique and individual responses that do not result from in-depth readings of Blake. It also fails to take into account Blake's artistic output or the rise in the number of musical adaptations of his lyrical poetry. 4 Mike Goode's work, which views the reception of Blake's illuminated books as a enduring fragmentation, mutation, and atomistic circulation sees the prevalence of Blake's words and images in popular culture as evidence not of how they the illuminated books have been misread over time but of just how direct Blake's influence has been and criticizes Bloom's model the sense of belatedness or feeling of coming after one's predecessors and dismissal of direct Turning away from the illuminated volumes as verbal-textual composites, Goode contends that words exist in their media only momentarily [1]–[3].

As a result, he places more attention on the characteristics of Blake's texts as objects and emphasizes the untapped potential of a text. According to Goode, most scholarly work ignores Blake's total openness, which is elevated by these explanations regarding the action of things into an analysis and model. He criticizes complacent historicism, which, as an approach to Blake, ends up reifying historical difference, and discusses the media behavior of Blake proverbs' viral circulation in *Romantic Capabilities: Blake, Scott, Austen, and the New Messages of Old Media*. He writes that the media behavior he has identified should send the critic back to the archive searching for evidence of how the behavior might or could have existed. It is undoubtedly helpful to approach letters, diaries, and manuscripts with a keen eye for effect; Goode claims that this bears testimony to the potential of the original Blake text [4]–[6].

However, it is equally important to explore the material condition or situatedness of the object when considering various qualities of effect and how they are being channeled. This perspective appears to turn viral spread into a result of authorial design. The horizon concept, which was created by the German philosopher Hans-Georg Gadamer, still resonates with Goode's method, which prioritizes conduct above interpretation and breaks from the notion of control assigned to the reader, who serves as an interpreter. Gadamer uses the term horizon to refer to a standpoint that limits the possibility of vision while discussing the relationships between genesis, reception, and the history of impact in *Truth and Method*, implying that any vantage point shifts as a person adapts. For Gadamer, the culmination of this history of effect is a hermeneutic situation, which is a self-consciousness or awareness of being affected by history, placed within the tension between origin and reception.

Gadamer highlights the significance of reflection in understanding, achieved through a transposing into the past: Understanding tradition clearly involves a historical horizon, then, as comparisons between perpetually developing and fusing horizons and the testing of our knowledge and preconceptions make clear. But this horizon is not something we get by putting ourselves in a historical context. Instead, in order for us to be able to translate ourselves, we must constantly have an existing horizon. We must put ourselves specifically into this other circumstance. Therefore, if we don't transfer ourselves, we won't be able to comprehend something completely. In contrast to Goode's new media model, interpretation is based on a communication model that ensures fluidity and encourages countless readings, but that model relies on viewers or readers who are conscious of their unconscious biases and who accept that there will never be a single meaning. Gadamer's concept of horizon was picked up by Hans Robert Jauss in order to discuss the actualizing or concretizing of meaning during acts of interpretation; Jauss places text and reader in a dialogue and on an equal footing. Every historian

and philologist must reckon with the fundamental non-definiteness of the horizon in which his understanding moves, writes Gadamer.

It is interesting to note that Jauss created his model at a time when literary studies were being pressured in Germany to defend the organization of knowledge in the humanities in a society that was becoming more consumer-oriented due to the first rise of mass media: When, in light of the most recent triumph of structured anthropology and the successes of linguistic structuralism on a global scale, a turning away from the paradigms of historical understanding first became apparent in the old human sciences, it became clear that the paradigms of historical understanding Not the panacea of flawless taxonomies, closed systems of signs, and formalistic descriptive models, but a historical research that accurately captured the dynamic process of production and reception, of author, work, and audience. In talks concerning the future of the humanities at higher education institutions, what Jauss attests for the situation in Germany in the 1960s and 1970s resonates with what is occurring now, more than forty years later. The emergence of social and digital media serves as the backdrop for Goode's theory of reception and his ideas for researching Blake's history. If we take into account the powerful ways that new media practices modify the frontiers of expectation, as well as the various ways that Blake might be encountered, rejecting the role of an active reader makes sense [7], [8].

However, Goode's strategy exhibits an Anglo-American bias; Blake is being translated into other languages, and even while his contemporary listeners share a common cultural background, the ways in which that heritage is expressed in art or in daily communication do not translate well from one culture to another. In the global context of Blake's reception, the reader serves as both an interpreter and a translator of Blake, who may not always produce an accurate translation but may instead provide a partial view that may reveal a certain bias, which can be viewed as a positive addition. 7 Reception may help us discover the conflicts and peculiarities in a piece of literature, and translation in particular can expand our horizons in terms of meaning and creativity while also enhancing our understanding of already complicated observations.

Unusual responses to Blake's works merit critical consideration so that we can ascertain the ways in which interpretations that arise in other cultural, linguistic, and aesthetic settings connect with our own. Similar to this, investigations into novel methods to Blake have the promise of the unexpected. In the early years of his stay in Felpham, Blake was content in his cottage and thought he had the prospect of a steady income. It is tempting to give in to the allure of the democratizing tendencies and democratic participation of the digital age, however, as the promise of open access seems to fulfill what Blake aspired to and articulated in a letter to George Cumberland on September 1, 1800. In the letter, he presents himself as living the perfect life he believed would allow him to achieve creative fulfillment. He would do all he could because this life seemed to be within his grasp. However, ambition cannot live outside of culture, and Blake's deteriorating relationship with his patron, William Hayley, ultimately overrode his ambitions and dreams and caused him much stress.

With regards to reception, I would want to make the argument that it is equally true that culture is absorbed and that precursors vanish as they are absorbed. All that is left of Blake's desire to be a musician is anecdotal evidence, which was written in J. For his sporadically singing songs to self-composed tunes that were singularly beautiful during social events, T. Smith's *Nollekens and His Times* praised him. Even if Blake didn't succeed because, in his own words, he was entirely unacquainted with the science of music, the melody of his poetry has subsequently inspired

numerous artists. However, speculating about latent potential being fulfilled right now can equally be seen as colonizing the past by bringing backward-looking and sentimental feelings to it. If the emphasis in reception studies is instead placed on new works, citing and referring Blake in novel ways, we may investigate how he is modified by writers, translators, and artists who read and transfer Blake while in conversation with their native cultures. With regard to how Blake should be taught and studied in colleges and schools, this position suggests an openness of a different type.

The gap in how Blake is studied and taught is discussed by Goode in a footnote: When reading and teaching Blake's words, many of us continue to work primarily off standard typographic editions rather than facsimile editions of the illuminated books for reasons that we will readily concede are practical. Goode's bias in favor of text or preference for words in educational contexts not only conflicts with the evidence of Blake's interesting posthumous careers in music and painting, but it also undervalues and maybe ignores how useful gaps can be for any reader or viewer of Blake. Morris Eaves imagines a perfect community of readers in *Romantic Expressive Theory and Blake's Idea of the Audience* who frequently switch between authors and their works, forming a connection with the author that begins inside the work. Eaves's argument about perfect connections focuses on the characteristics of the text that draw readers in; a text needs to permit for personal responses. According to Eaves, readers should approach interpretation as a relationship since either way, they may find themselves disagreeing. However, they may also find themselves feeling stirred [9], [10].

This notion about the reading experience relates to Gadamer's description of interpretation as hermeneutical conversation, the opening up of new meanings as readers transpose themselves: In a conversation, when we have discovered the other person's standpoint and horizon, his ideas become understandable without our necessarily having to agree with him; so also when someone thinks historically, he comes to understand the meaning of what has been handed down without necessitating any kind of agreement with him. Readers wouldn't be fully rejecting anything since hermeneutical discussion is a continuous process; the interchange between author and reader via the text goes on forever. Therefore, the best readers are those who are eager to discuss the challenging ideas in and about Blake. By applying this, it becomes clear that there will never be a single, cohesive representation of Blake.

The location of any critical study or inquiry is further complicated by the constant additions to Blake made by critics, authors, translators, and artists. Blake, who is said to have predicted his posthumous success, had a little following in his own time that was mostly made up of his friends and clientele. I'm referring to his famous remark, *I labour upwards into futurity*, which is often used to exemplify his tenacity and unflinching self-belief. Pages from these books were included in the recent Blake exhibition at Tate Britain, but not discussed in a way that clarified their status as books or, in fact, that solidified the issue about the precarious authority of the inscriptions: These were no books. They were only illuminated pages, usually bundled together into the *Large* or *Small Books of Designs*. This blunder in Blake's presentation may be illustrative of what is projected about him as well as his posthumous popularity. A larger discussion that examines Blake's presence and significance in the contexts of material production, counterculture, and exhibits includes the idea of Blake reaching into his own future, which is at the heart of Goode's concern in the latent potential of literary works.

Quoted from Saree Makdisi's *Reading William Blake*, it can be said that Blake saw the potential carried within modernity for creating a very different kind of world, more closely integrated and networked, and yet also fairer, motivated by principles of love and sharing instead of aggressive, acquisitive selfishness. In *William Blake's Printed Paintings*, Joseph Viscomi examines Blake's artistic experiments, which culminated in the monoprints of 1795, and discusses the title change of *God Judging Adam* 4 to emphasize that the inscribed and recorded titles represent a change of subject without a change of iconography. Reviewing the interpretation history of this monoprint, he notes the inevitable 'turn' to text, while taking into account that Blake changed his mind during the creative process, a move that Viscomi's analysis is significant because it challenges common interpretations of text-image linkages in the 1795 monoprints, which are not cohesive wholes. Viscomi's evidence for Blake's technique, which involved modification and reuse of pictures, is extremely persuasive. Modern readers seem to have a harder problem separating themselves from Blake's words than Blake did, as he demonstrates. Blake was not only an amazing developer in printing technology but also a developing painter.

The point made by Viscomi regarding modern readers is important because it serves as a reminder of the interpretive traditions that, when determining Blake's relevance, have a tendency to install meaning by highlighting particular perceptions of Blake rather than calling attention to original design or artistic decisions, much like how the Tate exhibition presents the pages from the *Books of Designs*. In Makdisi's words, if we read Blake through all those layers [of interpretation], we run the risk of losing much of what is most fascinating and original about his work we end up reading the layers, as it were, rather than being able to access the work itself. Although Blake's works are scarce, it is now much simpler to obtain reproductions thanks to accessible illustrated editions of his poetry, books about his artwork, and the high-resolution images in the Blake Archive, which can be examined online along with explications, interpretations, and documentation of historical, artistic, and material contexts.

Why is Blake such a hit? John Higgs makes some strong statements in *William Blake vs. the World*, which on its dust cover describes Blake as a misinterpreted symbol of English identity. Higgs asserts that Blake had broad interests, was open-minded and progressive, and was both intellectually and emotionally serious. This acceptance of different viewpoints is one reason why Blake's art exhibits such complexity. You will almost certainly discover it if you go deeply into his work in search of a certain idea. Whatever your main interests are political, spiritual, occult, sexual, social, historical, or radical Blake has likely thought about them. This is true when you look inside his mind. This overly general and sensationalistic description might encourage a reduced approach to learning about and teaching Blake's works. Blake not only wrote about everything, but also had somehow transcended and escaped the perspective of a single person, according to Higgs, who expects his readers to agree.

Furthermore, Higgs seems to have discovered a justification for the visions Blake mentioned in his writings: She experienced what is now known as hyperphantasia. Higgs' book is creating a vocabulary that suggests a fascination with Blake's mental health and psychology, even though it is beneficial to examine what Blake saw in his visual field and consider his visionary experiences in the context of sensory stimuli and perceptual phenomena, such as synesthesia. The assertion that nothing gets rejected by Blake speaks to the times we live in and is indicative of Higgs's own approach, which is influenced by Eastern philosophy, but it also refers to my interpretation of Eaves's reading of Blake and his target audience: it necessitates that the reader give Blake the benefit of the doubt and constantly seek a compromise in order for the relationship to work. The

idea that Blake matters to everyone is deceptive, and Higgs's assertions which permit the use of Blake without in-depth study are problematic because they conflate popularity with reception. There are many aspects of Blake and his work that defy explanation and remain strange, though they might not seem so strange to his contemporary audiences.

Making understanding of Blake at this point, whether by prolonged reading or application of S. Foster Damon's *Blake Dictionary* differs from reception in that it views misunderstanding as constructive and deserving of critical analysis. Blake's sheer obscurity allowed for his remaking in the likeness of those who encountered him first, Jason Whittaker writes in *Divine Images* in his reflection on reception processes. Throughout the nineteenth and twentieth centuries, a pattern of vogues and trends for Blake emerged: initially, he would be the hot new find and thus the center of attention, but over time, the market would become oversaturated with copies of Blake's poetry or artwork. Blake's popularity has frequently been cyclical since people got tired of him, he went out of style, and later generations found him again. This is not to minimize the significance of Higgs's book; rather, it is to clarify that, in addition to Blake's undoubted appeal, his reception in the twenty-first century also contributed to the book's success.

Have novels like those by Higgs or Whittaker, produced for a larger readership, taken the role of Peter Ackroyd's *Blake* or G. Blake reimagined in other imagery in *The Stranger from Paradise* by E. Bentley, Jr. Even with the facts at hand, the historical contexts that have been mined, and the friendships and social connections that have been identified, Eaves remains cautious of the traps of easy connection with Blake: In Blake, especially. Goode uses the phrase viral media to explain the occurrence of proverbs and images having intermedial capabilities as forms themselves while discussing the behavior of Blake's writing. According to Goode, Blake's proverbs and images have a recent history of becoming unmoored from their multi-medium and circulating virally. This is in reference to the concept of viral Blake, which was previously addressed.

The terminology is relevant and consistent with how the current epidemic is described, but it is also extremely evocative of how Blake leaves his nation and travels to other countries: he assaults texts covertly and infiltrates cultural situations covertly in order to transform them from the inside out. The complexity of the process is captured by this effective metaphor for reception: when we share Blake, we connect to Blake. Contradictory must be dispelled by direct reference to important public categories like evangelical, Christian, rationalist, and abolitionist, not to mention important categories from the late 20th century like sexist, racist, and so on. Blake, it might be agreed, employs the discourse of Christianity as one of his master discourses, but he is not a Christian in the traditional sense and is not useful to history. It is important to keep in mind that despite increased access, Blake cannot be confined. This is true for comprehending both his person through biographies and his works through the Blake Archive.

DISCUSSION

According to Eaves, the risk is that our need to understand Blake might drive us to cherry-pick from his works what seems sense in order to do so. Blake and Continental Europe 13 Reception is afterlife, and any examination of afterlife should not be limited to the native land, as Elinor Shaffer notes in the prologue of *The Reception of William Blake in Europe*, which I coedited with Morton D. Paley. Shaffer writes about the need for systematic or large-scale surveys and histories of the reception of British authors in Europe and explains how these are necessary: The history of the reception of British authors extends our knowledge of their capacity to stimulate and to call forth new responses, not only in their own disciplines but in wider fields and to

diverse publics in a variety of historical circumstances. These comments frequently offer surprising and illuminating insights on our own history, politics, and society. The dimensions and features of individual works change. Additionally, they could be the focus of insightful criticisms.

The ongoing consideration of Blake's visionary Christianity alongside the mystical or spiritual aspects of his works, which, in many cases, were linked to local traditions in the receiving cultures, was one of the outcomes of the Blake reception project, which was published as volume 25 in Shaffer's *Reception of British and Irish Authors in Europe* series. We might see how these customs influenced how Blake's works were seen internationally as social or cultural forces. Blake's influence on European cultures is traced in the survey chapters of *Reception*, which also identify translations, anthologies, dictionaries, publishers, and critical works. The chapters follow a chronological format and acknowledge the significance of exhibition culture and biographies while capturing many and sometimes contradictory threads of Blake's reception. First interactions, first publications, and first mentions are listed on the timeline. *Reception* aimed to track Blake's arrival in many nations, to explain how he was adapted to new environments, and to identify what attracted to authors and artists with established worldwide names.

The variety is seen in the distinct but related tales of discovery and rediscovery in the host nations. Every piece of art that Blake created, even engravings that were hand-colored, traveled its own voyage. With some satisfaction, we said about the recently discovered engravings in Russia that these discoveries mean that Russia not Germany or Austria was the earliest destination of Blake originals on the Continent. I want to think about the traveling metaphor; therefore, I'm going back to the example from our introduction. With and without pictures, in graphic context with and without, Blake has traveled through exhibits, edited collections, and translations. Mediation emerged as a key component in the history of Blake's reception in determining which materials were available or made available by whom. As our authors read Blake in English and frequently translated parts that included a reaction to Blake back into English for the first time, there was a feeling of directness in this process as well. Goode rejects the materiality of Blake's works and its formidable champion, Joseph Viscomi, in favor of a disembodied Blake, and stresses on the incoherence of Blake's reception. The arrangement of the contributions by national group is another thing he takes issue with.

However, as language governs the organization of the reception processes, it is crucial to recognize that every language has a distinct literary tradition. Any translator not only takes decisions, but also applies tactics that ensure accurate translation of the source text's words and syntax into a new linguistic setting. Many times, these decisions and tactics are explained in the translators' prefaces. They also help define the scope of the paratextual apparatus, which needs to place Blake's life in the context of British history so that readers who are unfamiliar with the circumstances and parameters of his situation can understand him. The current reception in Continental Europe, as depicted in our book, is a development that raises concerns not only about Blake's capacity for inspiration or the infectiousness of his texts, but also about the terminology used to describe reception processes, the tactics employed by mediators and particularly translators, and the attitudes of receiving cultures that may be ignoring Blake's Englishness.

Two reviews of *Reception* mention and concur on the remarkable circumstances surrounding Blake's entry into Europe: he was divested of them when he arrived and Blake is a stranger

everywhere he goes, which implies that he is equally at home everywhere. We are brought back to the topic of Blake's popularity by these remarks. Even if it could be troublesome that he is divested of his life's background and the way that he was received in Britain and the United States, it is also noted in the assessments that Blake effortlessly and quickly engages new audiences. I believe that there is a blurring of the lines between person and job, as well as between this life and the next. The recollection of Blake's foreignness has a comparable positive effect. The language suggests that defamiliarization can broaden the range of Blake interpretations. It also strongly echoes what Eaves contends about Blake's enduring appeal in *On Blakes We Want and Blakes We Don't*: Blake was then and continues even now to be the sign of something new about to happen, partly because of his brand of obscurity, situated right between portentous sense and arrant nonsense, and partly because of the significance that posterity has accorded to his challenging illuminated books, whose multimedia character makes them even more difficult to read.

How to get readers to scale such steep learning curves has been a recurring challenge in developing a liking for our work. Few, if any, of Blake's works are still preserved in European archives, but those that are have almost certainly all been cataloged by Bentley, who has made a lasting contribution to Blake studies. Like in Britain, they frequently vanished into private collections; Blake's works were mostly passed down through personal relationships. Reception, which shows how tangible items may attract new audiences, is a more modern example of how exhibits on the Continent have been successful. Bentley's life's work has constantly demonstrated the value of archives. Each of the authors offers a case study and offers their thoughts on academic and public views on reception procedures. Literary works are a product of literary traditions; their substance is influenced by literary etiquette and is conveyed through codes that readers must crack to fully understand them.

CONCLUSION

This viewpoint on text is typically reflected via the lens of intertextuality, which reflects the influence of the interchange of concepts, formulas, and language, especially language, across texts and hence talks of exchanges between texts. This dialogue, which was formed through borrowings and is made up of references and citations, offers readers a layered message. Gérard Genette offers a theory and method in *Palimpsests: Literature in the Second Degree* that permits a conception of text and necessitates readers to recall prior works in order to comprehend, for example, the tone and intent of parody. Therefore, processes of reception and the development of new meanings in various situations are the main focus of reception studies. *Literary History as a Challenge to Literary Theory* introduced Jauss's theory of audience reception, which focuses on how audiences meet and discern genre in literary works. In this ground-breaking essay, he confronts formalist and Marxist reading theories in order to demonstrate the function of actual readers in the circular aesthetic system of production and of representation and to discuss the reception and impact of literature. This viewpoint, which clarifies the idea of impact, is relevant to intellectual history and, in the current setting, Marxist readings of Blake, such as the politics of the 1790s and demands for communal action. It provides a chance to go back to Blake's literary answers and self-realization actions. Jauss defines reading as an activity that is influenced by what readers have experienced in the past; he calls this influence the horizon of expectation and claims that in reception studies, the intervention of readers is the most significant activity in the production of literature:

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CHAPTER 12

INTERPRETING BLAKE'S VISUAL ART: UNDERSTANDING THE CANVAS

Jyoti Puri, Associate Professor
College of Education, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India,
Email Id- puri20.j@gmail.com

ABSTRACT:

William Blake was regarded as a transitional character in English literature who followed no style other than his own as a poet, painter, and artist. He was also regarded as a romanticism pioneer in the UK and as a brilliant poet with significant contributions to the history of English poetry. Studies that analyze Blake's poems or paintings in-depth have been increasingly prevalent in recent years, but there aren't many that do both. The author of this article discovered that his poems and paintings interact with one another, usually as an extension or a counterbalance to one another. The study discovered that his paintings' colors may communicate his poetry in its entirety and that his poems exhibit a gradual process of indoctrination. It can more accurately express the poetry's topic, idea, metaphor, conception, and symbols. In the study, examples of some of his well-known writings and artwork were shown and compared for a personal, minor unease. Additionally, it provided an overview of this paper's organization and the passage's general structure.

KEYWORDS:

Comparison, Innocence, Poetry, Painting, William Blake.

INTRODUCTION

English poet, painter, and printer William Blake lived during the Romantic era. His paintings typically used Biblical imagery, Greek mythology, or literary allusions. He mostly used relief etching, intaglio engraving, tempera, and watercolor to produce his works of art. Blake treasured the imagination above all else, declaring it to be the apex of human existence. He is noted for radical experimentation and a collection of work that is difficult to describe or categorize. Early years. In 1757, William Blake was born in London. Having a high-paying career as a hosier, Blake's father was able to buy him books and painting equipment when Blake was a little boy. Prior to the age of 10, when his parents put him in drawing school, Blake had been christened in the Church of England and had gone to public school. He started dabbling with engraving at this point. More research. Blake began his apprenticeship with engraver James Basire when he was 14 years old. Basire taught Blake line engraving and sent him on missions to Gothic churches like Westminster Abbey, which had a significant impact on his art. The Flemish painter Peter Paul Rubens, who was admired by the Royal Academy's president, Joshua Reynolds, was one of the then-popular artists at the time. Instead, Blake preferred classical and Renaissance masters like Michelangelo and Raphael. Blake joined at the Royal Academy in 1779 [1], [2].

Blake married Catherine Boucher, who would play a significant role in his artistic career by helping to color his etchings, print, and market his work, in 1782. Old art. Blake started

spending more time on his work after getting married, experimenting with relief etching and intaglio engraving techniques. *Songs of Innocence*, *Songs of Experience*, *The Book of Thel*, and *Visions of the daughters of Albion* are just a few of the works he published during this time, albeit he sold relatively few copies of them while he was still alive. He spent the majority of his life in London, however he briefly lived in Felpham, where he illustrated William Hayley's poetry. Blake's artistic endeavors grew increasingly grandiose as he aged. He wrote and created the illustrations for several pieces that were inspired by literary works, such as Milton, *Jerusalem: The Emanation of the Giant Albion*, a piece that was based on the pilgrims of Canterbury from Chaucer's *The Canterbury Tales*, and the *Divine Comedy* illustrations. His art sales suffered as a result of his unconventional public persona. Friends and illustrators like John Linnell and Thomas Butts bought the few illustrations he was able to sell [3]–[5]. Blake was comparatively unknown when he passed away, and many of his writings were later destroyed or lost by friends who thought they were inferior or heretical. But other copies and manuscripts persisted, and in 1863, *The Life of William Blake*, written by Alexander Gilchrist, was published. This biography brought Blake to public attention for the first time.

What Remains of William Blake?

Since his passing, a large number of authors and visual artists including Pre-Raphaelite painters Dante Gabriel Rossetti and Algernon Charles Swinburne, poet and playwright William Butler Yeats, and British musician John Tavener have credited Blake as a key influence. The Tate Britain, the Brooklyn Museum in New York, and the Victoria and Albert Museum in London are just a few of the places where Blake's work is on display [1].

Three aspects of William Blake's work

Throughout his life, William Blake was recognized for experimenting with a broad range of materials and methods. But there are a few ideas that were essentially constant across his whole body of work. When William Blake painted or etched, he drew heavily on inspiration from several different sources. His compositions frequently use well-known Christian symbols from the Bible, Greek mythology, or well-known books; two examples are *The Ancient of Days* and *Milton*. As may be seen in his illustrated book *Songs of Innocence and of Experience*, he also drew inspiration from his own writing. Poetry and visual art united. Many of William Blake's works of visual art are meant to be appreciated in tandem with his poetry rather than being examined alone. For instance, the body of a poem by Blake with the same name is displayed next to the image *Songs of Innocence and of Experience: The Lamb*. The majority of Blake's artwork consists of these connected pieces that are bound together in illuminated manuscripts. Gloomy, dark colors. Many of Blake's paintings and etchings use thick colour layers that give them a dramatic, gloomy feel. Blake experimented with various mediums in his work, producing these moody paintings as a result. For instance, in *The Bard from Gray*, he used a layer of chalk and glue under the pigment, discoloring the piece; in *The Body of Abel Found by Adam and Eve*, he used watercolor paints on wood, producing a piece with a dark, brown-toned palette [2], [6].

1794's *Songs of Innocence and Experience*. This illuminated volume, which is also referred to as *The Songs of Innocence and Experience*, mixes fresh poetical sketches and pictures with Blake's earlier *Songs of Innocence*. Some of his most well-known pieces, including the well-known tiger image he created for his poem *The Tyger*, are included in the book.

- a. *Heaven and Hell Marrying*. This collection of prose and poetry is accompanied with Blake's watercolor drawings. The American and French revolutions, as well as the revolutionary atmosphere of the moment, inspired Blake to write the book.
- b. *The Old of Days*. Many of Blake's most recognizable traits are present in this painting, which features a brilliant God figure surrounded by dark, ominous colors. Blake's poem *Europe: A Prophecy* is intended to be displayed alongside the graphic work *The Ancient of Days*.
- c. *The Woman Clothed in Sun with The Great Red Dragon*. A monster that is half man, half dragon is shown in this ink and watercolor picture standing over a radiant lady.
- d. After appearing in Thomas Harris's *Red Dragon*, the book that made Dr. Hannibal Lecter famous, this item entered the annals of popular culture. The piece demonstrates Blake's career-long experimentation with light and darkness as well as his prodigious talent for inventing fantastic legendary beings.
- e. *Satan Gathering His Armies*, ca. 1805. This artwork, which shows Satan surrounded by his minions, was created as an illustration for John Milton's renowned epic poem, *Paradise Lost*.
- f. 1820's *The Ghost of a Flea*. This picture shows a vision Blake had in which he conversed with a flea. One of Blake's gloomiest and most melancholy paintings is this one.
- g. *The Book of Job*. William Blake created a set of 22 engraved intaglio prints to serve as illustrations for the Old Testament book of Job, which tells the tale of Job's temptation.
- h. About 1827, *The Lovers Whirlwind*. *The Lovers Whirlwind*, one of William Blake's final pieces, is an image Blake created for Dante's *Inferno* that shows hell as it is depicted in Canto V.

In the early 19th century, William Blake, an English romantic poet and painter, produced a number of amazing works during his life that may be seen as a major achievement in art history. Blake also had a significant impact on the entire society at the time. Born in London on November 28, 1757, he began to focus on subjects of the romantic and transcendental eras as a young child, including imagination, the self, and environment. His exposure to Greek and Roman sculpture while attending a drawing school at the age of 10 had a significant impact on his subsequent work. Blake improved his writing abilities as he kept honing his visual arts understanding. His first collection of poems, known as *poetical sketches*, was released in 1783. It is important to note that the romantic quality of his early works may be seen in the discussion of natural religion, the individual, and imaginative concepts that served as the foundation for his later poetic works. Blake was a political outlaw who made friends with those revolutionaries [7], [8].

He held high hopes and excitement for the French Revolution and harshly denounced the capitalists' oppressive practices. He famously claimed, the dark satanic mills left men unemployed, killed children, and forced prostitution, and it is obvious that he was upset by the grim state of the modern world. Blake was the first significant romantic poet who, taken literally, was seen by the public as disdaining reason, going against the classical heritage of the early eighteenth century, and cherishing the individual's imagination. Additionally, Blake's work abandoned the outdated system of classicism in favor of non-metrical songs that celebrated dream existence. He seldom ever utilized ethereal language; his poetry has always been straightforward. He believes that his motivation for his art has always come from his religious convictions. By describing the traits of various animals, his well-known poems the *Tyger* from

songs of experience and the lamb from songs of innocence, for instance, convey a strong sense of admiration and praise. Blake's writings and artwork have drawn interest from the scholarly community since the 1980s. Studies on Blake's extraordinary works have become more in-depth as post-structure theory has gained popularity in the west, greatly expanding and enhancing research on his poetry [9], [10].

Studies indicated that both of them were of research interest. They gathered both well-known and less well-known paintings from various points in his career to compare and evaluate in order to determine what his main thought is, or they sought to determine the reason for stylistic variance, among other things. This essay will focus on Blake's poetry and artwork and explore how they relate to one another. This research will examine how the two things combine or diverge in various works by listing some instances. The novels *The Tyger* and *The Lamb*, as well as the compilation *Songs of innocence*, will be compared primarily. *Poetry and Painting Together*. William Blake's main concern is attempting to address the differences of various states of the human mind in *The Tyger* and *The Lamb*. Analysis of the Poetry in *The Tyger* and *The Lamb*. There is no progression without contradictions. Human existence requires attraction and repulsion, reason and energy, love and hate. As an 18th-century romantic poet, he makes an effort to discuss the contrasts between the various mental states in his works, *Songs of Innocence* and *Songs of Experience*.

His collection's centerpiece poem, *The Lamb*, implies innocence and the bond between the young child and the sacred. Through this poem, a young reader who wonders about the characteristics of the sweet lamb in the singsong stanza learns what he already knows: that the animal was made by God. The world's events and everyday life in general had a big impact on Blake. He talks on how the end of the French Revolution caused him to lose faith in the goodness of mankind in the follow-up to *Songs of Innocence*, *Songs of Experience*. The poem *The Tyger*, which stands out in the book, asks how a deity who also created a violent, destructive tiger could have made a gentle lamb. The narrator poses several queries but gets no answers. First off, the color of the blazing fire in the preceding poem is comparable to that of the tiger, which is between red and orange. Second, the tiger's eyes are flame-like and composed of flames.

According to Blake, the tiger is a representation of God's power in creation because of how beautiful, powerful, complex, and alive it is. The tiger, meantime, represents the revolutionary energy in relation to the societal context of those poetry. It may be able to construct a new system while destroying the current one. However, the author improved the meaning of both by contrasting the first with the second. These two poems discuss evil and the importance of identifying it in our environment in order to remain fresh. Thus, *The Lamb* gives perspectives on the world as seen through the eyes and thinking of a young infant. As a result, they are comparable in that they both deal with the loss of innocence. Blake seeks balance and harmony in this unbalanced world; the lamb is a representation of good things, while the tyger is a sign of vice. Analysis of the Painting in *The Tyger* and *The Lamb*. Some writers like to include a picture alongside the poem to help them better explain their ideas and to make their works look more appealing and believable. William Blake used poetry and painting into many of his products with this intention in mind.

For instance, Blake typically highlights his own viewpoint by using a lot of their own images, as he does in these two poems. They combine to create harmony by blending with one another. There are several replicas of his original work; they can have starkly differed from one another.

Using the lamb as an example, G. edited and released songs of innocence and experience. Keynes in 1967, which also contains the majority of Blake's latter material. The oak took up about half of the painting, exhibiting a forceful explosion of his thoughts. Overall, the works consist of brightly colored sceneries and loose lines. The complete works of William Blake published in 2001 had a number of well-known replicas that essentially followed the same theme: sceneries are made with distinct lines and general outlines that seem vibrant and vivid in color. The youngster and the moving sheep herds provide a pleasing contrast with the oak in the background, which represents a peaceful, pastoral landscape and a relaxed way of life.

In general, both sides' representations of the oak appear to express the artist's thoughts. The two paintings feature a tall tree whose entwined branches envelop flocks of sheep and a young kid like a sealed cover; as a result, the oak's traditional role as a guardian is almost entirely supplanted by that of a despot. As the previous study pointed out, the lamb depicted a discourse between an innocent infant and lambs; they were effectively blended with the tree. God is the one who guards the innocent youngsters and lambs. In some renditions of the tyger, the tiger is not just less ferocious but also somewhat docile. In some copies, though, it seems fierce against a vivid background to further highlight the image's variety. Apparently, G. These reproductions, according to Keynes, capture how the color palette changes the tiger from a predator painted in red to a tame cat. Detailed Analysis of The Tyger and The Lamb As is evident from these two poems, despite the fact that poetry and painting are two distinct artistic mediums, the author's dual identities enable him to produce fantastical works in the right way, forming a typical intertextual mode in mutual interpretation. Overall, reciprocal fusion and interpretation increase the worth of the works of art, which highlights vivid Blake's creative talent: employing ideographic to respond to every work.

For instance, in these two works, the text is in the center and there are drawings on either side, which not only effectively conveys his distinct point of view but also makes it easy for readers to read. The Songs of Innocence Collection Analysis of the Poetry This collection was mostly produced during the conclusion of the American Revolutionary War, when Britain was enjoying a brief period of peace. The majority of the poems in this book are written from the viewpoint of children, and they frequently employ metaphors and similes to highlight the admirable aspects of that time period's civilization. Blake transformed dismal London into a paradise by painting a vision of pleasure and contentment in words so simple they could be recited by toddlers. Additionally, the majority of the poems are brief and a representation of the poet's intangible feelings, brimming with innocent purity and tenderness. He gave a straightforward account of a peaceful planet filled with bloom, grass, lamb, mountains, and rivers. It's hardly unexpected that his collection has been researched extensively. Some academics believe that the author is skilled at capturing the purity that lies at the core of a person's spirit through the use of childlike words.

DISCUSSION

The fundamental words in this collection can be combined to form symbolic or abstract notions that include, among other things, childishness, naivete, and nonchalance toward the everyday world. Using the poem, the blossom as an example, which has the topic of blossoms, you can see how carefully chosen words like merry, happy, and pretty are utilized to conjure up an upbeat and joyous picture in nature. The exclamation point at the end of each paragraph repeatedly conveys the author's devotion to life and his boundless zeal for desire, while the bloom might be regarded metaphorically as love. The poem The Echoing Green, however, exhibits a distinct

mode of expression through an allusion. He included a number of uncomplicated phrases to communicate joy and a sense of spirituality, like bells ring, birds, sing louder, cheerful sound, and echoing green, abstractly mirroring the topic and giving the poem's tone a childlike simplicity.

Analysis of the Painting from the Collection Songs of Innocence As stated above, William Blake is distinguished from other poets by having attained the pinnacle of creative achievement, the fusion of drawing and poetry, as seen on the title page of songs of innocence. The letters are shown in the artwork as leaves, as is evident from the image. They are curves and twists, like spirited birds soaring in the wind. Regarding the title, the word songs' letter O occupies the image's center, where it stands out the most. The illustrator depicted a young child perched on top, gazing down at the flute player and the wife. Their smiles and relaxed demeanor could be seen in their facial expressions. A guy is writing at the top of the letter N; he is an echo of the young girl standing close to the letter G. The birds on either side of the title page as a whole Presenting a lovely and peaceful landscape, the fluttering leaves in the photograph appeared to be shielding those who were above them. In general, the collection's tone has been established by the stunning, peaceful landscape seen on the title page.

Detailed Analysis of Songs of Innocence Blake has consistently combined these two aspects throughout the pictures on the front and the verses on the back. The lifeless letters came to life because to the vivid representation of the title page. In addition to enhancing people's imaginations, it also created echoes with the poetry that followed the title page. In conclusion, writing poetry is only a way to describe and convey one's inner ideas, and each poet's use of the narrative form shows their individual creative talents. In studies on Blake's narrative technique, some academics noted that the basic feature of narration, which is the linear and continuous development of time, is completely eliminated from his works [7]. Instead, Blake's works take on a distinctive character of integration of poems and illustrations, where poems serve to explain illustrations and illustrations serve to further what the poems convey, stretching the entire work spatially through the linear flow of time. Additionally, the combination of these two components in Blake's magnificent works diverts the reader's focus from the texts in order to promote introspection and spark their imaginations.

Blake's poetry may be broken down into three primary categories: religious themes, radical critiques of reality, and symbolic elements, which, as previously demonstrated, are symbolized by the tyger, the blossom, and the echoing green. The picture, on the other hand, had more similarities to his writings. Most of Blake's sketches or drawings were more symbolic, paid greater attention to reality, and shown a high degree of respect. Take London as an illustration; in this piece, the painting portion depicts a young boy guiding an old guy on crutches along a pitch-black street while what appears to be a ray of light from behind appears to be guiding them. He used his analytical thinking into his art and critically depicted the destruction of the British industrial revolution and the societal corruption on human naivety using the run-down streets of London at the time as the backdrop. A symbolic method has also been demonstrated. In the hope that they would guide the nation out of hardship, he painted the little boy and girl as pristine ambassadors who had never been tainted. Both presented stuff that showed critical thought and individual enthusiasm. Additionally, they had a similar despair for everlasting truth and validity. Blake's birth during the UK's early industrial revolution, which caused residents to suffer for a considerable amount of time, serves as an explanation. He firmly backed and expressed considerable affection for the French Revolution during this time since it had a significant effect

on his beliefs. He has spent his whole life creating art, fusing poetry and paintings to express his experiences, concepts, feelings, and more.

Blake has naturally expressed his comprehension of poetry and the skills of painting by appropriately fusing these two together, displaying his quest and longing for the paradisiacal world. People were imprisoned and forced into the confines of materialism because they had such a strong belief in God and the monarchy. As a change-seeking activist, he was moved by the poor living circumstances of people, which helped him determine the path of his activity. Blake is the artist who never pretends and wears no mask; he is single-minded in goal and travels the righteous route, according to Samuel Palmer. Additionally, he is nothing but kind, noble, joyful, and stylish, yet he only asks for little. His straightforward and sincere 'classicism' nature appears to be inborn. Unlike the formalist painters of the 18th century, he freely expressed his actual emotions via poetry and painting, which allowed him to naturally communicate his genuine creative thoughts.

CONCLUSION

As a conclusion, this essay has elaborated on William Blake's poems and paintings from two of his works in general. It is clear that what he tried to accomplish with his works was to make the expression easier but directly in the first place, then to use a combined art of poetry and painting method to increase the value of the works of art with his ample inspiration and imagination. Since this method was used to exhibit the majority of Blake's creative works, it is important to examine the subtle distinctions between and similarities between his poems and paintings in order to help people better comprehend these two genres and his way of production. They may thus enjoy it in an artistic sense. His poems and paintings are often two essential components of his works, which can be considered as a fantastic technique to convey his deepest feelings if his works are to be understood and acknowledged as an imaginary realm. By doing this, poetry and painting complement one another throughout the whole piece while gradually convergent, enhancing the energy of his painting art and accomplishing the integration of the inner spirit, creating a peaceful image of his inner world.

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CHAPTER 13

BLAKE'S INFLUENCE ON MODERN CULTURE: A COMPREHENSIVE REVIEW

Anuradha Pawar, Assistant Professor
Department of Pharmacy, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India,
Email Id- anumayak@yahoo.co.in

ABSTRACT:

One of the Romantic era's most obscure and challenging poets to comprehend is William Blake. His views on art, society, and religion are frequently viewed as out of date. Due to his humble upbringing, strong spiritual convictions, and interest in the visual arts, Blake's visions are unlike those of any other poet. Blake did, however, have a keen interest in and a variety of viewpoints on significant problems relating to abolitionism, the French Revolution, and creative vision. Blake's contributions, impacts, and diversity should all be acknowledged in Romantic literature. His writing reflects his thoughts on race and gender equality as well as many other aspects of literary art and temporal growth. Blake expressed his abolitionist and anti-slavery views in a number of poems, beginning with his Songs of Innocence. With his poetry and artwork, Blake furthered his explanation of his concern by focusing on his actual sentiments and ideas about these subjects. The poems The Little Black Boy from Songs of Innocence and Visions from Visions of the daughter of Albion will be used as examples as I discuss his worries about slavery and abolitionism. These two poems convey abolitionist sentiments as well as the reality of religion, morals, and societal standards, as well as how they have harmed interpersonal relationships. Although Blake's poetry was more progressive at the time, it nevertheless conveys the idea that women and people of color were inferior. Blake was brilliant at highlighting the issues with British religion, but because of his spiritual orientation and his vision of mythology, his poetry and message are less successful at influencing potential social reforms.

KEYWORDS:

Blake's Influence, Culture, Movement, Modern, Romantic.

INTRODUCTION

Blake excelled in many different disciplines. He is deserving of scholarly study, and his work has received a deluge of criticism. The article by David Erdman titled Blake's Vision of Slavery has taught me a lot about abolitionism through visions. Susan Fox points out Blake's out-of-date status within the Romantic Movement, but she contends that Blake uses women as symbols for failure in his writing. Blake's spiritual ideas are criticized in Anne Mellor's interpretation of his work, claiming that British morality has destroyed the meaning of real spiritual unity. My examination of abolitionism in the poems will contend that Blake's interruptions of slavery have a deeper significance in addressing injustice and the erroneous spirituality of power structures in British society. The poem The Little Black Boy expresses Blake's viewpoints on race and the influence that parents have on their offspring. When expressing his views on sexual interactions and gender equality in Visions. Blake's life is very diverse, except from his opinions on

abolitionism and equal rights. His intricate mythological beliefs influence the political implications he conveys via his work [1], [2].

Blake examines and depicts an age when God is fully manifest in man in the readings *Songs of Innocence and Experience*, and he also feels a spiritual connection to god. Blake's poetry conveys a powerful message that encourages equality in a society built on love and freedom. His artwork really complicates and perhaps contradicts his poetry rather than expressing his poetry via it. Making connections between the written word and the visual arts is a challenge for the readers. Blake created incredibly unique art that is seen to be out of step with the English creative heritage. The poem *The Little Black Boy* from *Songs of Innocence* depicts the spiritual outlook of a young kid who trusts in God's promises of love while simultaneously demonstrating the spiritual equality of all people. Through song lyrics, the youngster communicates the teachings his mother has taught him about the afterlife he will enjoy. He will share the bliss of life in heaven's afterlife, but with the white English lad.

The poem conveys information on the spiritual equality of all people, alluding to the Christian defense of slavery at the time. *The Little Black Boy* highlights the boy's spiritual worth and the degree of equality he enjoys, both of which add to his value. Blake does this in a way by expressing his belief in a place called paradise where everyone is treated equally. The youngster is told that when he gets to paradise, he will be freed from injustice, treated equally with the white English lad, and adored by God. His spiritual upbringing offers him optimism while stressing that everyone in paradise is treated equally. In addition, Blake upholds the boy's dignity by mentioning his mother and the lessons she has given him. In addition to demonstrating the youngster's youth and innocence, the interaction between the boy and his mother also shows him to be more sympathetic and caring. The little youngster studies his mother, who stands for experience and knowledge, intently. The elder members of society are credited with children's spiritual development. This further demonstrates the natural and maternal representation of Blake's favorable view of femininity. In Blake's aesthetic universe, the feminine is associated with nature, the physical body or substance, and the home sphere, according to Matlak. Blake's positive females give birth, rear children, and provide Blake's guys with sex pleasure and comforting compassion.

This offers the poem's message that learning is crucial to a child's development and that kids pick up knowledge from adults around Thema greater significance. In addition to outlining the children's situations, this builds the power that adults possess. The problems with Blake's concern for the boy's equality in the poem are numerous. Because of his religious beliefs, the youngster was exposed to racism at a young age. This early exposure to racism is problematic because it shows that there is no need for societal reform. The poem makes use of racial stereotypes of blackness while emphasizing God's strength and becoming a symbol of love. With the lines *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 sunburned face is but a cloud, and like a shady grove,* the third stanza conveys a clear comprehension. By associating the boy's soul with whiteness, Blake conveys the boy's racial virtue; *And I am black, but O! reads, My spirit is white* [3]–[5].

This artwork illustrates Blake's time's tendency to link corruption with physical darkness. Blake argues against the boy's treatment on earth by pointing out that he will one day experience a spiritual relationship with God. This image is extremely problematic because, despite Blake's efforts to advocate for the small boy's equality, the idealized picture of future equality in heaven

defends the injustice the kid encounters on Earth. As a result of his mother's lessons, the youngster thinks back to the unfairness he encounters on earth. In lines three and four, he claims that it was his mortal intellect that had educated him, writing, White as an angel is the English child: But I am black as if bereaved of light. The youngster believes that he will be adored when he is united with God in the hereafter, where his emphasis is. To lean joyfully on our fathers' knee, according to the poem's last lyrics. When I stand there and rub his silver hair and become like him, he will adore me. The emphasis on the word then is meant to indicate how unloved by God he is in his existence on earth. The convoluted case for racial equality made by Blake appears to put an end to the injustice that exists in the world. Blake conveys severe morals and the practical application of religion in society by describing the boy's belief in and hope for a hereafter. The use of light, which is prominent throughout the poem, is another key element conveyed by the artwork.

The poem's use of the light as it sets foreshadows the picture's seeming gloom. This seems to play a part in the poem's depiction of God as being hot and bright. In the final picture, a black youngster is shown standing behind a white English boy who truly touches God. This significant element suggests the black boy's importance even in the afterlife, combined with the setting sun. The poem doesn't explain this, although a normal religious belief is one reason that may be offered. The Little Black Boy demonstrates how seriously people took racial issues and racial equality in Blake's day. Despite the fact that Blake vividly depicts the spiritual equality of the hereafter, this is constrained since it appears to provide a defense for the racial inequalities of English society, such as the slave trade and slavery [6].

Blake's significant poem *Visions*, which explores the unnatural and power dynamics in relationships, also illustrates these notions. Theodoros believes that Oothoon is filthy and unsuitable despite his love for her, and this poetry tells how she was a victim of Bromion's rape. The fact that Oothoon is a useful lady makes her a slave. Enslaved, the daughters of Albion weep a trembling lamentation, the poem's first line, directly links slavery to women in English culture. *Visions* addresses a number of distinct power dynamics, such as the domination of males over women, master over slave, and organized religion over society. It shows the outcome of society and religion's distorted influence over human relationships. The two poles of the poem's axis, according to David Erdman, are love and slavery. Oothoon's anguish and utter despair are conveyed in this poem to advocate for more equitable treatment of women. As she laments, Are both alike: a night of sighs, a morning of fresh tears. Because this oppression links her to the horrors of the system of slavery, such as sexual assault and emotional misery, her exploitation is plainly criticized in an intriguing way. Blake makes abolitionist and quasi-feminist arguments against the economic and sexual exploitation of people because it distorts freedom and organic connections [7].

DISCUSSION

Oothoon is one victim of institutionalized subjection and captivity, but it also destroys society as a whole since it distorts all interpersonal relationships. Bromion's violent conduct makes him a slave, but Theotormon is made a slave by his resentment and inability to love Oothoon after she has been defiled. He is constrained by the moral and religious norms of traditional society, particularly the ideas of marriage. The frontpiece of *Visions of the daughters of Albion* provides as a powerful graphic illustration of the theme of mental and physical servitude that the poem explores. With their faces turned in different directions, Oothoon and Bromion are chained

together. In contrast to Oothoon, who turns to confront Theotormon while stooping low in desperation and resignation, Bromion is staring horrified out toward the sea. Her envious and restrained boyfriend cowers and withdraws within himself on the deep cliff around the chained figures, according to Lukacher.

Because the societal limitations he adheres to prevent him from being with the woman he loves, Theotormon's body language conveys his self-entrapment and sorrow. The intricate drama of the poem is condensed and reduced in this artwork using Michelangelo-style nudes and conflicting body languages. The desolate atmosphere of the writing is likewise expressed by the surroundings. The grotto's entrance frames the humans and the background, which includes a desolate sea, clouds, and a gloomy sun. *Visions* makes a strong case against the exploitation of women and the structures, most notably slavery and marriage that support such exploitation. Blake advocates for love as an equal union of the spiritual and the bodily. Free love is a concept that advocates an equal union of man and woman while rejecting the English Christian marital norms. This idea is beautifully illustrated by the piece *Circle of the Lustful*. Virgil is shown here standing over a convulsing Dante.

Paolo and Francesca are seen by Dante being reunited in the glowing orb after being liberated from purgatory. From the river of purgatory, a swirling vortex of tormented lovers emerges. The lovers are set free by Blake from the sin that society holds them accountable for. Since most of the figures are androgynous, it is clear that Blake believed the ideal human shape should combine both the male and female genders. This poem challenges Dante's tradition, which imposes rigid moral and sexual norms on society, while promoting free love and affirming the virtue of spiritual love. Blake's writing, including *Visions* and *Circle of the Lustful*, addresses exploitation and subjection as distortions of power and interpersonal relationships. Blake denounced people who mistreated and took advantage of others. Saree Makdisi encouraged the reevaluation of his period because of the way he depicted this exploitation. *The Ghost of a Flea*, a composition that depicts the profane soul of this strong man as a reptile-like monster, serves as a specific illustration of Blake's criticism of the mighty. The comet denotes a paranormal occurrence, and the theatrical, stage-like backdrop highlights the villainy of this being.

This poem shows Blake's perspective on the strong who exploit and subordinate the rest of society, even though it is specifically a criticism of English industrialists. Their coming retribution is confirmed by Blake's mythical vision. *Visions* rejects the mental and physical shackling that the systems of slavery and marriage encourage. However, the poem does not do a great job of encouraging substantive change. *Visions* discusses far too many topics to effectively further the abolitionist or Mary Wollstonecraftian causes. This is analogous to how *The Little Black Boy* tackled too many topics. The poem is also rendered ineffectual since the term slavery has come to mean a variety of different things, including any loss of freedom. In actuality, the poem seems to focus more on the psychological and spiritual captivity of its subject than on the political and economic aspects of the slave trade and slavery. Blake is particularly concerned with criticizing the moral standards and sexual restrictions of traditional Christianity. Because Oothoon lacks genuine assertiveness, Susan Fox contends that Blake's feminist agenda in *Visions* is ineffectual. Even Oothoon, the strongest and most independent of Blake's women, lacks both the will and the ability to begin her own redemption. Like many artists of his day, Blake portrays gender and sexuality in a way that supports inferiority and lack of agency for women while also promoting their value and dignity [8].

CONCLUSION

The expansive and far-reaching contents of Visions regarding slavery, power dynamics, sexuality, and religion address numerous concerns in a liberal and progressive manner, yet since these topics are so varied and complicated, the poem is unable to directly engage any one subject in order to bring about meaningful change. Through his depictions of actual events and slave trade horrors, such as in *A Negro Hung Alive by the Ribs to the Gallows*, Blake succeeds in directly promoting abolitionism. Because they clearly highlight how the system of slavery violates people's dignity, these etchings are politically subversive in a concrete and tangible way. The crimes caused by the slave trade are openly criticized in these photos, which demand effective political response. But in these drawings, a single character's anguish is depicted while also expressing their humanity and dignity. They don't have much aesthetic value or complexity, but they do directly advance abolitionist causes in his day.

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