

Songs of Experience: Semantic Density

Dr. Vijaylakshmi
Assistant Professor
J K Lakshmipat University

Abstract

Blake's poetry certainly reflects his genius in that it is immediately striking in homely or metaphysical subjects and because of simplicity of style that lingers in the mind. His verses have an elusive nature but subtle poetic merits that guarantee strong fascination and perennial discussion. The songs of both the books, Songs of Innocence and Songs of Experience are integrated, not simply as reflecting oppositions, but as a series of shifting perceptions. These poems not only suggest a falling away from Edenic innocence to experience, but also the possibility to progress towards a Christ inspired "higher" innocence and a future regain of paradise.

His poetry is not a simple reflection on the events, hopes, tensions, and fears it generates but we see the poet taking hold of the visionary experiences, exploring, and negotiating with it, using the full resources of language to make something new out of it. So, making of his poetry takes two major forms-lyric and narrative -but it is lyric form that dominates in the songs.

Blake poured forth his effusions in his own grand style, copying only breathing spirit and life into his works.

Key words

Discourse, narrative, lyrical, stylistic techniques, experience.

The poet here conveys with accuracy what he can master, his ideas and emotions in the choicest combination of words, phrases with a penetrating insight into life. Each one of his songs of experience exhibits the movements of a sculptor, chiseling a bit here, sandpapering a fraction there, knocking oft a lamp here and rounding into a prominent theme to give the completed object a specific shape. Clashing irreconcilable contraries were all around Blake in 1790's as hopes rose and were squashed. Friends wrote intoxicating manifests and then vanished into exile, men and women fought for a better world but were checked. So, his poems in this collection are a piece of raw material that has been worked on carefully to arrive at the dimensions and finish. The selection of the words in the form of raw material and their combination helps us to see a penetrating insight that might have gone into the making of a finished product- a powerful visual image. If one can put the combined songs into an overall context in terms both history and experiences Blake was living through and the idea, he has held than to act, he

will realize the sharp change of tone from *laughing* lyrics of *Innocence* to the *anger of Experience*. Blake's attitude to experience is blazingly clear.

Hear the voice of the Bard!

Who present, past, and future sees.

After drawing the reader's attention to an omniscient "Bard's" dramatic call pointing to the bad state of mankind and the potential power of the "Holy Word", the speaker directly appeals to "Earth" (mankind) to heed the "Bard's" warning and return from a fatal course to a new beginning, within the limited period granted, till the break of day. Other than the "naive" shepherd-poet of the first Introduction to *Songs of Innocence* both the Bard and the speaker are "experienced" figures claiming great power of knowledge and judgment. Harold Bloom rightly says:

"The Bard of Experience is in mental darkness ... The Bard is one of the Redeemed, capable of imaginative salvation, but before the poem ends he has worked his frenzy into the self-enclosure of the Elect Angels, prostrate before a mystery entirely of his own creation"¹.

Time after time we find Experience in these poems reaching back into the realms of meaning in Mercy, Pity, Peace and Love, the human heart, face, form divine and dress, no longer sway and adorn the actions of Innocence; instead:

Cruelty has a Human Heart,
 And Jealousy a Human Face;
 Terror the Human Form Divine,
 And Secrecy the Human Dress.

There is throughout the poetry of Experience an intense awareness of corporal reality, and this awareness separates Experience from Innocence. The children in Innocence acted simply, with complete joy in their actions. Then all was harmony and union, now all is division and separation. The senses are inhibited within a mortal frame, mankind within walls and beneath roofs. As man is separate from man, so deed is separate from motive; no joy is spontaneous, and the poet turns inevitably from the contemplation of an action to an examination of the ulterior motives and purposes of action, purposes which deprive deeds of their pristine Innocence. When a child slept in Innocence,

All creation slept and smil'd.
 and the smile of the infant was the smile of the true God, which
 Heaven & earth to peace beguiles

The innocence of the child was the peace of the universe, and there was no separation, no division. In Experience there is no unity of child with universal, no glance of God in the infant's eyes. The very smile of a child breeds discord, and divides the eternal peace; the preposition changes:

Infant wiles & infant smiles
 Heaven & Earth of peace beguiles

Even the smiles "as of the morning" are not the daybreak smiles of Innocence. In the age of Innocence, the rising sun, with its bright beams was an image of uninhibited joy:

The sun does arise,
 And make happy the skies

Now, however, Innocence is robed in ceremony and sin, and joy is enveloped in the material strife of lust. And above the earth:

The sun arises in the East,

Clothed in robes of blood & gold;
 Swords & spears & wrath increast
 All around his bosom roll'd
 Crown'd with warlike fires & raging desires.

The whole of creation is riddled with the plagues of repression, and sound of thunders and material strife re echoes through the poems. In the years of Innocence we noticed "Old John with white hair" laughing away his care in harmony with the young; or the nurse finally accepting and acquiescing in the children's argument that they could not and their play while the birds were yet in the sky, and the lambs on the hills accepting the inevitability and universality of joy; and even the grey headed beadies who walked in front of the children into St. Paul's were "wise guardians of the poor". The old were then either involved in Innocence, or at worst observed it with a benignant eye. But in Experience the grey-headed and the priest are caught up in the conflict of the symbolism. The parental glance conspires with the glance of the priest; or at best the parent is flaccidly submissive to the dictates of the church, and will "admire the priestly care" with which the child is seized by the clergy, and will only watch weeping with the priests have

strip'd him to his little shirt
 And bound him in an iron chain.

In the poem "*A Little Girl Lost*", the atmosphere of religious awe is set at the beginning. Even when the "*Age of Gold*" is mentioned, it is put in contrast with "winter's cold", and the naked joy of youth and maiden in the "rising day" is only an escape from winter into the "holy light". There is already the simulacrum of Innocence, and, after a repetition of the phrase "holy light", the symbolism soon extends in Experience. The children meet

in garden bright where the holy light
 has just remov'd the curtains of night.

The state of the children in this poem comes near to Innocence, and yet is so sharply divided from it. The drama of the situation lies in the forlorn yearning towards joy, the impossible quest. In the *Songs of Innocence* the

poetry was in essence a synthesis of youthful joy and eternal creation; in Experience the guile of knowledge paradoxically governs the impulse of 'Innocence' and the child is conscious of his/her separate existence and the union of Innocence-

Love and harmony combine And around our souls intwine,
 While thy branches mix with mine

is never achieved. Instead the search for it ends in frustration, and the hatred of bandage:

Why should I be bound to thee,
 O, my lovely mirtle tree?

"*The Little Girl Lost*" and "*The Little Girl Found*" are the longest of Blake's songs and among the most baffling. Their meaning has eluded even the most perceptive of Blake's critics. Trying to discern the meaning of stanzas 9-11 of "*The Little Girl Lost*", Kathleen Raine has suggested that Blake probably meant to recall Virgil's descent into Hades. It seems more likely that he was thinking instead of Canto I of Dante's "*Inferno*". The situations of both poems are identical. The little girl,

like the poet, is lost in the dark wilderness; and, like the poet, she encounters three beasts of prey. Dante confronts a gambling Leopard; her, gambling Lion; him, a fierce Lion and ravenous Wolf; her, playful Leopards and Tigers. In Dante, these images are associated with Lust, Pride, and Avarice, with the master-categories of sin which, unless repented, will land the soul in Hell. Radically altering the orthodox view of the fall, Blake, nevertheless, adopts these images, along with their emblematic significance, to symbolize the stage of experience which Lyca has now entered and the state of higher innocence which lies before her.

The epigraph, written in italics, seeks to make Blake's purpose clear, and thus might be seen as a contrast to some of the deliberate obscurity of some of the poems in this section of *Songs of Experience*. The first stanza proper introduces the notion of a Utopian environment which he identifies as "the Age of Gold".

The word to notice in the epigraph of the poem is "indignant", for it sums up the tone and attitude not only of this poem but also that of "*A Little Boy Lost*".

Blake has adopted a different stanza form of five lines for this poem and introduced too an unusual rhyme scheme. The two seem to add significance to the singular setting of the poem in the "*Age of Gold*". The first four lines in each stanza are given a kind of staccato quality whereby Blake omits certain parts of his expression as if to add urgency to the incidents involved. Each stanza is marked off the rest by a long contrasting verse.

The sleep at the beginning of "*The Little Girl Lost*" is akin to that of the "slumberous mass" in "*Hear the Voice of the Bard!*" which stands as an introduction to the Songs of Experience. The poem "The Voice of the Bard", where the Bard bids the-

Youth of delight, come hither,

And see the opening morn,

Image of truth new born.

is a loose variation of the same theme; and in this poem the Voice of the Bard seems to be the voice of Blake. But, as he has suggested, the promise is circumscribed, and stumbles into a lament at the end. The youth are simply called to view the morning, not to enjoy it. If the bard is Blake here, it is Blake with the chains of experience heavy upon him.

Likewise, if, in "*Hear the Voice of the Bard!*" we identify the Bard with Blake, there is no reason for equating him with the Blake of Innocence. In this poem, too, the promise in the Bard's voice is incomplete and even cynical.

It matters little whether we equate the Bard with Blake himself or with a mythological figure. He is a Bard

Who Present, Past & Future, sees;

and is therefore prophet as well.

The opening line of the *Introduction to Songs of Experience* strikes a totally different note from that of the corresponding *Introduction to Songs of Innocence*. The lilting lyric of "piping down the valleys wild" changes to the strict, ominous, and commanding tones of "Hear the voice of the Bard!" The intrusion in the poem of euphemistic language is noticeable which we associate closely with that type of poetry in the eighteenth century that sought to impress by sound rather than meaning and Blake uses this technique in the last stanza.

What appears striking at once is the deviation from the typographical convention of the balled stanza: instead of a third line consisting of three or four accented syllables, two shorter lines precede the concluding line. This eye-catching phenomenon seems to slow down the reading tempo in

correspondence with the imagery, and to give the reader or listener's thoughts a chance to trace the complex images and become aware of their range and significance.

The capitalized words seem to sum up the main aspects: Bard (messenger), Present ... (omniscience, timelessness of message), Holy Word (message), Soul (fallen state), Earth (addressee).

Exclamation marks make the appeals in stanza one and three more dramatic, and in stanza 2 emphasise the potential power of the Holy Word. In the last stanza, the absence of an exclamation mark gives the imperative phrase *Turn Away No More* the quality of a logical conclusion to be drawn from the presentation of arguments before and after it. Owing to the absence of a question mark, the subsequent phrase, which is introduced by a colon, is a rhetorical question in the very sense of the word.

Turn away no more;

Why wilt thou turn away.

The explicit commands in stanza one and three,

Hear the Voice of the Bard! O Earth, O Earth, return!

The calling in stanza two:

Calling the lapsed soul

and the weaker imperative in stanza four sound especially impressive because they are short-cut. The last line of the poem has an "extra syllable" which reduces reading tempo and attributes more emphasis to this line as the conclusion of the poem.

Is giv'n thee till the break of day.

Also, the repetition which is most remarkable is *Fallen fallen* in stanza two and four expressing "depth" or "downward movement" (state of the soul); *O Earth O Earth* giving emphasis to the call.

TYGER recalls the question put to the Lamb, "Little Lamb who made thee?" It is a theological question about who made the world. Looking at the tiger the poet asks, working up from Creature to Creator, who could make thee. The poet has borrowed words from metalworking to shape his ideas into images: the hammer, the furnace, the anvil, the artificer God.

The Tyger extends into realm beyond realm of meaning. The implications in those six short verses are vaster than in anything else Blake wrote of comparable length, and the concentration of cosmic distance and depth, within a single fiery frame, is intense. And having caught infinity within two burning eyes, and eternal action in a single deed, Blake, in the incredible afterthought that now stands as the fifth stanza, gathers yet another universe of meaning to the immensity. This poem as "one of the finest and most profound poems in the English language" is quite popular in U.K., especially the first line and first stanza tends to be well remembered. It is an imaginative poem leaving a lot of space to the reader or listener's own imagination. It is a "poem of open questions" par excellence: questions about a fierce creature, the Tyger, the most probably not just a "tyger", the origin of the fire used in its creation, the process of its creation itself, its creator and, with a religious undertone, questions about the ethic value of this creation.

At the beginning "the glowing tyger" burns in the "forests of the night". In the second stanza the fire of his eyes burns "in distant deeps or skies". The word "burning", being repeated in "Burnt", concentrates the whole being of the tyger- in the fire of his eyes, a concentration reinforced in the question:

What immortal hand or eye?

The echo of “burning” in “Burnt” and the repetition of the fire symbol also carries the reader into an association of the “forest of the night” with “distant deeps or skies”. The body, with its five senses, forged round the infinite mind, separates that mind from its infinity; and once more we are led to an inevitable poetic sequence, for the introduction of this new intellectual relevance gives Blake the opportunity to return from the corporal deed to the spatial theme, and to ask of the tyger’s brain, as he did of “the fire”:

what dread grasp

Dare its deadly terrors clasp?

It is true that the poem would have had a more obvious unity had the stanza of the lamb been omitted. The mind has travelled from the black forest of the night into the glowing forge of the creation, making a compact poem, rounded off by a mechanical repetition of the first stanza to recall the initial synthesis. The poem would have been considerable. But the stanza of the Lamb makes yet a further synthesis with that which has gone before, and the poem as it stands has a unity that transcends the original. The stars are a symbol of material power. In the throwing down of the spears the instruments of strike are cast aside, and pity assumed; and the Creator, the God of Innocence, smiles upon the triumph of the Lamb. In the symbol of the stars throwing down their spears, the symbolism of night implicit in THE TYGER is itself used to express the triumph of Innocence over Experience, and the vision moves from the spatial theme (the stars throwing down their spears) to the deed of creation, the handiwork-

Did he smile his work to see?

Did he who made the Lamb make thee?

The mystery of the contraries in creation appears in this poem in Blake’s amazement that the God who created the aggressor, the tiger, could also create the prey, the Lamb. It is with this in mind that in the last stanza Blake introduces the word ‘dare’ in the final line-

What immortal hand or eye

Dare frame thy fearful symmetry?

to replace “could” in the corresponding first stanza. In this respect, the poem may be viewed as an allegory reflecting the opposing power of God and Satan, of good and evil. God created Satan in the first place and now Satan challenges him for supremacy in the world. Satan’s lures and temptations are always more attractive, or “shining bright” and many choose to follow his lead. This may well be the source of the image in the penultimate stanza where “the stars threw down their spears”. There the “stars” are representative of the angels who, in an act of rebellion with Lucifer, who was to be known subsequently as Satan, refused to serve God.

The TYGER is characterized directly by the following words: in first stanza, *Burning Bright*; this attribute might, in a hyperbolic way, describe the black- orange flame-like colour pattern, of a genuine tiger seen against a dark background; metaphorically; it could hint at the fierceness, aggressiveness of creature; *Fearful Symmetry* can be attributed to the outline, proportions and locomotion of the predator (powerful muscles etc.) in perfect anatomical arrangement, responsible for the big predator’s elegant “cat-like” movements; in second stanza the element of *fire* is associated with its *Eyes*, i.e. the organ which focuses the prey with the born killer’s penetrating, sharp look. In the third stanza the *heart*, the muscular motor of each living organism, is twisted out of sinews; physiologically, a “sinewy” muscle suggests stamina, power, endurance, not just pure strength. Such a powerfully beating heart may demand great courage of the one handling it; the *Brain*, another vital organ, characteristically treated in a furnace is the source of the TYGER’s instincts etc.

The repetition of TYGER, TYGER in stanza one and six recalls the beginning of invocations. The word DARE in stanza 2, 4, 6 and DREAD in 3, 4 attribute extreme courage, aspiration, and dreadful proportions to the creator of the creature, and indirectly characterise the TYGER. Could in stanza 1 and 3 highlights the craftsmanship. Except for one word, stanza 1 and 6 are identical; the word DARE thus receives special attention and stress.

Fifteen question marks are used in the poem.

The metre used is “pounding” tetrametre (regular beat of pulse or hammer).

Different sort of contrasts has been made in the poem, like, *Burning Bright-Night* in stanza 1 and 6 emphasizes the visual impact of the TYGER; HAND OR EYE in stanza 1, 6 contrast practical skills and strengths etc; DEEPS-SKIES in stanza 2 illustrates vast dimensions of the universe, universal significance, sources of evil powers versus good powers (hell, heaven); HAND-FEET in stanza 3 (essential elements of the blacksmith’s craft). In stanza 5, the LAMB is implicitly contrasted to all-present TYGER, i.e., a good, innocent creature vs an evil natured, ferocious, harmful killer.

Unlike a living creature, now in “LONDON”, looking into the streets of England’s capital Blake provides a very gloomy views of the mental state of society and presents pictures of social injustice, and expresses outspoken and bitter protest “against the evil effect of industrial civilization upon the life of the individual”. The opening stanza provides an ironic contrast between the promise of freedom (represented in the “charter”) and the signs of distress as evidenced in the misery he sees everywhere.

The repeated use of the word “chartered” makes us think of organisation, control of this great metropolis and the capital city called London that serves the title. This poem, i.e., namely a cry of rage, a protest a state of affair which is abysmally wrong and corrupt in certain ways. To be more precise about what the poem says the analyst will have to look closely scanning the linguistic resources of the poem.

The speaker describes the progress through the streets of this sprawling city where he encounters wide spreading misery. He listens to the cry of men, cry of babies and draws attention to the chimney sweep and the soldier and in the concluding stanza he portrays the emblem of a harlot. Before concluding the poem with the image of “plague” obviously there is something amiss in Blake’s “London”. Some of the critics have pointed to its social perspective but the poem serves a window on the social life of the London society. Its only the close analysis through the linguistic meaning that we can reach the understanding of the poem with its social critique.

The poem opens with ‘I’ and the speaker provides us with the central tension of the poem as against the image of the poet wandering. So, the tension is between an idea of freedom and the constrains that are placed on the people. The controlling issue is the way in which their basic freedom is stiffened or repressed or completely denied but the interesting thing about the poem is how Blake brings this idea into life by using some subtler linguistic poetic resources. In case of the first stanza

one would like to focus on the two key words that are repeated twice, “wander” as Blake wanders and the word “flow” in relation to river Thames and the next item that draws the attention is “chartered” suggesting an idea of confinement. Flow and mark suggest opposing ideas and these words add to the basic issue that the poem addresses. The startling image that next catches our attention is the images of a child, an image of hope for the future but the word “cry” further extends the idea of repression both at physical and mental level. Further the neat, regular form of the stanza suggests how people are affected. It is as if they do not even enjoy the freedom to speak for all we hear is a cry. Next the phrase “mind- forg’d manacle” rings a tone of ideological repression. Both the chimney sweep and the soldier must pay higher price for their livelihood. “Palace” in the next line is linked to the suffering of the soldier and “church” with the child’s cry. To these lexical items the word “sigh” is added to the second

stanza that concentrate on victims. Blake now identifies the oppressor, the suffering people near grudgingly described as a physical attack and thus having carefully set up the opposites. It develops the basic idea. His words and ideas, carefully chosen, expand this proposition which is established in the first stanza. Notably it is the lyric economy that is interesting and a relieving feature of this poem. For e.g., a single reference to church in the context conveys its complicity with authoritarian role and denial of freedom in society. So, Blake has powerfully projected the curtailment on denial of freedom and has invited the reader to play an active part in linking word images with the overall theme of the poem. The tension becomes complex as the concluding stanza impress on the image of the harlot who suffers most of all. She swears and, in her plague, Blake refers to her venereal disease and hypocrisy of the respectable society and its sexual morality. The climax is built round the closing image of “marriage hearse” that only refers to death and generally marriage is associated with happiness. But here in the final concluding line there is a skillful compounding of marriage and hearse that registers a strong forceful protest and what impresses most in Blake’s critique and the cumulative force of it is in the key images and the recurring words that suggest the complex thing about the nature of suffering and repression in the society. Indeed, there is something rotten or rotting at the heart of this society which is ideologically oppressed, and this oppression becomes the physical one as it seems to threaten the future of the society in the form of blight and curse on the newborn that the marriage hearse can account for. The capitalization is done in nouns denoting individuals and institutions. Also, there is an absence of playful variation of metre and end-rhyme.

But Blake’s “*Ah! Sunflower*” is characterised by delicate and lingering rhythm, especially the use of iambic and secondary accent along with anapaest. For, e.g., in the first, second and seventh line he substitutes the secondary accent on the first syllable of the anapaest:

Seeking after that swéet golden climé

The first and third feet are obviously different from the second foot which is a normal anapaest. So “sweet”, “golden” are important terms and sunflower gives glimpse of natural beauty that sends the poet into an ecstatic mood.

Whereas “*The Human Abstract*” attacks false virtues worshipped by individuals and society. Virtues like pity, mercy, humility etc. are elements of society’s balancing mechanism which are under permanent threat of being destabilised by self-induced problems. Superficially, compensatory measures help to maintain a functional balance. Since the causes of social injustice etc. are not eradicated, however, social stability is almost due to be lost. A surprising turn at the end of the poem discloses that the human brain’s pernicious reasoning is the source of abstract and destructive thought which can pervert the individual mind spread through society like a cancer growth, defying nature’s powers of self control.

The poet has used first person plural in this poem which, involves both the voice of the poet and the reader:

Pity would be no more

If we did not make somebody poor;

And mercy no more could be

If all were as happy as we

Cruelty is personified and uses artful, insidious mirth to achieve ‘his’ goals:

Cruelty knits a snare

And spreads his baits with care

and personal pronouns are used for cruelty. Also, the *Holy Fears* in third stanza seem to be pretence, as much as tears are of crocodile quality and *Humility* as the trunk; the tree-like growth in fourth stanza as its top have status of plant life (tree = symbol of life). Its product *fruit of deceit* (the forbidden apple) whose sweetness colour are as deceitful as Cruelty's tears. "Animal life" is represented by *Catterpillar and Fly* and *the Raven animals* commonly associated with death and decay. In the last stanza *Nature* and its life-giving spirits, i.e., Gods who control its laws, are juxtaposed to the *Human Brain*, the source of distorted and destructive thought.

The Gods of the earth and sea

Sought thro' Nature to find this tree;

But their search was all in vain;

There grows one in the Human brain.

The IF-phrase in stanza one repeatedly points out that our actions are the conditions causing the ills of society; thus, we could remove the causes instead of curing symptoms. Except for the initial SOON in stanza 4,

Soon spreads the dismal shade.

the anaphoras THEN and AND-

And waters the ground with tears;

Then Humility takes its root.

-function as the only connectors helping to carry on the action in the poem.

But "*The Chimney Sweeper*" is written in the simplest form of end-rhyme with couplets AA-BB.

We remember that last, troublesome line of the poem of the same name in *Songs of Innocence*:

So if all do their duty,

they need not feel harm

This easily seen, from the contents of this present poem, as a kind of panacea, a cure-all, that could be applied at the time to social injustice. The notion of duty, of accepting the way of life imposed by God's will, was a familiar teaching in the pulpits of the day. The theme is taken up here where the gross sufferings of the little boy doomed to follow his 'calling' are given the blessing of the Church, the official representative of God. The opening stanza introduces the note of criticism in that the parents who ought to have been caring for their child have abandoned him, and

They are both up to the church to pray

The drama of this short poem is captured in the immediacy of that opening line,

A little black thing among the snow

where Blake depicts the helplessness of the child. The blackness spoken of here is treated in a rather macabre manner in a later line where the finality of his fate is summed up by the repetition of the clothing image:

They clothed me in the clothes of death.

There can be no escape. The distress of the child is caught in the way in which Blake shows how one single question-

Where are thy father and mother, say?

-can give rise to a torrent of words of complaint. Once this stranger expresses an interest and a willingness to listen, obviously in contrast to the child's parents, he is besieged by an appeal for sympathy which lasts for the rest of the poem.

The repetition of *weep weep*

Crying 'weep'! 'weep'! in notes of woe!

express the monotony of the boy's work and life whereas the repetition of *Dear Mother, Dear Mother* in "*The Little Vagabond*" reminds of a repeated call for help. In this poem the first-person speaker is a boy "from the streets" who gives his notion of an alternative existence. Displaying some experience of the morals of the adult world, and of church as one of society's major educational institutions, he sharply criticizes the status quo and imagines Church as a place of profane joy.

Church and ALE-HOUSE are juxtaposed.

the Church is cold,

But the Ale-house is healthy and pleasant and warm.

The enumeration of ideas within repetitive AND... pattern is typical of a child's language and spontaneous speech. The fact that we can still make out the child behind the acrimony of speech makes the criticism even bitterer. Other elements make plain and credible that the boy has a sharp sense of reality and can use irony and sarcasm as rhetorical devices.

Complex sentence structures are used as: conditional clause in the lines-

But if at the Church they would give us some ale,

And a pleasant fire our souls to regale.

-introduced by IF+WOULD+subsequent main clause +subordinate clause.

Also, in the third stanza the structural pattern of the conditional sentence is carried on, with an embedded relative clause in the present tense.

While fourth stanza contains a participle clause within the main clause+subordinate adversative clause introduced by BUT.

In "*Holy Thursday*" rhetorical questions are answered in stanza 2, 4 by a simple affirmative sentence

Is that trembling cry a song?

Can it be a song of joy?

And so many children poor?

It is a land of poverty!

And in the third stanza parallel structures+simple concluding pattern are found.

DOES+VERB pattern is used for emphasis in

And their sun does never shine,

For where'er the sun does shine.

On Holy Thursday "some six thousand of the poorest children from the charity schools of London had to march into St. Paul's... for a compulsory exhibition of their pity and gratitude to their patrons". In this poem, Blake, who witnessed this annual event of former times, attacks society's hypocritical attitude towards poverty and its youngest victims. This is easily seen as a necessary contrast and sequel to the poem of the same title in *Songs of Innocence*. There the charity of the feast-day was accepted, here it is scorned. Their insistence contrasts beautifully with the poignancy of the poetry of the last stanza where the euphony of the rhymes serves to highlight the discord that exists in the middle two stanzas.

Repetition of single word *holy* in the first line is linked to negative aspects (ironical placement). In the fourth stanza *poverty* is repeated as a reminder of danger. Also, the parallel in the lines,

Is this a holy thing to see?

Is that trembling cry a song?

introduces visual (see) and audible (cry) aspects. Again, parallelism in stanza 3 and 4-

And their sun does never shine

And their fields are bleak and bare

For *where'er* the sun does shine

And *where'er* the rain does fall

-intensifies the contrast between the two stanzas.

In *Songs of Experience* he wrote of things unknown only hinted in *Innocence*. Here the child and young adult are impeded by social and religious oppression, with a sickly consciousness of it. The illustrations show death, weeping, menace, and desolation. So, the poet's angry tone of protest adds to the cynical reasoning of the world of experience. "Mind-forg'd manacles" are not always forged in else mind, as Blake points out in a series poem on inhibition, secretiveness, and hypocrisy. Many of the most memorable of these poems consist of slight episode or a single image presented as an enigmatic symbol of a psychological state. "The Sick Rose" is an image in words and illustration. This poem is a remarkably chilled expression of the taint which affects all life's terrible vision of experience that poet shapes through the creature. Leopold Damrosch jr. (1980) has probingly and lucidly challenged Frye's assertion of the exemplary perfect unity of Blake's corpus-already questioned by E.D. Hirsch jr. (1964). Damrosch exposes the four inconsistencies-epistemological, psychological, ontological and aesthetic-that he believes to lie at the heart of Blake's work, but his study though undoubtedly deconstructive is in no

way destructive. He makes clear his immense admiration. Blake was far less confused than most men. His difficulties arose from the heroic ambition with which he tackled unresolved tensions at the heart of western thought exploring them more searchingly than most philosophers.

Blake's poems draw attention not to themselves but expose the tensions and weired energies that the heroic creative endeavors' rightly celebrated-a constructor mental figure than nihilistic warfare. The unique experience offered by each hand-colored and hand assembled copy of his poems has complicated the reading of his work. It should be experienced in color with the design. The verbal analysis, sensitive and alert reading, innocence of radical ideologies can render a good understanding of Blake's profound experience.

REFERENCES

Bloom, Harold, 1963. *Blake's Apocalypse: A Study in Poetic Argument.*: Anchor Books: New York: Doubleday and Co.

Pakzadian, Maryam. Ahmad Moinzadeh. 2013. A Review of William Blake's "Songs of Innocence and Songs of Experience" in Persian Translation. [Journal of Language Teaching and Research](#) Vol 4, p.116-118.

Hunt, R. 1809. 'Mr. Blake's Exhibition', excerpt from article published in the Examiner, London, in H Adams (ed.), *Critical Essays on William Blake*, G.K. Hall & Co., Boston, 1991, pp. 22-23.

Lindsay, D. 1989. *Blake: Songs of innocence and experience*. Macmillan, Basingstoke.

Dorfman, D. 1969. *Blake in the nineteenth century: His reputation as a poet from Gilchrist to Yeats*. Yale University Press, New Haven.