

The Language of Symbols and Metaphors in William Blake's "*Songs of Innocence and Experience*": A Semiotic-Metaphorical Study.

لغة الرموز والاستعارات في "قصائد البراءة والتجربة" لويليام بليك: دراسة سيميوطيقية استعارية

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مستخلص

اللغة والأدب لهما العديد من الروابط المعقدة وواسعة النطاق. ويستند هذا الارتباط إلى فكرة أن اللغة هي أداة للتعبير عن الذات والإبداع وصنع المعنى. ومن أجل استكشاف المفاهيم وإثارة المشاعر وبناء العوالم، تتحول الكلمات إلى أنشطة ملحوظة في الكتابة. ويعكس الاستخدام المجازي للغة في الأدب، الأداء متعدد الأوجه للبشر والحقائق الأكثر أهمية حول العالم الخارجي. ويضيف المؤلفون إلى الخطاب المستمر داخل المجتمع وإنتاجه الثقافي من خلال انعكاس ثقافة عصرهم في أعمالهم. وعلى سبيل المثال، عكست كتابات ويليام بليك موقفه الثوري والمعارض تجاه الثورة الصناعية، التي جلبت عددًا من المشكلات المجتمعية في أواخر القرن الثامن عشر وأوائل القرن التاسع عشر؛ بما في ذلك "الفقر وعمالة الأطفال والاضطهاد الحكومي". والغرض من هذه الدراسة هو التحقيق في كيفية نقل ويليام بليك للمعنى في قصائد "البراءة والخبرة" باستخدام العلامات والرموز. كما تستكشف الدراسة كتابة بليك الشعرية والتصويرية، التي تعكس الأساطير والأعراف الثقافية، من خلال تطبيق "نظرية السيميوطيقية لروланд بارثر". علاوة على ذلك، ومن خلال تطبيق "نظرية التفاعل الاستعاري لماكس بلاك" على القصائد المعنية، تستكشف الدراسة أيضًا كيف تعمل الاستعارات داخل النظام السيميائي كأساطير ومعايير ثقافية وتناقضات رمزية.

الكلمات المفتاحية: (السيميوطيقية، الرموز، الأسطورة، الأعراف الثقافية، الاستعارات)

ABSTRACT

Language and literature have many complex and wide-ranging connections. This connection is based on the idea that language is a tool for self-expression, creativity, and meaning-making. In order to investigate concepts, arouse emotions, and construct worlds, words are turned into remarkable activities in writing. Literature's metaphoric use of language reflects multifaceted functioning of human beings and more basic facts about the outer world. By reflecting the culture of their time in their work, authors add to the ongoing discourse within the society and its cultural production. William Blake's writings reflected his revolutionary and opposed stance towards the Industrial Revolution, which brought in a number of societal problems in the late 18th and early 19th centuries; including poverty, child labor, and government persecution. The purpose of this study is to investigate how William Blake conveys meaning in his Songs of Innocence and Experience using signs and symbols. Blake's poetic and pictorial writing, which mirrors mythologies and cultural conventions, is investigated by applying "Roland Barthes Theory of Semiotics". Furthermore, by applying "Max Black's Metaphorical Interaction Theory" to the poems in question, the study also examines how metaphors function within the semiotic system as myths, cultural norms, and symbolic oppositions.

Key words: [Semiotics, symbols, myth, cultural conventions, metaphors].

1- Introduction

The links between literature and language are extensive and multifaceted. The notion that language is a tool for expression, creativity, and meaning-making in addition to being an instrument of communication is at the core of this relationship. In literature, words are transformed into extraordinary events in order to explore ideas, evoke feelings, and create worlds. Literature is based on language, which serves as a medium for the transmission of concepts, narratives, and emotions. Poetry, dialogue, and narrative would all be missing without language. It enables writers to describe experiences, convey emotions, and articulate thoughts. However, language plays a much more significant role in literature beyond mere communication. The symbolic use of language in literature reflects more fundamental realities about the outside world alongside with how human beings function on a number of levels. The power of language to arouse imagery and establish an awareness of time and location is one of the main ways it functions in literature. Words are also used to evoke strong visuals as a well-written outline of a setting can take readers to a different world.

In addition to providing readers with an expanded knowledge of the past, literature portrays and preserves the historical contexts, cultural heritage,

and traditions of a particular era. Writers frequently use their works to tackle important societal issues such as injustice, inequality, and rights for humanity, reflecting concerns and encouraging readers to reflect. Hence, literature and social circumstances are mutually dependent. Literature influences society by questioning social norms, forming social consciousness, encouraging empathy, and even sparking social change, while also reflecting social realities like issues, norms, and historical events. In their writing, authors reflect the culture of their era, contributing to the continuous conversation across the community and its cultural output. In his Songs of Innocence and Experience, William Blake illustrates how political, societal, and religious conventions corrupt and take advantage of children by drawing a comparison between their innocence and the unpleasant facts of adulthood.

Alongside severe political and social upheaval, such as the American and French Revolutions, Blake's late eighteenth-century English setting was characterized by the significant changes brought about by the Industrial Revolution, which resulted in glaring social disparity and poor living conditions. He also belonged to the "*Romantic Movement*", which, in opposition to the mechanical industrial advancement of the day, placed an emphasis on individuality and nature. William Blake's writings demonstrated

his revolutionary, opposing position against the Industrial Revolution, which led to child labor, poverty, and oppression by the government, among other social evils of the latter 18th and beginning of the 19th centuries. His intricate, spiritual poetry and artwork advocated for equality and individual liberty while offering a potent critique of organized religion, modernist rationalist thought, and the growth of the British Empire. He emphasized the suffering brought about by constrictive social structures, like child labor and the public's limited freedom, by using symbolic imagery like "*chimney sweeps*" and London's "*chartered streets*." Blake's writings critically analyzed these problems, criticizing the oppression and the exploitation he saw in London and urging a spiritual rising away from the "*mind-forged manipulations*" of the day.

1.1- Aim of the Study

The purpose of this study is to examine how William Blake uses signs and symbols to create meaning in his *Songs of Innocence and Experience*, by applying, "Roland Barthes Theory of Semiotics" so as to discover how Blake used poetic and visual prose in order to reflect cultural codes and myths, the two-dimensional sign system that symbolizes innocence and experience, the intentional selection of nature, childhood, and urban imagery as signs. Blake's use of symbolic language and poetic form to critique organized religion, industrialization, and moral dualism is also another area

of the study. The study also looks at how Blake maps abstract ideas like "innocence, corruption, and heavenly power" onto symbols like animals, objects, and elements of nature through the use of metaphorical structures in his poetry. The study also investigates the ways in which these metaphors serve as myths, cultural codes, and symbolic oppositions within the semiotic system, by applying "Max Black's Metaphorical Interaction Theory" to the poems in question. The poems to be investigated are; "*The Tiger, London, Chimney Sweeper and The Lamb*". The analysis further demonstrates how Blake's criticism of ethical standards and religious contradictions is constructed through the combined use of metaphorical semantics and semiotics.

1.2- Significance of the Study

Blake's poetry presents a cohesive system of signs in which symbols and metaphors coexist. The moral, religious, and political circumstances of his era are criticized by these signs. Blake's metaphors address topics like systems of power, faith, beliefs, collective consciousness, and shaping of the other. In fact, they are still culturally applicable and offer a contemporary critique of power relations. They are also relevant to both; Blake's historical time and to readers today.

1.3- Methodology & Research Questions

To develop concepts and principles with empirical support, this study employs a qualitative research design to comprehend descriptions in social contexts. The following questions are also intended to be answered by the study:

1. How does Blake depict experience and innocence using semiotic signs?
2. How do the poems' recurrent metaphors influence their political or spiritual messages?
3. What role do metaphors and semiotics play in Blake's critique of religion and society?
4. How much does his semiotic framework rely on the metaphorical connection between the ethical and natural domains?

2- William Blake

William Blake (1757- 1827) was an English poet, painter, and engraver. Blake, who was largely unknown during his lifetime, is now regarded as a key figure in the development of the Romantic-era's poetry and visual art. Later readers and critics came to appreciate him greatly for his inventiveness

and expressiveness as well as the mystical and philosophical undertones in his writing. His poetry and paintings have been described as "Pre-Romantic" and as belonging to the Romantic Movement. According to technical standards, Blake is considered to be among the first significant poets in England to write in free verse, occasionally completely disregarding rhyming and metrical conventions. Blake's decision to develop unique poetic forms instead of copying classic forms may have been an expression of his conviction in self-creation. The book titled Songs of Innocence and Experience (1789), is among his best-known creations. The book was inspired by medieval illuminated manuscripts created by friars. During an unstable era that comprised the American and French Revolutions, he developed a unique worldview and became one of the most captivating figures in British poetry and art history. He used extremely unique decorative books, water-color paintings, and poetry to convey his radical views on politics, religion, and society. In his poetry, William Blake addresses a number of important issues, such as his critique of the governments, prisons, sexual repression, and religion as social structures. The mystical ideas of the world's creation, the essence of evil as well as good, and related subjects are also prominent in Blake's writings. The two states of the soul, Songs of Innocence (1789) and Songs of Experience (1794), are among his best-

known compositions. After initially being written independently, these ultimately appeared together in 1795. Songs of Innocence is a booklet of poems with lyrics, which are hand-colored and hand-printed pieces of art. Similarly, Songs of Experience address precisely the same themes as Songs of Innocence, but from an alternate viewpoint. Blake's prosperity was short-lived. His prosperous time came to an end by 1800, and he accepted a position in Felpham, Sussex. He got into a dispute with a drunken soldier in Sussex who claimed he had spoken traitorously in opposition to the king, and was found not guilty after a trial.

2.1- William Blake's Personal Convictions & His Writings.

William Blake's personal beliefs were based on the idea that imagination is the ultimate reality that may open the "gates of perception" and unveil the infinite. By rejecting the duality of good and evil as well as the division of body and soul, he adopted a radical spiritual perspective on the universe. His poetry and artwork examined the relationship between innocence as well as experience, the ability of the imagination to bring disparate ideas together, and a deep criticism of tyranny and inflexible social rules. Furthermore, his religious outlook alternates between a harsh condemnation of industrialized faith and an idealized Christian innocence. By depicting the churches as a corrupt organization that uses vacuous rituals to justify abuse, he criticized

their inability to provide for the needs of vulnerable children. His own divine Christianity, which prioritizes internal spiritual truth over institutional authority, mirrored this contradiction.

Blake's poems are full of intricate symbols, images, and unusual language that add layers of meaning, they are ideally suited for semiotic alongside linguistic analyses. To fully understand Blake's conceptual, social, and emotional messages, one must closely examine techniques like metaphors and of words as well as interpret individual signs. As Blake uses a sophisticated system of symbols and metaphors to both offer visions of ideal harmony and criticize social, spiritual, and political conditions, a combined semiotic-metaphorical analysis is required. The metaphorical analysis examines how these symbols serve as metaphors for abstract ideas like freedom, oppression, and divine love, while semiotics demonstrates the underpinning codes and system of signs that Blake employs, such as the opposite symbols represented by the lamb which is innocence and the tiger which is experience. When combined, these methods reveal the nuanced meanings that reveal institutional duplicity and promote creative freedom because, despite its frailty, innocence provides timeless knowledge and resilience to corruption.

2.2- Shifting Views on Experience Vs. Innocence

Through two opposing viewpoints of innocence and experience, this important collection of poetry examines the twofold nature of the human soul. The collection is split into two series. The poems included within "Songs of Innocence" exhibit youthful innocence and delight, frequently expressing themes of love, purity, and a relationship with God. On the other hand, through addressing societal evils, misery, and the erosion of innocence, the "Songs of Experience" offers a more bitter and complicated perspective of life. Blake frequently uses countryside imagery and characters in his poems that refer to deeper ethical and philosophical issues. He suggests in the collection that both good and evil reside inside mankind, reflecting the complexity of spirituality and life. The way these two states interact challenges readers to think critically about how they perceive innocence and experience, leading to a more in-depth examination of human life that goes beyond simple interpretations. Blake's writing is timeless and applicable in a variety of cultural contexts because of this dichotomy, which encourages readers to consider their own personal and societal narratives.

Blake equates innocence with childhood, a time before the world's corrupting influence ruined innocence. Blake views "experience" as a darker

idea that symbolizes the destructive impact of society, the church, and the outside world. In Blake's Songs of Innocence, children are the main subject and are associated with innocence and purity through imagery. On the other hand, Songs of Experience emphasize nature's darker and more frightening aspects. In these poems, the interference of external forces like society and the church corrupts innocence. In the romantic era, childhood is an image of innocence and virtue, but is not entirely protected from the outside world. Conversely, situations that mark the loss of childhood spirit through social and political manipulation, faith-based government, ruling class oppression, as well as fear and inhibition, are those that provide experience. The two contrasting situations are juxtaposed in the collection to provide a harsh assessment of the social structures that oppress individuals' souls. The collection offers a more matured and cynical standpoint of the world and provokes attention on the track between both of these fundamental states of perception. It delves into a world of innocence, simplicity, faith, and harmony with nature, which is frequently connected to children and reflects a naïve and lovely perspective on life by using imagery to depict children as joyful and pure. To sum up, both collections tend to be seen as complementary, embodying a duality that shapes the human spirit. Blake does not favor one state over another; he rather, portrays them as

interrelated states that, when taken as a whole, offer a more comprehensive view of life. The pieces serve as a critique of the oppressive authority, institutionalized religion, and constrictive morality that dehumanize people. According to Blake, genuine innocence can persist in unexpected, paradoxical ideas that disregard the harsh rationale of experienced adult thought. Poetic lyricism and eye-catching visual art are combined in this collection to create a lasting debate that invites readers to consider their individual lives and perspectives.

3- Theoretical Framework

3.1- Structuralism & Semiotics

Throughout history; philosophy, psychology, and linguistics have acknowledged the significance of language, signs, and signification. They all investigated how signs relate to the outside world. The Swiss linguist Ferdinand de Saussure initiated the study of semiotics in the 19th century. "*Semiotics*," according to him, is the study of the relationship between an object, or the "*signified*," and its linguistic representation, or "*the signifier*." Furthermore, Umberto Eco made the case in his 1986 book, Semiotics and the Philosophy of Language that all thinkers' work contains implicit semiotic theories. According to Eco, the fundamental idea of "Semiotics" is the way

meaning is applied to actions and objects that serve as "signs" in connection to other signs. He also asserts that virtually all human perception and understanding are based on symbolism. The term "symbol" is more appealing to her than "sign." According to her, symbols are tools of thought and means of conceptualizing objects. On the other hand, the American philosopher Charles Sanders Peirce, who is known with founding modern semiotics, was less interested in the linguistic component of semiotics, which was developed in the early 1900s by De Saussure, because he was more interested in how humans interpret the world. The semiotician's job in the Saussurean tradition is to navigate beyond the particular texts or behaviors to the structures of functional distinctions that underlie them. Establishing the underlying conventions is the main objective in an effort to create models for the framework of classifications, relations, connotations, labels, and combination of used rules.

Owing to the work of Ferdinand de Saussure, the father of linguistics, structuralism came into being. The name structuralism comes from its emphasis on the underlying, frequently concealed systems of signs or structures that influence language and culture. It relies on the assumption that entirely all people have some basic structuralist traits in common. It is closely related to "Semiotics," which is the investigation of signs, symbols,

and meaning formation. With its roots in linguistics, structuralism investigates the essential elements of literature and culture. It is derived from linguistic theories and helps in interpreting the apparent meanings of texts and thoughts.

Since language, which is the foundation of structuralism, is composed of deeper frameworks and patterns, it is essential to comprehend concepts within more complex structures and their relationships. Hence, a thorough examination of language aids in the comprehension and assessment of literary works. Moreover, presenting itself as a human science, structuralism seeks to identify the fundamental structures that underlie many facets of human life. According to structuralist investigation, these systems are universal, demonstrating that individuals from different cultures have used basic principles of a certain type to explain cultural occurrences. In short, given that semiotics is the particular method utilized to investigate the signs and symbols that comprise these underlying structures, and structuralism is the broader philosophical framework for examining them, the study attempts to apply Roland Barthes's approach to semiotics, which also incorporates "*structuralism*," to the poems in question.

3.2- Roland Barthe's Theory of Semiotics

The semiotic theory of Roland Barthes extends that of Ferdinand de Saussure to account for the way in which signs take on more ideological meanings beyond their bare denotations. He coined the term myth in relation to this level of semiological analysis, using it to refer to a "second-order semiological system," where the signifier of a first-order system, which is the "word or image" becomes a signifier itself in another system and can take on positive, connotative meanings that connect it with larger cultural, historical and ideological questions.

Barthes' model of signs includes both the production and interpretation of meanings as they occur within cultural discourses, so in this paradigm "sign" is to be taken in an expanded sense meaning not just words on a page, but rather all that signifies. Barthes's work analyzes the role of semiotic content in literature; which also led to his contribution to other disciplines. He also used this theory to critique advertisements and sports so as to interpret their hidden ideological messages. In Barthes' model, the "sign" is composed of:

- The "signified", the idea or meaning it symbolizes, and the "signifier", the actual form.
- "Denotation", a sign's literal meaning, dictionary definition, or intuitive interpretation.
- A sign's associated cultural and frequently subjective meanings, known as "connotation," which may convey significant emotional or ideological implications.
- The theory also proposes that myth, or "mythology," is an added order of the symbolic system in which an implied significance becomes so embedded that it seems inevitable and natural.

Barthes further contends that myth in widespread cultural products, such as news articles and photographs, normalizes preexisting social norms and values. On these grounds, this study attempts to utilize Barthes' theory to analyze and evaluate different facets of both historical and contemporary cultures, demonstrating how "myth" is produced and preserved in daily life. The analysis is carried out as follows in order to put the theory into practice and demonstrate how covert ideological messages influence how we perceive the world:

1. Determining the sign in order to analyze the "signified" and the "signifier"

2. Examining the "denotation" in order to figure out the sign's obvious, sensible meaning.
3. Examining the connotation to go beyond the literal meaning of the "sign" and comprehend the cultural, social, and historic complexities that are layered upon it.
4. Unleashing the "myth" to determine whether the connotation is sufficiently potent that it transcends cultural conventions and becomes a "myth."

3.3- Max Black's Metaphorical Interaction Theory (1962)

Metaphors, according to Lakoff & Johnson (2003), are the comprehension and experience of a certain aspect in terms of another. Additionally, they contend that all observations are framed by a wide range of cultural assumptions. Metaphors play an essential role in human communication and have a significant influence on how we think and perceive the world. They also enhance literature by generating fresh insights and images, evoking strong emotional reactions, stimulating the imagination, and vividly comparing abstract or complicated ideas. By expressing subtleties, expanding meaning, questioning accepted viewpoints, and establishing the tone of a work, they enable authors to engage readers on a deeper and more intimate level.

The principal subject along with the subsidiary subject, also known as the “vehicle” or “focus”, are two separate conceptual systems that interact to produce metaphors, as defined by Max Black's 1962 “Metaphorical Interaction Theory”. The primary topic under discussion is the principal subject. Whereas, the subsidiary subject, is the secondary element that offers a system of conventional or related concepts that are used to clarify and restructure perception of the principal subject, and whose related characteristics are used to emphasize certain aspects of it.

According to Black, the primary concept that the metaphor is actually about is the "tenor," or principal subject. On the other hand, the metaphorical term "vehicle" used to substitute for the literal one is the subsidiary subject. Additionally, he asserts that the structure of connected common places is a collection of culturally shared concepts and characteristics related to the subsidiary subject. The interaction occurs when the collection of common places expands through the subsidiary subject towards the principal subject. The interaction between the two systems gives rise to a new meaning and culminates in a "frame," which is the actual context in which the metaphorical focus is placed. To sum up, Black fundamentally asserts that metaphors are not limited to word comparison or substitution. They bring two conceptual systems into dynamic interaction, resulting in an entirely novel view that

changes the meaning of the vehicle and the topic. Additionally, the study makes an effort to apply this model to the poems under consideration.

4- Application of Roland Barthe's Theory of Semiotics; "System of Signs"

(Songs of Experience)

a- The Tiger

The Signifier (Imagery)	The Signified (Meaning)
"Tyger"	Power, terror, destructive force, industrial equipment, God's anger
"Burning bright"	creation fire, passion, devastation, and infernal force
"Forests of the night"	The unknown, sin, ignorance, and darkness
"Immortal hand or eye"	Creation's immaterial morality and almighty creator

"Symmetry"	The contrast between beauty and fear, good and evil

Table 1

Because this poem revolves around the creating of the mythical tiger, Blake conveys the idea that, despite its cruelty, everything in the universe bears a representation of its creator. He considers the tiger's creator after seeing its striking image, and he questions whether God or Satan created this violent creature. He actually becomes perplexed when he sees a tiger through the pitch-dark. He thus raises a number of queries concerning the source of his ferocious appearance. He wonders what devices God might have utilized to create its body after noticing its flawless symmetry, by drawing a comparison between the tiger and fire and discussing the prevalence of evil in humanity. He also addresses his questions, which are intractable and outside the realm of human comprehension. However, the way he contrasts good and evil in the poem is what captivates the readers. Blake also encrypts a myth of the present through the "Tyger's sign system", where industrial power and divine creation are inextricably linked and

simultaneously beautiful and terrifying. The conflicts between “God and human creations”, “nature and industry”, “spiritual purity and material experience” are all revealed by his semiotics.

b- London

The Signifier (Imagery)	The Signified (Meaning)
“charter'd street”	public space that is owned, controlled, and made profitable no longer accessible
“charter'd Thames”	The eradication of freedom, the river's shift from an ancestral representation of freedom to a privatized entity
“Man”	The human race as a whole, strength and the struggles of society.
“Infants”	fresh starts, purity, optimism, and promise, and a new life.



"Mind-forg'd manacles"	The psychological bonds and internal constraints that ensnare people's thoughts and keep them from experiencing a path away from their oppression and misery.
"Chimney-sweepers"	The terrible loss of innocence, child labor exploitation, and social injustice.
"Church"	A hypocritical, repressive, and constrictive organization that stunts personal spirituality and human potential.
"Hapless Soldiers"	The helpless victims of oppression and war, symbolizing how common people, sometimes from lower social strata, must give their lives to defend the wealthy ruling elite.



"blood"	The harsh, wild environment with the systematic suffering caused by society.
"Midnight streets"	Represents the city's hidden agony, moral deterioration, and social tyranny; special attention is paid to the young harlot's screams and the diseases and miseries they propagate.
"Youthful Harlots curse"	The misery and societal corruption brought on by venereal disease.
"new-born Infants tear"	The pain and anguish that a new generation experiences when

	they acquire errors of their predecessors.
"plagues"	Social deterioration that taints and erodes basic human experiences, such as marriage. the result of poverty, urban corruption, and society's moral flaws

Table 2

This somber and incisive poem emphasizes the suffering brought on by poverty, institutional corruption, and industrialization. The poem represents "London" as a Symbol of anguish. The poet's experiences living in London are reflected in the poem. He describes what he hears and sees while exploring London's streets. The speaker is strolling beside the *Thames River* at the start of the poem. Along the way, he sees a lot of tired and dejected faces. He keeps watching and hears people sobbing and groaning as they are made to labor in horrific conditions. People's "marks of weakness" on their faces demonstrate



how the system oppresses them. "*Chartered Thames*" and "*chartered street*" all allude to the limitations of natural freedom. Blake also attacks the monarchy and the church, which are representations of authority that prolong misery. Additionally, he laments the way that illness and poverty have doomed everything in his immediate vicinity. He goes on to talk about the gloomy moans of chimney sweepers, gloomy churches, and war-related deaths of soldiers. He overhears the prostitute curse infant's cries at midnight. That small soul's innocence and purity would undoubtedly be impacted by this curse. People are thus forced to live miserable lives in London.

c- Chimney Sweeper

The Signifier (Imagery)	The Signified (Meaning)
"Weep!"	anguish, pain, and loss, especially the dire plight of youngsters and the hopelessness of violence.



“chimneys”	tyranny, child exploitation, and an absence of purity
“sweep”	exploitation of children and a more comprehensive criticism of the economic, social, and religious structures that permit this kind of maltreatment.
“soot”	the harsh reality of industrial life, especially child labor, and how it "soiled" the youngsters who had to face it on a physical and spiritual level.
“Tom Dacre”	In particular, the naivete and susceptibility of young chimney sweepers who are compelled to work.



"lamb's back"	purity, innocence, and heavenly creation.
"White hair"	the approaching death and elderly age
"sight"	imagination, and spiritual awareness, as opposed to restricted physical sight.
"Dick.... Joe... Ned. &... Jack"	the many, anonymous youngsters who are exploited through child labor.
"Coffins of black"	The kid chimney sweepers' death, both literally and figuratively
"Angel"	a representation of innocent love and purity



“Bright key”	salvation, freedom, and hope.
“Wash in a river”	Innocence, purity, and spiritually rebirth; divine love, spiritual truth.
“Shine in the Sun”.	a condition of pure delight
“naked & white”	spiritual cleaning and purification
“clouds”	obstacles to spiritual awareness
“wind”	The tumultuous elements of life, including obstacles, hardships, and transformation
“God”	a humanistic, heavenly spirit of compassion and mercy or a repressive power

“father”	religious or social structures
“dark”	the desolation of industrial civilization, social tyranny, and emotional coldness.
“morning”	the divine, innocence, purity, and fresh starts.
“cold”	emotionlessness, death, and spiritual devastation
“warm”	life, vigor, and optimistic emotions like joy.

Table 3

The poem depicts the suffering of children who work as chimney sweepers. The poet expresses his belief that there is hope by means of the words of two young speakers. They are initially portrayed as being dissatisfied with their jobs, but after having that vision, they

eventually accept their fate and, in some way, their lives become easier. They are confident that their efforts will eventually pay off.

(Songs of Innocence)

a-The Lamb

The Signifier (Imagery)	The Signified (Meaning)
"Little Lamb"	heavenly creation, innocence, and purity. More precisely, it stands for Jesus.
"stream"	nature, which stands for a wellspring of vitality, innocence, and rebirth
"mead"	the flow of ideas and information.
"Clothing of delight"	The delight of nature and purity.
"Woolly bright"	heavenly creation and innocence,

"Tender voice"	purity, kindness, and a balanced relationship with the natural world.
"child"	innocence and pristine purity

Table 4

Blake develops the notion that everything in this world mirrors the image of its creator. He is reminded of its creator by the mere existence of the gentle lamb, which aids in his comprehension of God's goodness and inventiveness. After asking the lamb a number of questions concerning his being alive and his creator, he provides the answers. Who provided the lamb with food, warm clothes, and a gentle voice that makes the valley sing he asks. Additionally, he likens it to Jesus, who was born as a helpless infant. Blake's portrayal of the world's goodness and innocence, however, is what captivates readers.

5- Application of Max Black's Metaphorical Interaction Theory (1962)

a- The Tyger



Primary Subject	Secondary Subject	Interaction	Metaphor
The Tyger	Blacksmithing with glowing images of evolution, and expert craftsmanship.	Concepts of fire and craftsmanship impart aesthetic and moral vigor to the tiger, yet the tiger reinterprets these human analogies by presenting the almighty as equally creator and destroyer.	As an example of how metaphors create new meaning via interaction, <i>"The Tyger"</i> forms a metaphor for the dichotomy of creation; beauty and fear, innocence along with experience, divine and devilish.

Table 5

**b- London**

Primary Subject	Secondary Subject	Interaction	Metaphor
The socioeconomic structure of London	Legally controlled and chartered	implies a loss of independence and a privatization of all things	<i>“Chartered streets and Thames”</i>
Citizens’ minds	Chains and manacles	Psychological enslavement brought on by oneself	<i>“Mind-forged manacles”</i>
Faith	Contamination and moral decline	Church corruption and hypocrisy	<i>“Blackening Church”</i>



Institutions of society	Funeral or death imagery	Death and the image of the funeral	<i>"Marriage hearse"</i>
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Table 6

C- Chimney Sweeper

Primary Subject	Secondary Subject	Interaction	Metaphor
Children workers, sweeping chimneys	Dusk in pure white	The innocence of childhood has been stained by pollution and misery.	<i>"Little black thing among the snow"</i>
Captured lives and burning chimneys	Funeral and death	the children's innocence is crushed beneath their	<i>"Coffins of black"</i>



		daily labor and death.	
Optimism and divine release	The angelic savior	Using religion as a creative means of escaping fate	<i>"Angel with a bright key"</i>
Purification and reconciliation	Spiritual renewal and baptism	imagination serves as a means of moral and spiritual cleansing.	<i>"Wash in a river and shine in the sun"</i>

Table 7

d-The Lamb

Primary Subject	Secondary Subject	Interaction	Metaphor

Child and human spirit	Christ-as-lamb, tenderness, modesty, sanctity, and divine creation	a Lamb and a child are both divinely guided and blessed.	<i>"The lamb"</i>
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Table 8

6- Conclusion:

William Blake's Songs of Innocence and of Experience are filled with symbolic imagery that gives everyday objects, animals, and characters deeper, usually philosophical meanings. Blake uses symbolism in his poetry not only for aesthetic goals, but also to serve as a powerful medium for conveying abstract concepts such as experience, innocence, corruption, and purity. Symbolic imagery in literature conveys concepts that are more universal and often conceptual or upright than their literal meanings, according to Foster (1991). Understanding Blake's poetry's basic ethical and spiritual themes requires an understanding of this symbolic imagery.

Blake urges people to seek a direct, unmediated encounter with the spirit world, free from the taint of institutionalized religion, while simultaneously denouncing the societal injustices of his era in his works. Blake's poetry presents a picture of ethical and spiritual rebirth, urging a return to purity,

innocence, and spiritual truth while denouncing the structures that restrict people's potential and freedom. His writings continue to be a potent critique of the social mores of the 18th-century England, providing enduring insights into the significance of individual religious belief, societal equality, and the complicated nature of the human condition.

To sum up, through an investigation of William Blake's use of metaphorical and symbolic language, in his Songs of Innocence and Experience, a fascinating interaction between experience and innocence has appeared. The investigation also has revealed substantial symbolic differences between the portrayal of innocence, which commonly uses natural images and experience, which usually takes the form of more complex and darker manifestations. Furthermore, there is a remarkable degree of consistency between Blake's imagery and contemporary interpretations, with examples showing that symbolic meaning has been consistently interpreted throughout history.

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