A Critical Analysis of William Blake’s Short Poems: Depth in Simplicity

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Abstract
The investigation's goal is to examine a selection of William Blake's short poems. The study discovered that, in contrast to other shorter works on the same theme, reviewers and scholars saw Blake's "Songs of Innocence and of Joy" as a depiction of his subtle and profound poetry. Blake's writings were studied to discover this. By examining the strong themes in Blake's little poems, the study hopes to demonstrate that works like "Visions of the Daughters of Albion," "America," "The Book of Arisen," and a few stanzas from his word-books are just as significant as "Songs of Innocence and of Enjoy." Blake's problem is the study's focus. He must begin by stating his main point. Blake addresses four issues in his poetry. Subjects: God, love, faith, and innocence. Blake's short poems are approached more interpretively than stylistically.

Keywords: Blake’s, H.C. Robinson, romantic poets, depth in simplicity

Introduction
Blake's poems, particularly the longer ones, present a challenge to conventional readings due to their confusing and conflicting ideas, which may have been influenced by underlying tensions in his society. Blake is no longer a summary logician, even though his poetry suggests an intellectual outlook. According to his poems, he either independently established his own philosophy or modified an existing philosophy to fit his own course of investigation. Blake risks making his thoughts and interpretations appear contradictory due to the ambiguity of his concepts and writing style. Such minds, on the other hand, are profound and laser focused. According to studies, critics and academics who highlight Blake's Songs of Experience, Innocence, and Rejoicing have a positive impact.

Given a common He wrote short poems because he was interested in allegedly simple topics, which may give the impression that these are simple poems. However, poetry yields a variety of results. This study seeks to demonstrate that, in addition to being smooth and profound, such as his Songs of Innocence and of Enjoy, his short, distinct poems have the intriguing property of being both simple and profound at the same time. Here is my attempt to dismiss some of these little poems without using any philosophical frameworks. However, even Songs of Innocence and Experience, according to critics such as H.C. Robinson. Bentley claims that Blake refers to them as "metaphysical riddles" and that some of Blake's shorter poems "confuse critics" because of their length, alleged use of ambiguous language in their "mystical allegories" Bentley (2002, p. 163) defines (2002, p.10). It is critical to remember that fitting all of Blake's condensed poems onto a page this size is difficult. Concessions are required. Blake uses covert, subliminal cues to communicate his internal tensions. He also uses his own approach to bring some spiritual and panegyric myths to life. Blake frequently employs symbols and stories to describe what happens in the arena, though not always in a conventional manner. Because he employs unusual levels at specific times to shift his perspectives, symbols, and stories, a single image in his works, particularly original poetry, may have multiple or conflicting interpretations at any given time in his life. It's important to remember that she's twisted and tormented because that's where most of the images and stories Blake used came from. His previously held beliefs have been revised, to incorporate his current information According to Uttar Natarajan in The Romantic Poets: A Guide to Complaint (2007), Blake's poetry "attracted little popular recognition throughout his lifetime" (p.4). In his 1947 book Symmetry, Northrop Frye stated that there are "as many kinds of reality as there are humans" (p.19). Blake lacks consistency in this area because he has a variety of opinions. In this investigation, however, we are looking for a reliance on force rather than dependability. Blake in the Nineties was altered after their "creation" (2001), because a layperson will recognize Blake's poems for their apparent simplicity; they are not obscure, despite their complexity and inventiveness, according to Steve Clark and David Worrall (p.7). Blake's statement is deceptive. William Keith discouraged simplicity in 1966. (p.56). According to Leopold Damrosch's book Symbol and Reality in Blake's Fable, Blake "become a long-term symbol and reality in Blake's story" (1980).

He stated that his "issues arose from the heroic ambition with which he addressed irreconcilable tensions on the coronary heart of Western concept" and that his "issues arose from the heroic ambition with which he addressed irreconcilable tensions on the coronary heart of Western concept" (p.4). To understand the hidden meanings of Blake's short poems, we must first understand his symbols. This is not to imply that only poets use symbols. Blake's symbols now appear to derive more from his precept of thinking than from these disciplines. Even though the
links between symbols and other domains of knowledge, such as linguistics and psychology, are well recognized of expertise in literature, the consequences of symbols in other fields of study are not well understood (Damrosch, 1980, p.11). It is far more authentic than a. Blake's use of ancient symbols all depicts a distinct Blake, as if he is responsible for upholding the integrity of truth, which is incorporated throughout Blake's use of them. However, many of his ideas and concepts appear hazy and strange. According to Damrosch's book, Blake "struggles arduously to identify suitable symbols and hammer them into shape and is certain of what he wants to express." In his 2002 study, Steve Vine investigated Blake's symbols from a variety of perspectives. the "cloth trendy" point of view (p.211). Blake employs symbols in his short poems in an obvious and alluring way. According to Kathleen Rained, Blake makes extensive use of rhyming. Blake published Blake and Life II in 1968. In contrast to the complex and perplexing phrases that comprise his symbols in his longer poems, the sentences that comprise his symbols in his shorter poems are concise and straightforward. According to Northrop Frye, Blake's imagery and logos influenced the best Romantic poets, and these symbols help critics understand Wordsworth, Keats, Shelley, and Coleridge (p.167). This understanding does not imply that the outcomes of his symbols are always obvious. Blake no longer includes "suitable acceptable clues" in his poems because he wants the reader to act (Damrosch 1980, p.11). While Blake is conscious of the "limitations" of his symbols, he is also conscious of his desire to live one of them (ibid. P.89). According to Alfred Kazan, Blake's symbols "challenged the herbaceous international and stood apart from it" (1968). His symbols, particularly those in his long poems, are difficult to understand due to their apparent isolation from everyday life and rejection of its comprehension (p. 19). Blake's questions have depth because of the vivid picture that underpins them. One must build their If they want to explore Blake's universe, they can create their own from the imaginative one provided. It may be difficult to understand Blake's opinions at times because they are not always expressed clearly. He tries to offer a new interpretation of what others have discovered. Nonetheless, his approach to spiritual matters may not be particularly novel to his reader, as he employs a "thinking process quite distinct from the passive perceptual experiences of empiricist psychology" (Damrosch, date, p.19). Blake creates his own system of thought to truly be free from the constraints of others. Reading Blake's writings can teach you about everyone's specific knowledge, such as thought, childhood, humanistic relationships, and nature. He most likely considers himself to be "Innocent." The apparent innocence is simply a mask for a spirit of suppressed rage that, if ignored, has the potential to erupt. Compassion can sometimes calm man's inner rage. The most vigilant Angels, on the other hand, will welcome every tiny spirit and the new planets they wil inhabit if they do not flee in fear. They [angels] stand and watch as wolves and tigers howl for prey, trying to keep them away from the sheep and away from their hunger. "Wheelful" angels bestow mercy by closely monitoring events and making every effort to maintain purity. Poetry of this type supports Blake's assertion that "God lives in the tiniest ends as well as the largest causes" (Annotations to Lavatory's Aphorisms on Man, No. 630 in Keynes, date, p.87). Blake's naïveté is founded on the pillar of love He believed that love had a magnetic pull that drew everyone to it, like how a flower is drawn to the sun. Blake's poems show how nature communicates through love, how it is an enduring will that is blessed with the humility of moderate, water, and air, how the entire universe is a grand and heavenly man, and how innocence is a particularly special kind of love. Man's divine essence is made up of four qualities: attachment, knowledge, acceptability, and truth. Black men have better eyesight and white spirits than other
men. Many his short and They appear to be Blake's most significant themes in his epic poems. Blake found the burden of Christian morals and humility amusingly irritating. Even though the Bible instructs us to love our enemies, Blake admits that he cannot (Annotations on Lavatory's Aphorisms on Love, Nos. 36 and 248 in Keynes, date pp. 67 and 70). Blake describes harsh criticism of others as "an incredibly helpful differentiating feature." He wrote in a handwritten observation journal, "I admit that I have no sympathy for an enemy, and my heart is torn with anger." He earned the nickname "Golden Fool" because he did not learn the Golden Rule until he was an adult. Keynes (Keynes, p.538). The reader is Many of Blake's short works, particularly Songs of Innocence and Songs of Experience, make the reader acutely aware of the rarity of innocence. The poems entice the reader and transport him from an innocent, naive setting—in a disillusioned country—to a harsh, real world. Despite its simplicity, Blake's poem The Sick Rose is exactly accurate. Rose, your artwork is terrible! The nocturnal invisible worm that travels at night discovered your house. His terrible hidden love has destroyed your life and his bed of purple delight during a violent storm. Despite the poem's briefness, Keynes (Keynes, p. 184) suggests viewing the rose from various perspectives. The phrase refers to "sexuality and transience, making a remark about corrupted sexuality, but it may also be interpreted as simply emphasizing the fact that the fate of the rose expresses the fall of beauty" (Damrosch, date, p. 80). The poem can also be applied to political, cultural, or religious tyranny. Cruelty has struck the innocent world of blooming roses. The Blossom is the only other illustration. Merry Christmas, sparrow! Your unseasoned leaves give you the appearance of a happy bloom. as if an arrow were flying at high speed Find your cradle, skinny, and place it near my breasts. Oh, Robin, Robin! I can hear Robin sobbing and screaming near my breast because you are such a Keynes. It is difficult to pick one of the many interpretations of this verse offered by many reviewers as the most significant. According to Damrosch, the phrases are "associated with sexual delights, such as in "A sobbing robin symbolizes maternal love" (p.111), while Hirsch (1975) believes the song is about the soul's agonizing entrapment within the frame (p.181). references. After learning how to clean soot from chimneys, one will appreciate the song's lyrics even more. Because the speaker is a child, Blake chose simple phrases, making the situation for the children in The Fireplace Sweeper tragic. The young defendant's court appearances could be interpreted as sarcastic. I was still a child when my mother left. Even though my lips could not cry out "Weep! Weep! Weep!" my father began the sweep and handed me a gift Keynes (1966, p. 196). He claims that another sweep saw an angel appear and concludes the verse by saying, "He must have a surrogate because the child's father is trying to sell him." Furthermore, the angel advised Tom that if he were a good person, He would never be unhappy as a child if he had God as a father (Keynes, 1966). The angel's surprising suggestion only reinforces the baby's fears that he will never find a good father. This lesson could also teach the young person that his only option is to accept his country's hopeless state while periodically motivating himself with lofty ideals. In My Pretty Rose Tree, the speaker is presented with a lovely flower, but he chooses every other bloom he has instead: "For me, a bloom like the one I got in May never gets old." "But I do have a beautiful rose tree," I added, and even with the sugar flower, I did well. I then visited my beloved Rose. Tree to look after her throughout the day and night. But it is because my Rose is envious that I've had the most fun with her thorns. The speaker felt compelled to make this refusal out of some innate sense of duty, his sense of "responsibility" or "constancy" to his wife (Frye, prefight). The following two statements demonstrate how the speaker is compensated unfairly for their outstanding work. According to the
speaker, even though defending a principle is difficult, it must be done if one is committed to it. Another factor to consider is the speaker's desire to be free of the constraints of duty and consistency, even if it is not explicitly stated. The earlier parts of the sentence may also be deceiving him. He thought his feelings for the little flower were growing. Blake effectively shows his affection for the subtle nuances of the location in a short poem like The Fly. He is watching himself everywhere, so you finally get to know him for the rest of your life.

Isn't it true that I'm a fly?

An ant similar to you?

Or are you another man?

Keynes (1913, p. 213)

Despite its apparent simplicity, this poetry improves vision. The image evokes a wide range of strong emotions in this context. Elevation is another possibility, because of the combination of intelligent subject matter and understandable language -IV Blake is influenced by this sense of mystical or humanistic connection, which is rooted in religion. His symbols necessitate a religious act, which the reader must comprehend even if he does not partake in it at this time. This act must be conducted within the framework of a method of knowing that sees beyond the reality of the world we live in. This dispels any notion that Blake is hazy or enigmatic. His mystery stands in stark contrast to the usual hidden and inexpressible realities that exist and are symbolized by symbols. The symbol "indicates nothing," according to Gresham G. Schooled (2005), who published Major Trends in Jewish Mysticism in 2005, but it makes something ineffable clear (p.27). Blake contends that terrorism and secrecy are both terrible, and that we can't see anything until we can see things clearly. This implies that his symbols are literal. The result is a sign with strong roots and a dense weave. Despite this, the interpretative method used to comprehend Blake's work is fundamentally flawed. If the reader does not contribute to the creation of symbols and interpret symbols to reveal the concepts they represent, Blake's poetry will suffer. Blake, without a doubt, tries to manipulate the appropriate symbols and shape them into what he wants to communicate, even when he is unsure of the best way to describe something.

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Because of a specific impulse—his joy at completing his "obligation" or "fidelity" to his wife—the speaker felt compelled to accept this rejection (Frye, date, p. 8). The very last tones demonstrate how the speaker is unfairly rewarded for their generosity. When one is committed to a principle, the speaker believes that they must uphold it regardless of the consequences. Another point of view is that, while not explicitly stated, the speaker is attempting to avoid his allegiance and accountability obligations. The first few phrases of the sentence could also mean that he is enthralled by the current bloom. Blake depicts the stadium in such minute detail in The Fly, his brief poem, that he almost relates to it.to it. He appears to be looking everywhere after having the ability to see himself in the future for all time.

Isn't it true that I'm a fly?
What kind of fly are you?
Or are you not a human being in the same way that I am?

Keynes (1913, p. 213) Despite its apparent simplicity, this poem sharpens the mind. A powerful image is used here. The connection between flowing language and deep connotation may also aid in elevation. -IV Blake's beliefs have a strong influence on him, and this sense of mystic or altruistic kinship stems from faith. Even if he does not immediately concur by performing the act, the reader should acknowledge the legitimacy of a method of knowing that sees through the truth of the world. We live in the faith that his symbols represent. It makes no difference whether Blake is evasive or cryptic. His suspense thriller deviates from the genre's typical hidden and ethereal truths symbolized by symbols. According to Gresham G. Schlemm's (date) Significant Developments in Jewish Mysticism, the vision clarifies something that is completely beyond description (p.27). Blake claims that we cannot see clearly unless we can see clearly, and that concealment and mystery are terrible. This gives his symbols a literal meaning. As a result, the image is solid and grounded. Regardless, Blake's image is presented to the observer using the most basic technique possible, which makes interpretation difficult. Without participating the reader may be unable to appreciate Blake's poetry if they participate in progressive existence, which involves contributing to the construction of symbols and interpreting them to reveal the ideals they stand for. Blake's attempt to address relevant symbols and give them shape is much easier because he is certain of his message, even if he is unsure of the best way to deliver it.

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The poem contends that introspection and superficial spiritual practices undermine belief, promote false love, and conceal adultery and other negative emotions in the brain's deepest regions. Blake's portrayal of Christ severely undermines rather than honors him. Because of Jesus' humility, the sins of society appear hideous and lifeless. When love is best preserved through tears, hypocrisies, jealousies, and prostitution when purity is poisoned, the picture is clearer in Visions of the Daughters of Albion. Infancy! Innocence! They were enthusiastic, brave, and animated as they held each other in ecstatic laps. They were open-minded, truthful, and on the lookout for the dawn's full-of-life thrills. Keynes' book, p. 193, 1993 (1993, p.193). Blake, in his conversations and poetry, would not have agreed with that. However, as previously stated, Blake fought against it in his view of Christianity. Furthermore, it is not as well-liked as traditional piety and humility that the poet is transported to a magnificent location where the "sun is free of concerns" and he "ascends the sky" in an unusual mood. The "battle of swords and spears," which represents traditional spiritual ideas, is replaced by an intellectual conflict that destroys the swords and spears. When "swords and spears" are present, nature and life become friendlier and more beautiful than before. -V Blake addresses sex-related issues through symbolic language. Because sex causes Blake to feel strong emotions, his intensity may be displayed during that time, like how conceptual pressure causes you to feel anxious. Many poets have historically seen intimacy to break free from one's own limitations. Others may be able to see it now because of the jail. Sexual behavior has been subject to the most severe restrictions and taboos throughout human history. Blake seeks to reclaim the primal freedom and benefits that existed prior to the victorious human condition—the
paradisiacal country—to be free of constraints. Blake claims that there are several links between aversion and disgust for bestiality and sexual activity. Although reconciling the two opposing viewpoints may be difficult, a thorough examination of Blake's poetry, particularly his longer epical poems, would reveal this ambivalence.

This murky ambiguity is deftly captured in his poetry. This could be a problem will be resolved in The Temple of Love I saw a chapel that was entirely made of gold. Nobody dared to go there. Furthermore, many tears could be heard outside. Worship, tears, and bereavement When I first noticed the snake, it was moving up and down between the trees. The door's white pillars the gold-plated hinges were shattered. Delicious food on the side of the road beautiful rubies and pearls in jewelry He sketched for the rest of his disgusting life. When the white was altered His poison made him vomit. When you say it, it makes me feel like a sty.They also slaughtered a few of the pigs for me. Blake uses long poems to express himself. Covers nonreligious and political issues, but he also associates sex with liberty and, when considering sex itself, enters a historical symbolism of pollution. The temple in the previous line can represent pure love tainted by sexual oppression or impure behavior. A more in-depth investigation could aid in the development of the case. A phallus is seen penetrating a vagina in the chapel. The serpent "vomits his poison out/ on the bread and on the wine" which represents sexual depravity, and ejaculation is depicted violently. The serpent is both repulsive and repulsive. During his ferocious attack and slimy phase, "he pushed, forced, and pressed" until the vomit came out. At the end of the poem, the speaker is shown lying down in an animalistic stance, as if confessing. Sexual contact has created the ideal image of desire and repugnance. Since the chapel has proven to be seductive and beastly: "I'll sleep next to you while watching a financial organization's heinous deeds," true purity will not be restored until laws are changed. Outhunt will witness his lavish delight with the ottoman—purple like the pink dawn and lusty like the forests where the sun was born—in glorious copulation, happiness upon bliss, and never with an envious cloud. If you are self-centered, no amount of blighting will be able to save you. Blake discusses a positive experience he had thanks to Christian mercy in his notice-poem eBook Morning.

The poem is a fantastic showcase for Blake's talent.
Simple phrases with profound implications.
In the proper order, the Wrath Gates
Sweet Mercy takes the lead:
In remorse, I groan slightly.
The first rays of light caught my attention.
Several exhalations
And tears of gratitude flowed freely.
With a "repentant sigh," he is guided "through the Gates of Wrath" to "the dawn hour" by this "mercy" (p.?). According to legend, the poem depicts a typical journey from the lower back to the soul. Because action and shallow spiritual pursuits distort vision, thriller adultery and mystery love are both fatal, according to the poem's many layers. Instead of recognizing this, Blake murders him in the manner of Christ. Love and innocence are condemned as awful and meaningless, and Jesus' humility is blamed for society's ills. Although innocence is poisoned in Visions of the Daughters of Albion, love survives through grief, hypocrisies, jealousies, and prostitution. “Infancy! Innocence! Ready for untried delight; open-minded, sincere, and pursuing the powerful joys of mildness in the morning. They embrace for pride in laps of pleasure, unafraid, lustful, and happy" (Keynes, 1993, p.193). Whatever Blake may have believed, as we've seen, Blake persisted in opposing that type of Christianity in both his poetry and his arguments. It also lacks traditional piety and humility. The poet advances to a high-level international competition, where his "solar is free of worries. "He "ascends the sky" with a distinct temperament and nationality. The "battle of swords and spears," a metaphor for traditional religious beliefs, is replaced with the weapon of intellectual warfare, which vanquishes those swords and spears. The absence of "swords and spears" enhances the beauty and humanity of nature and existence. When discussing a topic, Blake uses sophisticated symbolism in addition to sex. Sexual activity may reveal Blake's intensity because it has an emotional impact and causes mental tiredness. Poets have frequently considered sex as a means of breaking free from the confines of selfhood. Certain people have even mentioned the jail itself. It is common knowledge that in human civilization, this ambivalence will be revealed in his poetry, particularly in his long epical poems. His short poems expertly recreate the hazy obscurity. The Temple of Love expands on this example.

I arrived at a church made entirely of gold. There were other people crying outside as well. Worship, lamentation, and sorrow I noticed a snake emerging from the trees. And he forced The gold-plated hinges had broken. Nice, right next to the highway. He continued to draw for the rest of his repulsive life. He vomited as a result of his poison. a reception with wine and bread As a result, I immediately transformed into a sty.

When Blake addresses religious and political beliefs in his lengthy poems, he associates closeness with freedom; however, when he considers sexual behavior, he associates closeness with slavery. In general, he is drawn into an antiquated defiling symbolism. The temple in the accompanying song may represent pure love, but it has been tainted by degraded behavior or sexual suppression.
A more detailed understanding could accomplish the same thing. The phallus is depicted breaking the vaginal wall in the chapel. Because Blake associates’ snakes with sexual depravity, ejaculation is depicted graphically because the snake is "vomiting his venom out/ at the bread and on the drink," according to Blake. The snake is repulsive both during his slimy phase and during his ferocious attack, which "he urged and pressured and pushed" until he vomits. As a statement of his bestial nature, the speaker collapses among the countless swine in the poem's epilogue. Sex has resulted in a fantastic mix of fascination and repulsiveness. Because the church has become enticing and monstrous, true purity will never be restored there: I will spend the night with you in a bank, watching their heinous deeds.

In adoring copulation and ecstasy surpassing pleasure, with the motorman:

Pink like the pink hue of dawn and enticing like the glimmer of the woods,
Outhunt will never be able to see his pricey joy while surrounded by animosity.
Enter the kingdom of compassionate love; self-centered blighting will leave you empty.
That was taken away from him by Christian "mercy." The poem is a superb example of Blake's brilliance.
The simple language conveys a lot of meaning.
In the proper order, the Wrath Gates
With a small groan of regret
Right now, the sun is rising.
Swords and spears collide
And tears of gratitude flowed freely.

He is guided through the "Gates of Mercy" by this "mercy." “Blake challenges non-religious and political beliefs while equating sex with freedom. When considering sexual behavior itself, he is drawn into a historical symbolism of contamination. The temple in the song before may represent pure love that has been tainted by sexual suppression or degradation. With more research, the argument may be strengthened. The phallus in the cathedral represents the raped vagina. At the end of the poem, the speaker dishonestly swallows a number of the swine as a confession of the bestial predicament. Images of desire and repulsion have evolved to be appropriate for the encounter. The chapel now has an animalistic, sensual atmosphere.

**Conclusion**

To summarize, Blake used clever symbols when discussing sensitive topics such as sex. Blake's difficulty with both the physical and mental aspects of having sex is another sign of his maturity. Many poets have long regarded sex as a means of escaping the constraints of selfhood. Some believe it refers to the jail itself. It is well known that sexuality is subject to some of the most severe prohibitions and taboos in human culture. Blake seeks the state that existed prior to the current human predicament, which is the paradisiacal state, to be free of constraints. Blake
associates’ sex with repulsiveness and bestiality in his unique perspective on it. It may be difficult to reconcile the two diametrically opposed points of view. A careful reading of Blake's works, particularly his long epic poems, reveals a significant amount of ambiguity. This hazy ambiguity is expertly captured in his sparse poetry. Blake associates’ sex with freedom when discussing theological and political issues; however, when considering sex itself, he is swayed by an outmoded symbolism of contamination. The temple from the previous stanza could represent pure love tainted by oppression or debased sexuality. The argument could progress slightly further with deeper comprehension. The phallus obscures the chapel's depiction of the vagina. Blake uses the horrifying image of the snake ejaculation to imply that the serpent is "vomiting his venom out/on the bread and on the wine. “Stands for degrading sexual behavior the snake's length, He was repulsive because of his vicious attack, which he "squeezed, crushed, and pressed" until vomit spilled. As a representation of his bestial status, the speaker sprawls out among the pigs at the poem's climax. Sex can be used to express both attraction and repulsiveness. Religion has been revealed to be both alluring and evil.

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