



William Blake's *Songs of Experience*: A Semantic Analysis of Metaphorical Expressions

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ABSTRACT: *This study presents a semantic analysis of metaphors employed in last ten poems printed in William Blake's Songs of Experience (1794) in the perspective of Leech's theory of metaphor. Leech (1969) theorized four kinds of metaphor namely, the Concrete Metaphor, the Animistic Metaphor, the Humanizing (Anthropomorphic) Metaphor and the Synaesthetic Metaphor. The current study falls in the area of qualitative research and interpretive method has been applied to undertake the research. After categorizing metaphors systematically, the study describes their literal meanings. Afterwards, these metaphors have been analyzed on purely semantic grounds. The findings show that William Blake's way of perceiving things was different from the general norms of the society in which he had composed poems. It helps us realize the improvements that are needed to make society a better place to live. Most importantly, freedom, love and justice are the three core values that he believes to be the essential needs of every society for human prosperity. The current study may also help to increase existing body of knowledge in the field of literary criticism.*

Keywords: Semantic analysis, metaphors, qualitative, context, society

Introduction

William Blake was unknown among his contemporaries in the beginning of his artistic career. After his demise he was globally recognized as an asset to English Literature, especially in the areas of poetry, painting, etc. Being the precursor of English Romanticism, his works are widely appreciated for their creative energies, poetic presentation and novelty of themes and thoughts. He was not a prolific artist so he produced a small body of literary contribution which has perennial appeal to readers of all ages. It is generally believed that John Milton and the Bible influenced him greatly.

Commenting upon his literary aspects, Chin & Wolf (2002) state "Blake is visionary, mystic and revolutionary; he remained an original and unorthodox thinker

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throughout his life” (p. 662). McGraw argues about his mystic contribution, revolutionary aspects and unconventional style which were collectively hallmarks of the poet.

This type of study has not been undertaken previously in terms of William Blake’s poetic output. It is different and unique type of research on the legendary poet.

Literature Review

The literature review of the present study focuses on semantics and metaphor. The following studies shed light on the above aspects scientifically.

Semantics

Semantics has been regarded as an academic discipline. It is basically a branch of applied linguistics which deals with study of meaning. Several scholars have described semantics according to their own intellectual level. For example, Leech (1981) believes that semantics is a basic component of communication. It is observed that semantics is not only a part of our verbal correspondence but also our written languages. “Semantics is the study of meaning, system of a language and its approaches” (Emodi, 2011, p.316). Emodi is of the view that semantics not only displays meanings but also shows coordination between speech communication and methods. In support of the above statement, Gray (1992) asserts it as “the study of the meaning of words: how words express their meanings, and how their meanings have changed in time” (p.259). Gray points out that semantics also discuss how words keep changing their meanings with the passage of time. Apart from the above scholars, Crystal (2008) mentions “semantics is a major branch of linguistics devoted to the study of meaning in language. The term is also used in philosophy and logic but not with the same range of meaning or emphasis as in linguistics” (p.428). He has described a clear point of view about semantics and its relationship with other subjects that its scope is not only restricted to language but also related to other disciplines. In this context, Cuddon (1991) states “it involves, moreover, the study of the relationship between words and things; and between language, thought and behavior. That is, how behavior is influenced by words uttered by others or to oneself” (p.852-53). Cuddon argues that semantics functions to study relationship expressed through words and behavior. The above studies suggest that semantics is a main branch of linguistics that works on the study of meaning. In modern times,

semantics has broadened its scope. It is believed that semantics has strong link with psychology, journalism, anthropology and literature. The present study investigates connotative meaning of semantics. Semantics has been divided into seven types of meaning. The present study aims at investigating only Connotative Meaning.

Metaphor

Figurative language is extremely different than that of literal language. Figurative language is made of various literary devices like simile, pun, oxymoron, antithesis, metaphor, etc. Metaphor is an implied comparison. It is based on the idea of similarity in dissimilar. In this regard, Derrida (1997) believes that every word that we use is actually a metaphor that indirectly and often remotely expresses the meaning that is intended to express. In addition to the above discussion, Lakoff & Johnson (1980) argue “Metaphor is pervasive in everyday life, not just in language, but also in thought and action” (p.4). Lakoff & Johnson assert that metaphor is found in regular human interaction. It also imparts freshness to the language. However, Kumar (2002) states that roots of metaphors are in the beliefs, practices and intentions of language users. He concludes that metaphors help us to organize and express our experiences and create socially acceptable concepts or reality that is why they are at the very base of scientific communications. In order to support the above views, Ortony (1993) believes that ‘ancient literary giants like Aristotle and others treated metaphor as a dominant tool of writing and conversation’. Metaphor has played its important role in making literary texts interesting. It is found not only in written communication but also in verbal expression.

The following research questions have been set to seek the relevant answers.

Research Questions

1. How many types of metaphors as suggested by Leech are employed in William Blake’s poetry?
2. What is the frequency of each metaphorical expression used by William Blake?
3. What is connotative meaning behind William Blake’s metaphors used in *Songs of Experience*?

Research Methodology

The present study falls in the area of qualitative research. In this regard, interpretive method has been used to conduct this study. This method is recommended by various scholars. In this connection, Sinha (2011) asserts “it analyzes, interprets and evaluates a literary text of an author by applying the principles of a particular theory. It may be a study of an author’s style, use of imagery or literary devices, exploration of myth, perception of social reality, expression of the inner soul, development of thought or the structure of his text, interpretive research is closely linked with the theoretical research” (pp.5-6).

Theoretical Framework

The method chosen for the semantic analysis of metaphors is taken from Leech (1969). He has introduced four kinds of metaphors which include:

1. *“The Concretive Metaphor*, which attributes concreteness or physical existence to an abstraction: ‘the *pain* of separation’, ‘the *light* of learning’, ‘a vicious *circle*’, ‘*room* for negotiation’, etc.
2. *The Animistic Metaphor*, which attributes characteristics to the inanimate: ‘*an angry sky*’ ‘*graves yawned*’, ‘*killing half-an-hour*’, ‘*the shoulder of the hill*’, etc.
3. *The Humanizing (‘Anthropomorphic’) Metaphor*, which attributes characteristics of humanity to what is not human: ‘this *friendly river*’, ‘*laughing valleys*’, ‘his appearance and manner *speak eloquently* for him’.
4. *The Synaesthetic Metaphor*, which transfers meaning from one domain of sensory perception to another: ‘*warm color*’, ‘*dull sound*’ and ‘*loud perfume*.” (Leech, 1969, p.158).

After a careful study of William Blake’s *Songs of Experience* a semantic analysis has been carried out objectively.

Data Analysis

Metaphors traced in *Songs of Experience* are classified according to different kinds as theorized by Leech (1969).

1. *The Concretive Metaphor*

1	Marks of weakness	Song: London, Line: 04
2	And it bears the fruit of Deceit	Song: The Human Abstract, Line: 17
3	And with soft deceitful wiles	Song: A Poison Tree, Line: 08
4	In trembling zeal he seized his hair	Song: A Little Boy Lost, Line: 10
5	Youth of delight , come hither	Song: The Voice of the Ancient Bard, Line:01
6	Cloud of reason	Song: The Voice of the Ancient Bard, Line:04
7	Doubt is fled	Song: The Voice of the Ancient Bard, Line:04
8	And Secrecy the human dress	Song: A Divine Image, Line: 04

2. *The Animistic Metaphor*

1	The mind-forged manacles	Song: London, Line: 08
2	Every blackening church appalls	Song: London, Line: 10
3	And blights with plagues the marriage hearse	Song: London, Line: 16
4	The Cruelty knits a snare	Song: The Human Abstract, Line: 07
5	And spreads his baits with care	Song: The Human Abstract, Line: 08
6	Striving against my swaddling-bands	Song: Infant Sorrow, Line: 06
7	A poison tree	Song: A Poison Tree, Line: Title
8	And I watered it in my fears	Song: A Poison Tree, Line: 05
9	Children of the future age,	Song: A Little Girl Lost, Line: 02

	Reading this indignant page	
10	Whate'er is born of mortal birth Must be consumed with the earth	Song: To Tirzah, Line: 02
11	Blowed in the morn, in evening died	Song: To Tirzah, Line: 06
12	But droop his tender wing	Song: The School Boy, Line: 19
13	And forget his youthful spring?	Song: The School Boy, Line: 20
14	The human form a fiery forge	Song: A Divine Image, Line: 06
15	The human face a furnace sealed	Song: A Divine Image, Line: 07
16	The human heart is hungry gorge	Song: A Divine Image, Line: 08

3. *The Humanizing ('Anthropomorphic') Metaphor*

1	I told it not, my wrath did grow	Song: A Poison Tree, Line: 04
2	A little boy lost	Song: A Little Boy Lost, Line: Title
3	And, Father , how can I love you, Or any of my brothers more?	Song: A Little Boy Lost, Line: 05
4	To rise from generation free	Song: To Tirzah, Line: 03
5	The sexes rise from shame and pride	Song: To Tirzah, Line: 05
6	They stumble all night	Song: The Voice of the Ancient Bard, Line:09
7	Over bones of the dead	Song: The Voice of the Ancient Bard, Line: 09
8	The human dress is forged iron	Song: A Divine Image, Line: 05

4. *The Synaesthetic Metaphor*

1	Youthful harlot's curse	Song: London, Line: 14
2	His sits down with his holy fears	Song: The Human Abstract, Line: 09
3	And the caterpillar and fly Feed on the Mystery	Song: The Human Abstract, Line: 15
4	And the raven his nest has made In its thickest shade	Song: The Human Abstract, Line: 19
5	A fiend hid in a cloud	Song: Infant Sorrow, Line: 04
6	Till it bore an apple bright	Song: A Poison Tree, Line: 10
7	Lo, what a fiend is here?	Song: A Little Boy Lost, Line: 12
8	Youth and maiden bright To the holy light	Song: A Little Girl Lost, Line: 08
9	That shakes the blossoms of my hoary hair	Song: A Little Girl Lost, Line: 34
10	Under a cruel eye outworn	Song: The School Boy, Line: 08
11	Or bless the mellowing year	Song: The School Boy, Line: 29
12	Dark disputes and artful teasing	Song: The Voice of the Ancient Bard, Line: 05
13	Folly is an endless maze	Song: The Voice of the Ancient Bard, Line: 06

London

Marks of weakness

Song: London, Line: 04

William Blake used “marks of weakness” as a metaphor in his masterpiece poem “London”. In this connection, word mark means a symbol or sign and weakness means physical illness but as a metaphor this expression demonstrates the conditions of British people who were mentally sick. William Blake finds the faces of Londoners sad and pale. He walks in the streets of London and faces the horrible situation of the people who lead a miserable life owing to various social evils.

The mind-forged manacles

Song: London, Line: 08

In the above-mentioned song, the poet has applied different literary devices but metaphorical expressions stand out and make the poem substantially great. The word manacles is used as a metaphor which means ‘metal bars used to tie a criminal or prisoner’s legs’ But as a metaphor it suggests the social, historical and intellectual circumstances of William Blake’s times which restricted freedom of people. Moreover, it exhibits that the people of London were not happy as they had observed callousness of society, adversity of war and threat to the institution of marriage.

Every blackening church appalls

Song: London, Line: 10

It is said that William Blake’s songs illustrate different thematic concepts envisioned in his poems. He had a mastery over the proper use of metaphors. “Blackening Church” is revealed here as a metaphor. The word blackening means to make something black or become black, and Church is a sacred religious place for Christians. As a metaphor it means orphan children living in the church cleaned church premises. This tough process made their lives worst.

Youthful harlot’s curse

Song: London, Line: 14

The poetic phrase “youthful harlot’s curse” is used as a metaphor. It is combination of two words youthful and harlot. Youthful means young and energetic while harlot means a prostitute but as a metaphor it means that babies are born to the prostitutes who instead of becoming jubilant curse their infants. They speak ill of their off spring as they assume that these children will make their profession a failure.

*And blights with plagues the **marriage hearse***

Song: London, Line: 16

The above verse artistically presents “the marriage hearse” as a metaphorical expression. Literally the word marriage means wedding and hearse indicates a long vehicle used for carrying the coffin. Metaphorically it suggests that the existence of prostitutes completely devastated the institution of marriage. Through the semantic analysis of this metaphor, we are led to the worst conditions of William Blake’s time when efforts were made to weaken the legal system of marriage and project vulgarity to knock down human values openly.

The Human Abstract

*The Cruelty knits a **snare***

Song: The Human Abstract, Line: 07

The song of “Human Abstract” exhibits the word ‘snare’ as a metaphor. Literally the word snare means a trap but metaphorically it presents feigned love is usually a form of hypocrisy. People in the garb of virtue carry on harmful activities to damage innocent and humble masses.

*And spreads his **baits** with care*

Song: The Human Abstract, Line: 08

The word “bait” given in line of the above given poem is used as a metaphor. Literally the word bait means lure or tempt but as a metaphor it indicates that through the mode of sweet and soft behavior cruel humans wait for their enemies to take revenge. Here William Blake reveals the double-faced behavior of the people who use polite language to demonstrate sincerity but in reality they cunningly push us in the hell.

*He sits down with his **holy fears***

Song: The Human Abstract, Line: 09

The ‘Holy Fears’ as a metaphor indicates that the royal people present themselves as well-wishers of the downtrodden pretending as Allah’s true vicegerents. They wear the mask of sympathy and generosity in order to show of themselves. In terms of literal setting, the word holy means sacred and fear means a state of being afraid but as a

And the caterpillar and fly

Song: The Human Abstract, Line: 15

Feed on the Mystery

This unique expression ‘Caterpillar and fly’ is used as a religious metaphor. Literally caterpillar and fly are small insects which receive food from different plants and flowers. But as a metaphorical expression it points out the priests who use religion as a channel of their personal gains. These so-called spiritual guides have defamed the holy religion because they are insincere with God and the people simultaneously.

And it bears the fruit of Deceit

Song: The Human Abstract, Line: 17

“Fruit of deceit” is outlined as a metaphor. Lexically the word fruit means apples, oranges, bananas and other eating items and deceit means betray but metaphorically this expression indicates the false morality preached by the Christians scholars have led people astray.

And the raven his nest has made

Song: The Human Abstract, Line: 19

In its thickest shade

In the aforesaid verse, William Blake has placed ‘raven’ as a metaphor to convey his rich poetic thought artistically. Literally the word raven is a bird from the family of crow but as a metaphor it means arch-bishops who enjoy luxury life style and fully exploit religious institutions for their own vested interests. As in the Chaucer’s poetry, Friar and other religious characters gave filthy introduction to religious services to satisfy their bellies in the name of religion.

Infant Sorrow

A fiend hid in a cloud

Song: Infant Sorrow, Line: 04

The poet is eminently known for his short and captivating lyrics that’s why he calls his poems ‘songs’. Here ‘fiend’ is used as a metaphor. Factually, word fiend means a cruel or unwanted person but as a metaphor it suggests that the harsh world of experience that will suppress the happiness and freedom of angelic baby. The arrival of the baby is a good omen but at the advent of this baby his parents are grief-stricken as cruel and callous people will snatch his freedom.

*Striving against my swaddling-bands***Song: Infant Sorrow, Line: 06**

The poems in *Songs of Experience* practically educate us about the tough, strict and horrible ways of society. In this regard, “Swaddling-bands” as a metaphorical expression stands for the strictures imposed on the freedom of a newborn baby. The world of “Experience” welcomes to the newly born child to the state of jealousy, corruption and intolerance. The child appears to be crying to face all these negative elements. As far as dictionary meaning of the word is concerned, swaddling means to wrap a baby tightly in garments and bands means strips of cloth.

A Poison Tree*A poison tree***Song: A Poison Tree, Line: Title**

As far as literal meaning of the above expression is concerned, poison means harmful substance that causes illness or death while tree suggests a tall plant that carries trunk and wood. On the contrary, as a metaphor it connotes the success that you acquire after a lot of hard work to prove your worth in a society that does not respect you and your enemies die out of extreme jealousy.

*I told it not, my wrath did grow***Song: A Poison Tree, Line: 04**

Literally the word wrath stands for anger but metaphorically it connotes a seed that of the desire of excelling and proving your worth to those who disgrace and insult you. We reach this meaning of the metaphor from the word grow in this line that suggests that wrath like a tree has the potential to grow as time passes by. But since this tree is a tree of wrath so it is poisonous as the title of the poem suggests.

*And I watered it in my fears***Song: A Poison Tree, Line: 05**

“A Poison Tree” is a poem about anger, revenge and death. It also discusses dark sides of human beings. Here word water means a type of liquid used for survival and fear means frightening feelings about something but here as a metaphor it connotes the act of nourishing your wrathful feelings with fears that always keep you on your toes. Wrath is the natural result of fear.

And with soft **deceitful wiles**

Song: A Poison Tree, Line: 08

Metaphorically this expression implies putting up false smile on one's face so that the enemy could understand it as a sign of pleasant communication. These deceitful wiles also connote the patience of a person who is not bursting with anger on the undue insults that his enemy is heaping upon him or her. Such individuals make their anger their power and a source of motivation that helps them to move forward. Literally the word deceitful means dishonest and wiles indicate a trick.

And it grew both day and night

Song: A Poison Tree, Line: 10

Till it bore an **apple bright**

“Apple bright” as a metaphor stands for success that men achieve in spite of all the indignities and disgraces that their opponents hurl upon them. But literally the word bright means sparkling and apple is a kind of fruit. The present inspiring message of the poem that semantic analysis has helped us discover cannot be reached at if we approach the poem in traditional ways in which the literature is created.

A Little Boy Lost

A little boy **lost**

Song: A Little Boy Lost, Line: Title

In terms of metaphor the above expression reveals that an innocent boy whose original and unconventional ways of thinking are crushed by torture and coercion. It also discusses crushing of spirits of liberty and originality that every child is born with. But literally the word lost means something or somebody that cannot be restored or brought back. The objective study of the poem points out how a child thinks differently when he is beaten. But the authorities make him look at things in the traditional stereotyped ways.

*And, **Father**, how can I love you,*

Song: A Little Boy Lost, Line: 05

Or any of my brothers more?

Some songs of William Blake, including the above one, have deeper context of religion, especially Christianity. It is generally said that he frequently and meaningfully illustrates church, priests and other religious terminology. Literally the word father means a male parent but metaphorically it means Allah Almighty, the crown of creature whom the little boy is addressing that how I may express my feelings of love and gratitude to you? Moreover, we are told that the priest who was

listening to the boy took this expression as some sacrilegious remark and punished the boy for not expressing the love of God the way church teaches people to do. Resultantly, the boy is beaten cruelly that kills his original soul that demonstrates the love of God more powerfully than the conventional and hypocritical ways of the church administration.

*In **trembling zeal** he seized his hair*

Song: A Little Boy Lost, Line: 10

This entire poem presents a picture of tough and inhuman behavior of the priest with an innocent boy standing for worship in the church. The above poetic phrase presented as a metaphor indicates the fanatic priest who was exploding with anger to hear the boy's words that he took for blasphemy. But literally the word trembling means nervous and zeal means enthusiasm.

*Lo, what a **fiend** is here!*

Song: A Little Boy Lost, Line: 12

The aforementioned expression basically outlines the character of the priest preaching religious dogmas of Christianity. Literally the word fiend means devil but metaphorically it means the priest considers the boy a devil because his innocent expression of love of God seems to him sacrilegious. Certainly in all times and ages the people who swims against the currents are always disliked by the authorities of the society.

A Little Girl Lost

Children of the future age,

*Reading this **indignant page***

Song: A Little Girl Lost, Line: 02

The metaphorical expressions used by William Blake in his poetic collection *Songs of Experience* convey powerful meanings to his readers of all ages. Literally the word indignant means angry and page means a side of a sheet designed for writing or reading but as a metaphor it means the poem that he is going to write about the little girls lost. The page is indignant, for the people with stereotyped ways of thinking will take it as a hit upon conventionality that will make them indignant. Thus the word indignant also is a sort of transferred epithet.

Youth and maiden bright

*To the **holy light***

Song: A Little Girl Lost, Line: 08

“The holy light” mentioned as a metaphor indicates the power and the rays of sun which removes darkness of the night. Through this expression, we come to understand that, William Blake endeavors to provide the pleasant environment of the “Golden Age” where the man and woman love freely and nobody could throw them in the abyss of suspicion, dirt and gloom. As far as literal meanings of the words are concerned, they depict that holy means sacred and light is a form of energy but as a metaphor it indicates

*That shakes the **blossoms** of my **hoary hair***

Song: A Little Girl Lost, Line: 34

It is said that the poet is expert in using literary devices deftly. His metaphors are technically sound and carry the meanings systematically. Literally the word blossom means to flourish and hoary hair means old age but metaphorically it means the old man’s respect is dashed when he noticed his daughter’s free love activities. This metaphor connotes that the pleasant and congenial environment given to young boys and girls sometimes proves fatal to them as young girls is seen losing her virginity that causes humiliation for her father.

To Tirzah

This strange word Tirzah stands for the ephemeral world that has to end one day. From semantic point of view we reach this meaning when we see that the poet is addressing Tirzah and is making it clear that everything that exists in it has to perish one day so he has nothing to do with such short-lived impermanent world that he terms Tirzah.

*Must be **consumed** with the earth*

Song: To Tirzah, Line: 02

The word ‘consume’ applied as a metaphor suggests decay or complete destruction of a physical existence. We reach this metaphorical connotation of the context in the light of the first line in which William Blake mentions that whatever is born of the mortal birth must be consumed with the earth. But literally the verb consume means to use, eat or drink something.

*To rise from **generation free***

Song: To Tirzah, Line: 03

“To Tirzah” a symbolic poem that discusses themes and subjects relevant with human beings in terms of physical and spiritual worlds. Literally the word

generation means off spring and free means independent. But as a metaphor the expression suggests the concept of life after death that according to the context of the poem is the real state of liberty and freedom. To rise spiritually one has to quit materialistic ways of life.

The sexes spring from shame and pride

Song: To Tirzah, Line: 05

As a metaphor it means the getting birth of males and females in this world. But literally the word sex means gender and shame and pride suggest regret and state of being haughty. William Blake seems to suggest that the difference of gender is just an illusion otherwise souls have no gender. Their coming to the world in the form of different sexes is just like meeting death but Mercy of God made this death a kind of sleep. So our existence in this world is just like sleeping and watching dream. The death will once again reconnect us to the eternal form of life in the form of spirits.

Blowed in the morn, in evening died

Song: To Tirzah, Line: 06

As a metaphorical expression it mentions breathing spirit or soul into objects whose substance is earth that means the living being in this world will be consumed into the earth finally for their basic substance earth attracts them to itself but the spirit that is a heavenly thing would live forever. According to the poet, he understood this mystery from the death of Jesus. If this corporal existence would have some meaning then the Jesus would have lived for ever in his corporal form. But denotative concept of the above word states that “blow” means to force air into something.

The School Boy

Under a cruel eye outworn

Song: The School Boy, Line: 08

William Blake's poem “The School Boy” is full of pastoral elements in which a boy is found unwilling to join school but “feels better to be educated by natural world”. Literally word cruel means unkind or impolite and eye means a sensitive organ used to see with. Metaphorically cruel eye imparts the sense of tough or harsh supervision of a teacher which breaks the interest of a learner. The boy is fond of natural sights and loves to enjoy freedom but the maltreatment of the master crushes his liberty and throws him into the hell of fear.

But droop his tender wing

Song: The School Boy, Line: 19

The boy who desires to acquire natural education is constantly facing problems of “formal education”. Literally the word tender means delicate and wing indicates a part of an insect’s body. But as a metaphor it represents an innocent child who is afraid of his strict teachers and is unwilling to attend classes. This metaphor takes us to the innocent and lovely childhood of the boy who being in the lap of nature feels elevated but hard school environs and cruel behavior of teachers destroys his natural abilities.

And forget his youthful spring?

Song: The School Boy, Line: 20

The major character of the poem does not like his wings to be clipped. He wants to advance his faculties in a free and natural setting. Literally the word youthful imparts a sense of being young or adult and spring is a season of happiness but as a metaphor it reveals natural instincts of a boy for getting joys are unwelcome and he faces stringent discipline.

Or bless the mellowing year

Song: The School Boy, Line: 29

Metaphorically this expression indicates that if in the state childhood any boy’s pleasures are hampered his future life will be uncomfortable and joyless. This metaphor presents the real state of William Blake’s time when innocent children were forced to work as chimney sweepers. They were also treated badly at the religious institutions. As far as its denotative concept goes, the word mellow means to become or to make color become less bright. And year is a period of twelve months.

The Voice of the Ancient Bard

Youth of delight, come hither **Song: The Voice of the Ancient Bard, Line: 01**

“The Voice of the Ancient Bard” is designated an outstanding literary piece. Here the word youth means a young period of human life and delight means a state of joy but metaphorically it means a happy state of mind of young people who have not received any influence from any religious or philosophical cult. The bard addresses to the youth and invites them to lead a perfect happy life which is only possible when they avoid indulging in the trap of corruption, jealousy, hatred and inhuman behavior.

And see the opening morn **Song: The Voice of the Ancient Bard, Line: 02**

This meaningful metaphor connotes the revelation of the divine truths that only love of God can reveal upon a heart. The true love of God teaches people to love all humans irrespective of their creed and beliefs whereas the rationalistic approaches to religion have taught people to hate those people who do not think like them. Reason finds many aspects of truth but love perceives unity in all the diversities. But denotative meaning states morn means beginning of a new day.

Doubt is fled **Song: The Voice of the Ancient Bard, Line: 04**

William Blake here discusses the supreme characteristics of human love, liberty, equality and fraternity. Literally the word doubt means suspicion and fled means ran away but metaphorically it means that to love humans is a divine quality that conquers all the rationalistic explanations of religion that instead of bringing people closer together, make them hate each other. Fleeing of doubt is defeat of such blind rationalism in the face of this all loving philosophy of the poem.

Cloud of reason **Song: The Voice of the Ancient Bard, Line: 04**

As a metaphor it presents the rational explanation of the nature of this universe and human existence in it. Clouds do not let the clear light of sun come to earth with all its intensity. Similarly the clouds of reason in religious matters do not let people understand that God does not want people to hate each other on his name rather he wants people to love and care for one another. But literal meaning of the word asserts that cloud means a grey mass which glides in the sky and reason indicates intellect.

Dark disputes and artful teasing **Song: The Voice of the Ancient Bard, Line: 05**

William Blake's stylistic approach is novel that's why his diction is entirely than that of his contemporary poets. Literally the word dark indicates the absence of light and dispute means conflict but the semantic settings of the poem make this expression the metaphor for sophistry in religious matters. The purpose of such of such sophistry is just to frustrate a person who has a little point of view than that of yours. This happens simply because people forget that the true and ultimate message of God is love all humans.

Folly is an endless maze **Song: The Voice of the Ancient Bard, Line: 06**

“Folly is an endless maze” as a metaphorical expression means different interpretations of religion are endless mazes that never satisfy the mind of a person. You just start loving God and He will begin revealing his truths upon your heart that rationalism can never reach. Literally the word endless suggests everlasting and maze means puzzle but metaphorically it means

They stumble all night **Song: The Voice of the Ancient Bard, Line: 09**

The poet’s idea framed in this metaphor reveals losing one’s way and going astray because of depending much upon reason that only keeps in view the materialistic aspect of this world. Literally the word stumble implies to fall down but as a metaphor it means

Over bones of the dead **Song: The Voice of the Ancient Bard, Line: 09**

It is said that William Blake’s minute observation and artistic approach helped to produce wealth of thought-provoking literary treasure, *Songs of Experience*. Literally the word bones indicate hard parts of human body but as a metaphor it connotes ancient philosophical viewpoints about the God and this universe. Poet calls these philosophies the bones of the dead that cause human stumble and fall into the pits of the doubts and despair.

A Divine Image

Terror the human form divine

And Secrecy the human dress **Song: A Divine Image, Line: 04**

In *Songs of Experience* we encounter elements of cruelty, jealousy, terror and hypocrisy found in human character as observed by the poet. Literally the secrecy means privacy but as a metaphor it means humans under the garb of hypocrisy conceal their natural originality. The religious teachings impart that man is created in the image of God. We are created by Allah Almighty and we should promote our ethical values to manage the affairs of life rather than focusing negative sides of our intensions.

*The human dress is **forged iron***

Song: A Divine Image, Line: 05

“Forged iron” is depicted as a metaphor exhibiting the power cruelty. Apart from this negative factor, it is described that man despite all powers should behave gentle to accommodate entire humans irrespective of their cast and color. The missionaries, priests and religious guides should teach their followers the righteous path leading to Allah Almighty rather than misguiding them. In this regard, literally the word forge means to form something and iron implies a hard strong metal. Through this metaphor, it is

*The human form a **fiery forge***

Song: A Divine Image, Line: 06

“A Divine Image” describes negative features attached to human behavior. The above metaphor portrays jealousy is a permanent feature in human instinct. Moreover, it reveals that prejudice, cruelty and vicious ways of life bring about destructions. They should not be practiced. On the contrary, virtues like mercy, pity, love and peace should be projected. In this connection, literally the word fiery means looking like fire and forge means smithy

*The human face a **furnace sealed***

Song: A Divine Image, Line: 07

As a metaphor it means human countenance is a burning spot of conspiracies. This verse exhibits that man believes in the short cut in order to achieve success instantly that is why he hatches a set of conspiracies to topple down his fellow men. This negative aspect of human thinking brings about disputes and social disturbance. We should cultivate divine qualities in the affairs of life. As far as denotative meanings of words are concerned, word furnace means a place where metals are heated and seal means to close something but

*The human heart is **hungry gorge***

Song: A Divine Image, Line: 08

“Hungry gorge” portrays that man is extremely greedy. William Blake believes that jealousy, greed, injustice, cruelty and hypocrisy damage human society. As a mystic poet, he attempts develop the divine virtues in us. We should promote peace, harmony and truth to make this world a cradle of love. Moreover, religious guides should play their due role to make this world a heaven. In this regard, literally the word hungry means starved and gorge means a deep narrow dale.

The present study demonstrates that William Blake's *Songs of Experience* (1794) comprises of 27 poems out of which last ten poems have been objectively analyzed.

He has employed different kinds of metaphors but the study focuses on only four kinds of metaphors as theorized by Leech in his book *A Linguistic Guide to English Poetry* (1969).

Frequency

The study presents that William Blake has frequently used metaphors in *Songs of Experience* (1794). Last ten poems of book reveal that he has used 45 metaphors to convey his poetic message clearly. Their frequency is given below.

1.	<i>The Concretive Metaphor</i> _____	08
2.	<i>The Animistic Metaphor</i> _____	16
3.	<i>The Humanizing ('Anthropomorphic') Metaphor</i> _____	08
4.	<i>The Synaesthetic Metaphor</i> _____	13

Findings

In *Songs of Experience* (1794) William Blake presents a series of metaphors which enrich his poetry with themes of love, religion, human values, corruption, inhumanity, injustice, jealousy, sex, and maltreatment done to children in the name of strict rules of Christian church.

The three most prominent social values that anchor the meaning of most metaphors of William Blake are “freedom”, “love” and “justice”. To him, “freedom”, “love” and “justice” are the most dominating features of a society. Only “freedom”, “love” and “justice” can create a society in which people make a wonderful display of qualities and potentials that Allah Almighty has endowed them for the welfare of their fellow beings. On the other hand, oppression and coercion are the most disagreeable tendencies to him. Elements that want to control thoughts and dreams of people are the sources of misery and unhappiness prevailing in human society. It is impossible to control the heart, mind and soul of people through the mode of oppression and coercion. This will never let them groom and use their great potential for the benefits of their fellow beings. The noble mission of his songs is that love, freedom and justice could be the guiding principles for a lovely and blissful human life.

Conclusion

The semantic analysis of William Blake's metaphor shows that qualities and abilities that things possess do not validate their meaning. It is the use or impact of those things in society that tell us in what sense they have to be taken. Apart from the above data, his poems are laced with idea of contraries. Readers are frequently acquainted with a series of opposite thoughts. They are stated as love and hate, God and Devil, tiger and lamb, good and evil, vice and virtue, garden and chapel, Heaven in Hell and Hell in Heaven. Moreover, a few poems' titles are also set vice versa. This lends to the element of variety and novelty in his ideas. Presenting things with their opposites also helps the reader to understand his deeper thinking.

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