

William Blake's *Songs of Innocence: A Natural State of Childhood*

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Abstract

Childhood is an innocent stage of human life. Whatever is said and done in childhood is mostly expressed through natural state of thought and experience. This paper has applied psychoanalytical approach to interpret some poems from William Blake's 'Songs of Innocence and of Experience', basically based on Lacanian model of psychoanalysis. This is qualitative research and it has used both inductive reasoning, retrospective and introspective methods in analysis and interpretations of evidences as represented in the poems. It has endeavored to uncover particularly the elements and images of innocence, simplicity and naturalness in some poems from 'Song of Innocence' part, which have not been interpreted applying Lacque Lacan's psychological perspectives. Further, the paper has attempted to explore associative images of 'oral stage,' 'symbiotic relationship' as well as underlying latent content of symbols in the selected poems. Keeping all these psychoanalytical views in analysis, the paper proposes Blake not a poet of children or poet of childish verse but a close observer of innocent and natural states of human soul, and an explorer of human psyche, particularly focusing on characteristics of Lacanian concept of mirror stage of childhood. It is found that most of the poems in Blake's 'Songs of Innocence' represent purity, innocence and symbiotic association of the body, mind and outside objects a child experiences. This asserts that Blake is an acute observer of human psyche.

KEYWORDS: Anxiety, latent, naturalness, prohibitions, psychoanalysis, separation, symbols.

Introduction

Psychoanalytical criticism on literary works has been a powerful and much practised approach in 20th century, and its application has been intensified in recent decades. Sigmund Freud (1856-1939) was the founder of the theory of the psyche which is now referred to as classical psychoanalysis (Tyson 12). It is Freud who studied human mind in a scientific and systematic way and left influence on artistic creation and its effect on human life in different fields. He thinks that a human infant is helpless and dependent on parents for survival. Along with survival, psychological process and experience, particularly unconscious process of sexual psyche, goes on simultaneously. The sucking process of milk from mother's breast is downing of sexuality (Eagleton 153). Freud thinks a baby's mouth becomes an organ of its psychical survival and an 'erotogenic zone' (153). The child later continues this habit of sucking by sucking its thumb, and a few years later, by kissing. As the child grows, other sexual desire arousing phases occur, which Freud names as 'oral stage', 'anal stage', 'phallic stage' and so on (153). Thus, in growing a child passes various

phases, yet he does not have realization of his self (Adhikari 17). In this sense, a child's psychological development process and its effects on his/ her behavior are complex.

The process of facing and reacting to external objects spontaneously form '*ego*'. In Freudian terms, it is the 'Oedipus Complex' process (Lacan 189). When a child enters childhood stage, he can neither be lover of his mother's body nor can have the primal oneness back. So, he starts to develop an incestuous desire for his mother. But, unluckily, this sort of desire is broken into pieces by a threat. This threat Freud calls the 'Castration Complex' (189). It is because of this threat a child represses his incestuous desire and tries to socialize himself to the 'reality principle'. Freud further says that the child, onwards, tries to console himself thinking that one day he would be a father. And by this sort of process, he learns all social rules and regulations of morality, law and religion etc. This learning then leads to superego generation (Eagleton 156). Moreover, in the process of socialization the child develops his '*ego*' on the one hand, and represses desires on the other. The repressed condition and its store in the psyche, according to Freud, is the 'unconscious' (Lacan 20). The expressions of the repressed desires of the unconscious, Freud says, find their ways through jokes, dreams, slips of tongue, literary works and so on (Adhikari18). These are the basic doctrines of Sigmund Freud's psycho-analysis. "Lacan's ideas were centered on Freudian field such as the unconscious, the Oedipus Complex, the fear of castration, ego and the centrality of language in construction of the self" (Gugane 214). Based on Freudian psycho-analysis, people like Jacques Lacan and Julia Kristeva have developed their ideas on psychoanalysis.

Jacques Lacan applied more complex approach to interpreting human psyche. Lacan divides the growth of an infant from childhood to adulthood into three different phases: 'L'hommelette' (Lacan 279), 'mirror stage' (256) and 'symbolic order' (279). In the initial stage of childhood, a child's psychological experience and thought he undergoes is shapeless, unorganized and undifferentiated continuum of experiences. Lacan calls this stage 'L'hommelette'. The next stage that Lacan talks about is the mirror stage. "He says that as the child passes from the imaginary stage to the mirror stage, two things happen at two different levels: at the level of language and the level of sex. At the level of language, there is a unity between signifier and signified" (Adhikari 19). When an infant sees an image of his body into the mirror, he is unable to distinguish between his own image and himself and fails to perceive separate identity. In the same way, his psycho-sexual development is also formless, which means he is unable to identify objects that have relation to any such feeling, nor does he know what he feels. The symbiotic relationship with his mother is not distinguished in identity even up to six months. In this reference, Lacan writes:

In the field of primary narcissistic identification, that is to be found the essential mainspring of the effects of the ego ideal . . . before the mirror . . . the subject sees appearing not his ego ideal, but his ideal ego, that point at which he desires to gratify himself in himself (257).

Though the ego has its presence and gradual influence, the child is still in the ideal ego stage. His desires are not psychologically connected to any objects that appear within his

body even if they are generated from the objects that reflect in his eyes. He does not have the idea of such reality and his search is within his own body. "According to Lacan's view of the world, a human being is not based on unity but on rupture, the first experience of being torn from a state of fullness and being cut off from the source (the mother) that gave him that state" (Koolwal 48). The first longing for the mother is suppressed with the beginning of the Symbolic order. It resembles the signifier, making the signified disappear. Therefore, "Lacan's major contributions include the "mirror stage", which outlines the development of the ego through self-recognition in the infancy, and his triadic register theory of the Imaginary, the Symbolic, and the Real (Scott 10). It means the imaginary stage develops into the symbolic stage.

The symbolic order is the final stage of Lacanian psychoanalytical perspective. This stage initiates identity process in which separation between his body and other objects or the difference between mirror and the reflection of his boy in it or distinction between the child and the mother becomes more and more accurate when age of the child also increases. This process, in other words, leads the child to separate the signifier and the signified. The child has to undergo with various unwanted agreements to save himself from different compelling powers and he goes on suppressing his desires and wishes. Lacanian psychoanalysis strengthens "Freud's account of why the talking cure requires a theory of language as a significant step forward" (Parker 27). It is the symbolic stage that further entangles human psyche in the stage of suppression of desires.

The symbolic generates in the realm of language and the unconscious. It is also related to social structures. However, as a child grow up and gets into social rules and regulations, it is the language that directs him to occupy and gain his space in human world. He cannot achieve his status without sacrificing his unfulfilled but socially unpermitted desires, being cherished in the unconscious. The growth of desires in the imaginary stage becomes "domain of image and illusory identifications. It is where the ego is born- our image in the mirror, our ideal self" (Rawy154). Through artistic creations, one finds possibility of dismantling socially made norms. For it, original instinctual drives come across society's closed order (Adhikari 19). In this regard, "Whether a person behaves in a certain way or another could be due to the early experiences he suffered from and have affected his mental life. (Minasian 4). Therefore, psychological reading of a text is an exploration of mental process of experience and impression one got in his childhood, and it is reflected in his expression and behavior in his later life. William Blake's poems "mostly uses connotative words which stand for something else more abstract" (Mulyati 120) in order to express the feeling and desire suppressed for long. This study has been in some poems of William Blake, which reflect and represent early stages of psychological growth and experiences a child undergoes into experience. The poems from the first part of the book have not been analyzed from Lacanian symbiotic theoretical approach and this article has endeavored to fulfill the gap.

Jaques Lacan's way of viewing and associating language with the generation and development of human mind has close affinity in interpreting human expression of thoughts

and actions. He has made great efforts in understanding human psyche in association with words and sentence patterns in the language a child first gets from the early childhood stage. He divides growth of human beings in three stages- the infancy, childhood and symbolic, which are in his terms 'L' hommelette, 'mirror stage' and 'symbolic order' (Lacan 279) respectively. The theory of subjectivity imagines of human subjectivity in initial phase in a split and fragmented form -any idea from a child and his actions do not sensibly present social meaning. As soon as a child starts identifying and differentiating his own image in the mirror and external body. When a child learns language and social meanings of words, he enters into the symbolic stage, then he gradually loses the identity of wholeness of his 'L' hommelette stage and the mirror stage.

In the first phase before the mirror stage, the child is in shapeless condition of thought and expression, in the second phase he gets into the two conscious worlds: first, he learns language and understands what words in the language mean, yet he is unable to interpret signified meaning the way a grown up does, and second, he gets to see closely associated relation of mother and himself. It is the established symbiotic relationship with the mother- a world of plenitude (Lacan 74). After that, the child identifies the difference between himself and the mother, difference between signifier and signified. Consequently, the child gets into the symbolic order phase, the stage from which he begins to understand various meanings in the given contexts and realizes contentment, anxiety and pain, etc. based on his instinctive or generated desires. The analysis of the poems in this study are based on this Lacanian psychoanalytical perspective of the early state of human psyche. Thus, with this basic perspective of symbiotic interpretation of human psychic development and thought evocation, the following pages interpret few poems from *Songs of Innocence and of Experience*.

Poems from 'Songs of Innocence' have rarely been interpreted through Lacanian psychoanalytical perspective. The songs have associative relation to Lacan's idea of mirror stage of psychoanalysis. When a child remains in symbiotic relationship with his mother, and is still in the condition of feeling in of plenitude, analysis of *Songs of Innocence* from Jacques Lacan's concept of 'L'hommelette' or symbiotic stage is an appropriate approach. With this proposition, this research applied Lacanian psychoanalysis on some selected poems. The poems represent innocent moments of human childhood and spontaneous expression of thoughts, feelings, pleasures, fulfillments and playfulness of children and they are in contrast to the poems from 'Songs of Experience' part, which represent experiences from and attitudes to social rules and regulations: journey from innocence to experience; a child as an empty signifier to signified within himself (Adhikari 19). The songs William Blake has presented in the first part are mostly free from anxiety and desires from imposed teachings about necessities of human social and material life. The state of purity and childlike perspectives, reflected in the first part of the book, establish Blake's ideal condition for humanity (Vines116). Lacanian psychoanalytical approach would arise new analytical view on the selected poems as well as any poems similar to them and generate a new taste and interest to read and perceive meanings. Therefore, the main research question

is directed to reveal how the mirror stage of human psyche is presented in 'Songs of Innocence' part of Blake's book *Songs of Innocence and of Experience* and see what intention Blake has in presenting the poems the way he has done.

General objective of this article is to interpret some selected poems of *Songs of Innocence and of Experience* through psychological view point of childhood subjectivity of human beings and the specific objective is to show relation of the selected poems to Lacanian symbiotic stage of human psyche as expressed and evoked by the poetic persona of each poem, and prove that Blake as a poet is not an innocent and spontaneous thinker without any purpose, but a powerful planner in representing psyche of childhood stage of human life with inner reality of psychological development. The interpretation and analysis have been with an application of Jacques Lacan's theory of subjectivity of symbiotic stage. It is a new approach in analyzing the poems critically.

Research Methodology

This article has used qualitative methodology. Qualitative approach is used to analyze primary as well as secondary data and develop an understanding. It will be easier to comprehend meaning of the dictions, figures of speech, and themes of poetic writing on the basis of interpretation made by various researchers and interpreters in similar contexts and backgrounds. This research is heavily depended on close reading of primary as well as secondary texts from psychoanalytical perspectives. The research strategy applied here are not only based on previous generalization. Both inductive reasoning, retrospective and introspective methods are adopted in analysis and interpretations of evidences as represented in the poems under close scrutiny.

Results and Discussion

In the following paragraphs, this article presents introduction of selected poems from the primary text and briefly gives general characteristics of them. Then, it elaborates analysis of each selected poem with psychoanalytical perspectives about symbiotic stage, particularly the concepts given by Jacques Lacan, and draws conclusion of the study.

Songs of Innocence

Songs of Innocence and of Experience is a collection of poems written by William Blake. This volume was published in 1794. The poems were engraved, firstly, on copper, in water colors, in 1789. The book presents two contradictory states of human growing process: innocent and pure heart for freedom of desires kindled in early childhood life, and experienced perspective of mind after that stage generated by family and social rules of grown up people. The two contrary states of mind and behavior are represented by two distinct collections of poems: "*Songs of Innocence*," portrays an innocent child state of mind in which a child shows unrestrained pleasure views of life, and "*Songs of Experience*," depicts defiled thinking and disillusionment after the childhood stage. Under *Songs of Innocence* collection Blake has included poems like 'The Lamb', 'Infant Joy', 'Laughing Song', 'Holy Thursday', 'Chimney-sweeper', 'Nurse's song', 'The Little Black Boy', 'The

Divine Image', 'A Dream', 'Night', 'The Little Boy Lost', 'The Blossom', 'The Little Boy Found' and so on.

The poems are very much lyrical, simple and lucid, based on personal experience of the author because almost in all the poems the poet recaptures joyous memories of childhood stage. Though the poems are remarkable for their childish simplicity, lyrical intensity and purity, they do not furnish any single thematic statement. In fact, there is something hidden, something conveyed to the readers, which can only be taken out with an effort of thematic as well as symbolic interpretations. It is, in fact, a work of art that hides its various faces. And this paper, by applying Lacanian model of psycho-analysis, has attempted to uncover those faces, particularly, the symbiotic face of early child stage.

Lacanian 'Mirror stage' Represented in some Selected Poems

Poems in *Songs of Innocence* are, at first glance, perceptible and impressive because they sound immediately intelligible and pleasant. The poems while reading spread delight and sound indisputable. They are apparently simple in form, diction and lyrical patterns as in the poem 'The Lamb':

He is meek, and he is mild;
He became a little child
I a child and, thou a lamb;
We are called by his name.
Little lamb God bless thee!
Little lamb God bless thee!

(67)

The description is simple, pleasant and impressive. Readers are introduced with two symbols: 'the child' and 'the lamb'. They both are symbols of innocence, purity and joy. What they are described with, is natural and pure.

From the Lacanian psycho-analytical model and interpretive perspectives, we have to take care of the symbols used in the lines and relationship between them as well. Here 'the lamb', is the symbol of mother and the child is natural affection (Adhikari 25). The thoughts evoked here do reflect associative image of a child's unconscious affection of the body of his mother. It also symbolizes relationship between the lamb and the child, which occupies a central position in the poem. It is a displaced version of the symbiotic relationship between mother and child. The child, with natural affection, calls the lamb as 'little lamb'. His natural affection to the lamb is an associative image of a child's symbiotic love to his mother. Likewise, the setting of the poem is most charming with a pastoral scene where a child is playing with a lamb, one of the large seems to be a representative image of a symbiotic child, playing in his mother's lap (25). After all, natural love between the child and lamb, pastoral setting, simple rhythm and meter etc- are suggestive references of the primal bond between the child and the mother (26). These kinds of innocent experience of life shows what Eagleton says, "In the pre-oedipal state the child lives in a symbiotic relation with its mother's body which burls any shape boundary between the two: it is dependent for its life on this body (164). And it is purely an innocent stage of growing up

with no need and intention of doing and perceiving any harm and pain of life, which consequently makes the child feel and remain forever happy during that stage.

In Lacanian view a pre- oedipal child lives in a symbiotic relationship with its mother's body, as there is no gap opened between them. A child is physically and mentally dependent and has feeling of complete assertion that the mother is there for existence to himself together and they have unbroken union. The child of the poem, a lamb, has experienced and internalized the unified unity of their selves. Here, the Lamb represents both, inseparably associated to each other. The child's existence depends upon the life of the lamb as much as the lamb's life depends upon the child. If the experienced world associates it with the world of religion 'The Lamb' here represents Christ, symbolizing the protector and the protected both. If it is interpreted from the Lacanian perspective, it is purely the way of existence, the way of growing mind in the early stage of life, before the mind is impure in the world of experience- the world of grown-up people.

Blake has used some simple words in the poems that represent naturalness of experience and innocence in the world of childhood. Moreover, usages of words like 'tender', 'rejoices', 'delight' in this poem make clear that the poem celebrates earthly paradise: essentially narcissistic mirror stage, in which the child lives in complete love and harmony under the protection of benevolent mother. In the poem, we notice words like 'meek', 'mild', 'child', 'lamb' which refer to qualities like kindness, simplicity, naturalness and innocence. These qualities symbolically refer to the mirror stage where there is a natural bond between mother and child, and no complexity and repression is acknowledged. Thus, the combination of mother and child, the nature and living being in it is well depicted in a subtle way.

Meaning associated with plenty, simplicity and naturalness are well related to the presentation of the poems in theme and structure as well. The structure of this poem (The Lamb) is very simple with short sentences, simple rhythm and meter, and repetitions which even produce something of the earnest prattle of the child (Adhikari 28). The readers can feel predominant impressions like joy, purity, simplicity and wildness of growing and playing with nature, as it is found in the poem entitled 'Infant Joy':

I have no name:
I am but two days old'.
...
'I happy am,
Joys my name (Blake 68).

The description says that the child is two days old and he has no name yet. The child claims that he is happy. He calls himself as joy. But the crux of the poem that can be taken out basing on Lacanian model is something different. Why does the child say he is unnamed yet? Because he is symbolically the representative child of the mirror stage. A child in the mirror stage remains mere blank by providing his phallus to his mother, and he completely identifies with her. The child has just his identity, unconsciously, given his phallus to his mother. In such a condition, there is no question of naming. That is why, the

remark- "I have no name". Thus, the crucial lines of the poem evidently indicate Lacanian view of mirror stage (Adhikari 28). As things are presented with such kind of possible interpretation from readers' perspective, the intentional approach of Blake in composing of poems like this is taking readers to the early state of life and just be in the purity of childhood experience and enjoy at least in reminiscences.

According to Freud and Lacan psychoanalytical perspectives, a male child in the early stage of life, during the early period of experiencing outside world and objects, identifies himself with the mother, and wishes unconsciously to complete everything lacking in her. He, therefore, identifies phallus, the object of his mother's desire and, in doing so, presents himself as a mere blank. (Selden 148). Moreover, the recurrent use of the word 'joy' six times throughout the poem, and the word like 'sweet', 'sing' etc. have association with unproblematic, blissful image of mirror stage, and such wishes of children are the wishes of living in naturalness without any anxiety, pain and problems.

The pure desire of a mother to see her child smiling while she is singing- Thou dost smile. I sing the while – presents an oral imagery of symbiotic relationship between child and mother. The relation between them does not generate any gap or distance to each other. This image makes us imagine that a child is in the mother's lap and the mother is responding with the earnest prattle of the child. It is purity in itself and pleasure in experience.

As previous poems, 'Laughing Song' of *Songs of Innocence* has also an associative image of the mirror stage. For Example:

When the green woods laugh with the voices of joy,
And he dimpling stream runs laughing by;
When the air does laugh with our merry wit,
And the green hill laughs with noise of it.
When the meadows laugh with lively green,
And grasshopper laughs in the merry scene,
When Mary and Susan and Emily
With their sweet round mouths sing 'Ha. Ha, He!

...

To sing the sweet chorus of 'Ha, Ha, He!

(Blake 69- 70)

Nature is significant in this poem. The relation of living beings or human being and nature has unseparated affinity and it gives a sense of togetherness. It has been enriched with a highly philosophical picture of unity of objects in the nature, if not the invisible existence of or unidentifiable relation between the object in the mirror and the object itself. In this poem, the woods, the green hill, the dimpling river, the girls, the grasshopper, the birds . . . all are laughing. As we keep an eye on the poem from Lacanian psychological model, we do feel element of simplicity and naturalness. The whole environment of the poem is joyous and amusing. The speaker of the poem is happy because he feels no trouble at all. Whatever he sees, comes across in his surroundings, he feels joy and happiness. The speaker here is an associative child of the mirror stage, who is yet not plagued by the

complexities and prohibitions of symbolic order (Adhikari 38). The speaker's calling to others to come and to take part in his merry-making symbolically associates with the mirror stage: the child's unconscious addressing and offering of his phallus to his mother.

After all, simplicity of this kind means the absence of the elements of individual experience, which symbolically indicates the mirror stage because in the mirror stage a child has no experience. No gap or lack has been experienced between things, events and consequences. No centered self has been realized. In this reference, Eagleton writes of Lacanian view, "It is this state of being, which Lacan names the 'imaginary'. By imaginary, he means a condition in which we lack any defined center of self, what 'self' we have, seems to pass into objects, and objects into it, in a ceaseless, closed exchange" (Eagleton 164). The exchange is not identified as differentiated but coexisting without being separately identified.

'Spring' also does present almost similar images of association of things, existential contexts, feelings and emotion. The poet writes:

Sound the flute!

Birds delight

Day and night;

Nightingale

In the dale

Lark in the sky,

Merrily,

Merrily merrily, to welcome in the year.

Little boy

Full of joy;

...

...

Cock does crow

So do you;

merry voice,

Infant noise.

Merrily, merrily, to welcome in the year.

Little lamb,

Here I am;

Come and lick

My white neck;

Let me pull

Your soft wool; Let me kiss

Your soft face:

Merrily, merrily, to welcome in the year. (Blake 70)

Lacanian outlook and interpretations of any expression of human being through physique viewpoints bring various association of natural phenomena to the mind-

perception, understanding and expression- of a person. This poem also has its various associative images of Lacan's mirror stage. Now, the joyful atmosphere of the poem reminds us of the mirror stage. The lamb is the symbol of mother. In fact, the speaker's affectionate love, his desire to fondle 'soft wool' of the lamb can associatively be taken as a symbolic image of a child's symbiotic relationship with his mother. Because it seems as if the life of the child is depended upon the lamb and vice-versa.

Symbolic characters and their relationship in various poems of Blake do portray affectionate and benevolent bond of mother and child. This reminds us that a child in this stage is not even prospectively a citizen. It is not yet what we might call a 'gendered subject'. It surges with sexual drives but this libidinal energy recognizes no distinction between the masculine and feminine . . . the boy's closure involvement with the mother's body . . . (Eagleton qtd.in Adhikari 154). What is not perceived in this stage is the freedom of human life in engagement of deciphering meanings of objects and relation of people in deeper and more sensible ways of perception to make other people feel.

Another poem under the scrutiny of this article is 'A Cradle Song', in which the poet tries his best to repaint association of the present and future and past to present through physique condition of being identified.

Sweet dreams, from a shade
Over my lovely infant's head;
Sweet dreams of pleasant streams
By happy, Silent, moony beams,

Sleep, sleep, happy child,
All creation slept and smiled;
Sleep, sleep, happy sleep,
While o'er thee thy mother weep.

(Blake 71)

From the second line of the poem we can be sure that the speaker is mother who says, ' . . . my lovely infant's head'. The word 'my' suggests possessiveness. The mother laughs looking at her baby and sings a lullaby but weeps. This makes us rise question about her weeping? Our present experience says that the mother has deep love and care to the baby and the mother's peeping into the child's future makes her weep. She is thinking of her child's future and comparing it with her present moment. The mother, at the moment, might have overwhelmed by the idea that one day her daring baby will enter the world of experience: the world of centered self and will discover sexual differences as well as learn all social norms. He will undergo separation, individuation process and will realize his centered self as an individual (Adhikari 35). Consequently, this process in return, will tear present feelings and pleasure with mother because this critical judgement from her conscious process of thinking from her learning given in her society makes her aware of probable future of her child and the fear of the future makes her be unhappy and insecure.

As we interpret this poem from experience we have got and worldly experience human beings are being commonly taught and guided, it can be implied with symbolic interpretation that the father signifies the law or social taboo on interest. The child is disturbed in its libidinal relation with the mother, and must begin to recognize in the figure . . . The appearance of the father divides the child from the mother's body (Eagleton 165). This is the stage of understanding where social law and nature, instinct and social will get into conflicts and purity of our existence gets molded.

When a mother behaves before a child this way, then the child enters into the symbolic order, into the world of law and experience, into the world of broad social and familial networks, of social taboos. Now he is separated from the mother's body; he can no longer be her partner who has been providing her the desired phallus since the 'L'hommelette level rather a centered self with his own self-identity, having knowledge of all sorts of exclusions and repressions (Adhikari 35). This indicates how an associative relationship between the features of the mirror stage, and the expressions of the speaker of the poem—while over thee thy mother weep—can be established and how the stage gets gradually shattered into the obligatory stage of accepting what is socially taught and accept unwillingly.

Blake's creative and analytical power in transforming associative images of the mirror stage into pure song of spontaneity is also seen in 'The Echoing Green':

The sun does arise,
And make happy the skies;
The memory bells ring
To welcome the spring;
The skylark and thrush,
The bers of the bush,
Sing louder around
To the bell's cheerful sound,
While our sports shall be seen
On the Echoing Green.

(Blake 66)

Here, the poet is even deeper in his observation and interpretation of both the nature and human feeling. The land of plenty of the poem is a symbolic land: the land of pure perception and playful experience. All properties of the poem have their associative relationship with images of mirror stage. The children of the poem, who have no anxiety, no fear, no lack, and no exclusion are the associative children in a land of plenty. This is how one lives in the world of Lacanian mirror stage:

. . . the grasp of the form of vision that is satisfied with itself in imaginary itself as consciousness. That is which the consciousness may turn back upon itself—grasp itself, . . in the satisfaction, not to say self-satisfaction, that diffuse from it, which gives the subject a pretext for such a profound me'connance—represented by plentitude encountered by the subject in the mode of contemplation (74).

It is clearly comprehensive that Lacan's mirror stage world of a child is a world of plenitude, where this is not any exclusions of any kind (Eagleton 166)

In the mirror stage, a child is carefree and out of any kind of worry. The child of the poem is in a kind of sealed circuit with the nature because it can be seen that the world's continuing existence depends upon the life of the children as much as their life depends upon it. Moreover, the nature can be taken as a symbol of mother and children's relationship with her as a symbiotic relationship between a child and mother because the children of the poem have acknowledged no sense of lack or exclusions (Adhikari 38). While the sun is rising, birds are singing, bells are ringing, skies are laughing, and the children are playing. They are all united as a whole and nothing is excluded, nothing is left and nothing is in isolation.

Blake's poems from the *Songs of Innocence* represent close combination between form and content also. In 'The Echoing Green' the expression of the image of plenty and spontaneity of the mirror stage is expressed through structure of the poem itself. The poem has short sentences which seem to indicate short-lasting period of the mirror stage. Almost all the words used in the poem have flow of spontaneity. Words like 'happy', 'merry', 'bells', 'spring', 'cheerful', 'sports', 'louder', etc. have recaptured vivid images of heavenly world: the world of plenty (Adhikari 38)). Then, it can be concluded that Blake's observation, understanding and association and presentation of the world and childhood life is noteworthy because the writer is unconsciously conscious of the childish divinity of the mirror stage in which children live in joyous state, they feel no sorrow and anxiety, no painful experience that will get stamped in the mind to be a source of anxiety in future. In this learning and perception, the most powerful poem that represents the mirror stage of life is 'Nurse Song', where Blake writes:

When the voices of the children are heard on the green
And laughing is heard on the hill
My heart is at rest within my breast
And everything else is still. (Blake 72)

The atmosphere of pleasant feeling of the players is exalted. The children are playing, laughing and experiencing joy and happiness.

Expression of feelings as mentioned above is spontaneous, no matter whether it has meaning to other or not. It is not their intention to convey message. Yet, through acute observation on the playfulness of the kids in the green hill, the nurse is satisfied and content. She is also included in the happiness. Consequently, we readers can have an impression that they all have a sense of wholeness and fullness, an experience of completeness. The situation is not inclined to be separated to any part, everyone and everything in the context is itself whole and the sense of completeness is a realization of divinity- a pure form of innocence and naturalness. When we go further to analyze the situation and atmosphere of the poem, the mirror stage is deeply realized because the mirror stage from Lacan's perspective says:

... in the field of primary narcissistic identification, that is to be found the essential mainspring of the effects of the ego ideal ... the sight in the mirror of the ego ideal, ... point at which a child desires to gratify himself in himself. (Lacan 256-257)

The position of the child in this stage is the position and power of pure observation to the object itself before the mirror simply as a kind of 'signifier', which becomes just an object or an image of telling a meaning or the 'signified'. Then, the observer sees the object a source of message in itself, initial phase of realization that language and reality are somehow associated yet the child is not in the stage of making pure social connection and impart meaning or realize the separation between his own image in the mirror and his own boy or identity outside it. So, the playful and innocent children in the poem are symbolic children of the mirror-stage that hardly separates what is good and what is evil, who is who or who is I and who is other or different because not any selfish motivation of getting and possessing inculcated in thought and action.

The poet in the poems mentioned above appears as an explorer to the world where no one feels intentional harm from another person or objects he comes across. Though Blake's eyes are wholly on the perceptual objects like nurse, children, cock, green- hill, dimpling river, birds, woods throughout the *Songs of Innocence*, he has cultivated these objects with some sort of hidden truth, the truth of humanity in which thoughts, feelings, expectations etc. grow and move forward from naturalness, purity, innocence and spontaneity.

Conclusion

The findings show that *Songs of Innocence* is an evocation of pure thought, primarily perceived by growing human beings in the initial stage of human journey. Most of the songs here represent innocence, simplicity and naturalness. Poems like 'Spring', Laughing Songs, A Cradle Songs, 'Infant Joy' are representative ones in which purity of feeling, exposure and experience to the objects beyond the self and exalted happiness genuinely and innocently are felt by children. Nothing or no one would feel intended harm from any 'Lambs' with their 'innocence call'. The children with innocent approaches play with the outside world in spontaneously instigated manners because the children themselves have experienced no harm, or challenge to their faith. Their moving forward actions expect similar experience in the days to come though they are going to be in the world of experience of social instruction soon. They are based on spontaneity of actions and their innocence is founded upon faith and their visions of everything in its right relationship with living beings in nature. The world of innocence is a world of child, a world of playful, carefree and intentionally harmless beings.

From Lacanian psychoanalytical perspective, William Blake's *Songs of Innocence* is a beautiful as well as realistic portrayal of childhood thought, imagination, fancy, unguided, inexperienced and untamed thoughts that represent pre-Oedipal states of consciousness. The selected poems have portrayed innocent and instinctive desires which are still unaffected and unshaped by societal rules, regulations and ego defenses. They

individually and collectively indicate childlike visions that symbolize a state of pure perception and purity of expressions as well as actions before social rules try to penetrate and intrude the mind of children.

Thus, Blake, in his collection of *Songs of Innocence*, has shown what innocence actually means and how in its natural state it actually acts. With an imaginative vision of the state of innocence, the poet depicts how human childhood develops and gets experiences of naturalness in thoughts and actions that are soon going to conflict with unexpected world of competition and pain. The experience of innocence is, therefore, closely associated to theory of subjectivity of symbiotic stage: the world of the mirror stage of children. The pleasure of growing innocent is purity of life and experience. Thus, William Blake is exploring and instructing that this purity and ecstasy from human innocence must be preserved, continued and made a thread of life up to the end. Based on the analysis and findings above, this paper asserts that William Blake is not only a poet of representing child verses but also an acute observer and explorer of pure states of human thoughts and psyche.

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