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THE STUDY OF SATIRE IN WILLIAM BLAKE'S POETRY

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Abstract

This research uses different hypotheses of humor and Bakhtin language hypothesis (exchange) to give another picture of humor in Blake's tunes of guiltlessness and experience. Bakhtin's hypothesis is by all accounts an absurd instrument for analyzing Blake's humor at the beginning. Be that as it may, contemporary pundits even utilize the hypothesis of exchange to analyze heartfelt verse, which from Bakhtin's perspective outlines the tallness of the writer's standard and subjectivity. The utilization of these speculations presents Blake's work as an offbeat poem in which the part of humor is critical as the prevailing technique for talk. Blake's parody is somewhat the replacement to Dryden and Pope's parody, in light of the fact that the two's renowned parodies, particularly their epic mockery, are fair similar to because of the juxtaposition of grand and low styles, and subsequently conversational. There are various kinds of Bakhtin talks in Blake's sonnets: repetitive and frightening talk of verse, objectivist talk of the play, and polyphonic and novelistic talk. Bilingual discourse likewise shows up as a type of joke. Blake's work is a joke of the immature sonnets of his time, just as the dictator talk of strict and state rule. Conversationalism in Blake's lyricism upgrades the mocking impact that objectives church and state belief system. Blake's humor denotes the dream that is the aftereffect of the shrewdness of the talk of the Enlightenment. The idea of dream in Blake's works communicates the ethical way of thinking of discourse, which depends on the idea of presence. Roya makes justification for exchange and, in spite of the lovely savvy underway of Dryden and Pope, diminishes somewhat the strength of the ironical

writer. Blake's humanist self, subsequently, is at chances with the social political self of Dryden and the pope's own elitist.

INTRODUCTION

The turn of the century is consistently the rearing mark of conundrums. William Blake was brought into the world in the age which was burdened with social and political unrest influencing the setting of his initial works. In the mid 18PthP century we have the ascent of parody typified in progress of Pope and quick. The previous is for the most part celebrated for his counterfeit sagas particularly *The Rape of the Lock* which is known as the best false gallant of English writing and the last for his connecting with parody to express his political perspectives. Dryden as the Restoration 18PthP century comedian and the principal significant English researcher to focus on parody and the essayist of *On the Discourse of Satyr*, characterizes and orders various sorts of parody concerning hypotheses of antiquated bosses including Horace and Juvenal. Dryden's parody is very close to home committed to such gathering sonnets with "*recognizable characters*" as Absalom and Achitophel and Mac Flecknoe (SEL, 15). Be that as it may, what antiquated experts had as a primary concern was not parody or any kind of close to home assault. For Horace parody is the portrayal of human "*folly*" (Roman Satire, 32). His, is a gentle and grinning parody instead of Juvenal's brutal and harsh one. As Hooley makes reference to in his Roman Satire Horace's sonnets even rise above parody and are related to public issue as what it truly is to be a Roman (1). Significant humorists of Restoration and neoclassical age delivered principally parodies and individual assaults yet as we go on to the late 18PthP and mid 19PthP century parody turns out to be less autonomous and is blended with different sorts for example "non-satiric" ones (BSPS, 14). Blake's realized parodies are *An Island in the Moon* and *The Marriage of Heaven and Hell* as analysis of "*salon culture*" and that of regular thought of good and evil separately. John Beer in *William Blake: A Literary Life* gives us a few hints about the plausible characters that epitomize "*Inflammable Gas*" (a character in *An Island in the Moon* which he examines to be Joseph Priestly) (2). As indicated by Beer, Blake doesn't push his parody any farther than the individual level to show his festival of distinction instead of "*consistency of Urizen*" (3). Blake begins his parody with satire of recognizable characters however as he begins to compose his vision-based sonnets, his treating of the individual varies. With such sonnets he principally parodies the approaches of chapel and state alongside the way of thinking of Enlightenment. His *Songs of Innocence* and of *Experience* has primarily presented him as a visionary however the job of parody in it is moderately overlooked.

In this study we choose some poems of the both songs, the ones that contain social criticism in particular, to analyze the inherent satire in them. The analysis will cover both thematic and *translinguistic* levels; the latter of which is associated with Bakhtin's theory of *dialogism*. "Translinguistics" deals with the production of language out of the "material roots". e.g. ideology (ELP, 59). Ideology, however, has an ambivalent role in the dialogic critique since it brings about both the clash of voices and in some cases paralyzes the interaction of voices. In the analysis of the *Songs* we have mainly the latter in mind that is triggered by the Juvenalian satire of the poems in this study. In

other words we face the dialogic strategies of the text as contributing to the satire in the poems. Satire in this work is mainly a mode but at times it even transcends satire as a genre and becomes a discourse or at least makes a satirical discourse. John H. Jones in *Blake on Language, Power and Self-annihilation* represents the way the rhetorically multi-voiced works of Blake as *Songs of Innocence and of Experience* tend to "annihilate" the authorial voice of the writer (4). In addition, he alludes to the "fragmentary" nature of the Menippean satire in *The Marriage of Heaven and Hell* plus the plurality of voices in *Songs of Innocence and of Experience* as Blake's policies to put the responsibility of interpretation on the reader's shoulders (5). We are to find out the main discourse or the discourses of the work which as this study suggests is/are afflicted with satire.

Satire in *Songs of Innocence and of Experience* unlike the satires of early 18th century does not impose authority of the writer. As an example of textual authority we can refer to *The Converting Imagination Linguistic Theory and Swift's Satiric Prose*, in which the author, Francus Marylin, explains Swift's strategies to gain authority in his satires. Such imposition of authority is rather unlikely regarding the general idea of prose satire as more dynamic and less authoritative than verse satire. Satire on the other hand is fixed in time especially when it regards "cultural" and "political" issues (*On the Discourse of Satire*, 106). Therefore, our expectation of satire as timely-fixated bearer of authoritative voice would not be satisfied since with Blake the tradition of satire changes, however not totally. We can still trace satire in the poems as being Horatian or Juvenalian though all of them are subcategorized under the latter kind in that none of them are smiling even in the *Songs of Innocence*. e.g. *The Holy Thursday* and *The Chimney Sweeper*.

In *Songs of Experience* the attack on the *centripetal forces* becomes even harsher and the slightest sign of hope changes to thin air. In Bakhtinian perspective, the term "centripetal" is attributed to the forces that "serve to unify the verbal ideological world", that is why they bring about the utter "verbal unity" (LE, xviii). Thematically speaking the work can be considered as a conscious attack on state, church and at times the philosophy of Enlightenment, supported by Locke. Parody and Irony in the poems are the devices of satire, the former of which bears a kind of *double-voicedness* as well. For the analysis of the discourse in this study we will rely on theories of Bakhtin. David Birch in *Language, Literature and Critical Practice* explains Bakhtin's theory of language as signifying the dialogic nature of meaning in a given text (6). Turning to the Bakhtinian theories of dialogism we will see that all the satirists of the present study share the textual dialogism of some kind. William Blake however is preferred to Dryden and Pope since he is committed to the ethical philosophy of dialogism as well. When looking at Dryden's and Pope's oeuvre one can see that most of their satires tend to reach some kind of resolution since they make use of wit which is highly judgmental. The lampoon and the political satires of Dryden and Pope then affect the readers' idea of the text. e.g. by passing judgment on one's physical defect and political affiliations.

As the investigation centers around Bakhtin's hypothesis of language and abstract speculations of parody, the target which is the ID of parody as one of the focal components in Songs of Innocence and of Experience would be accomplished. Parody in the turn of the century ends up being somewhat not the same as its prior species. In spite of the fact that the entire work isn't recognized as a (parody as a classification), the result of the various voices in it would give us a satiric talk which rises above parody as a simple sort. Investigation of parody in the wake of dialogism would give us a novel thought of Blake's verse in that the impact of parody in Songs is enhanced by the text based and moral dialogism which turns the verse to the counter verse.

BACKGROUND

Due to its significance and old age a large number of studies are devoted to satire. Such investigations range from literary and linguistic to philosophical. However, the study of satire and romanticism has only recently taken a new direction standing against the convention that does not think of satire as an accepted mode for romanticism. In *Satire and Romanticism*, Steve E. Jones discusses the relationship between "the satiric" and "the romantic", arguing the process of "canon-forming" with regard to this liaison. He also brings to fore several oppositions that have hindered the study of the Romantic and the satiric together including M.H. Abrams' *Natural Supernaturalism*.

In this book, Jones observes, Abrams introduces satire as the "unromantic mode" which definitely opposes the "vatic" stance of Romanticism. Jones quotes Joseph Warton's view of incompatibility of "wit and satire" and "nature and passion" since the former can be forgotten but the latter is "eternal". Jones refers to *Romantic Ideology* by Jerome McGann in which the writer illustrates the idea of the potentiality of the romantic to be reconciled with the satiric. In fact satire contributes to cause of dialogism which in turn puts romanticism in a " more varied literary and cultural context." McGann believes that conventions of romantic ideology such as "sincerity" hinder our recognition of the satiric in late 18thP and early 19thP century (*Satire and Romanticism*, 4).

Stuart Curran in *Poetic Form and British Romanticism* explains the variety of forms and genres in romantic period. Such forms of British romantic poetry as sonnet, hymn, ode, pastoral and romance can be transformed or combined for the sake of new generic forms. He approves of satire as being a "vital mode in British Romanticism"(7). He mostly triggers the post-Augustan satirists who used the satiric mode for their pastoral (8). Although he mentions Blake as the forerunner in romantic pastoral, he ignores to relate the satiric mode to his early pastoral. However, he refers the "passion " of the poetry of the romantic period to the satire (9). Peter Brier in his essay, *The Hidden Agenda of Romantic Satire*.

Carlyle and Heine, introduces satire as needing "incongruity" and responding to "themes of revolution and liberation". Moreover, there is a general tendency to "associate satire with realistic humor", while Romanticism is assumed to be incompatible with such forms (CTS, 329). Blake, Brier adds, openly claims his "visionary outburst" as rooted in satire. Brier thinks of romanticism as a

sort of breeding point for satire in that "contradictory feelings" feeding "organic nature" of man are prone to accept satire (ibid).

Acceptance of satire can be due to the dominance of anger in the turn of the century. The literature of anger as discussed in *Anger, Revolution and Romanticism* by Andrew M. Stauffer calls for the indulgence of satiric forms in romanticism. Blake, as it is mentioned in the book, is thought to be "driven by satiric urge." (10). The relation between satire and anger in "romantic imagination" is a blurred one particularly because of the paradoxes in the way of such a liaison, one of which is said to be the rejection of "organicism" by the Juvenalian satire (11).

Satire is also considered to be an agent in the realm of philosophy. Richard Dien Winfield gives us an account of Hegel's idea of satire which proves to be so problematic a form in Romanticism. The problem lies in satire's agency in separation of "finite subjectivity" and "external objectivity" which in turn endangers the "unity of meaning and shape". Romanticism while maintaining "the subjective individuality" and the objective "actuality of the world" proves to be also aesthetically valuable in its positive rendering of "human self-understanding" but satire cannot gain such a value as it fails to maintain such a task (12). Satire benefits out of the negative representation of its targets which accordingly is not aesthetically significant. Hegel directly rejects romanticism's embracing of satire and believes that satire's success as an art form depends on its representation of the world in a way that its "corruption" would be unraveled through its "senselessness"(12).

Most of the studies treat satire as either opposing or approving the romantic forms, with regard to major satirists of the era as Byron and Shelley. As for Blake, the study of satire is limited to his Menippean satire, *The Marriage of Heaven and Hell* or his personal attack on salon culture in *An Island in the Moon*. His visionary and pastoral works are not analyzed in that way or at most satire is considered in their process of making and not at all effective in their structure. Therefore the very act of triggering the satirical discourse (or discourses) of *Songs of Innocence and of Experience* would be a turning point in the study of satire in Romanticism. While this study turns to tradition to give a pedigree for the satire in *Songs*. e.g. to distinguish it as Horatian or Juvenalian with regard to its themes, it also attempts to check out its penetration into the dialogic discourse of the poem.

APPROACH

The approach in this study is a dialogic one, making use of Bakhtin's theories of dialogism in order to unravel the trans linguistic and thematic importance of *Songs of Innocence and of Experience*, the dominant mode of which is satire. As a collection of lyrics, the work provides us with a plethora of voices and even in every single poem that we choose for our study there is a kind of dialogism contributing to the cause of satire. Dialogism, as Bakhtin's philosophy of language and thought, renders language as a field of interaction, assuming meaning as being gained through a "process" rather than a "given" feature (LLCP, 42).

It can be generally subcategorized under structuralism, of course when robbed off its *dichotomies* (12). However, some critics have acknowledged dialogism as indebted to Marxism. The reason lies in the fact that the books that are attributed to Medvedev (*The Formal Method in Literary Scholarship*) and Voloshinov (*Marxism and the Philosophy of Language*), two of the members of his circle, are originally written by him, as Denith observes (BTI, 9). This argument still remains as a theory. In addition, Marxism is more a "matter of window-dressing" or a simplification of Bakhtin's theories (ibid). Dialogism is generally assumed as an eclectic approach any way.

Besides Marxism's relation to dialogism which is a rather controversial one, dialogism is also associated with the "liberal humanism" and "deconstruction" (ibid, xi). Being a mutated version of structuralism, deconstruction is not simply confined to the "binary oppositions" that rise out of the "metaphysical" approach to ideology. Rather it treats the text as subtly changing to the "other" of itself, endangering its own "logic"(LT, 115-116). Dialogism, like deconstruction, is the improved form of structuralism in that it concerns the idea of opposition as not important in itself; rather it is an alibi for the self/other interaction. Therefore, it transcends deconstruction by entering the realm of interaction in which the word finds its significance as an utterance.

Songs of Innocence and of Experience: A Dialogic Approach

William Blake finished the first part of his early "illuminated" book *Songs of Innocence* along with *The Book of Thel* in 1789. In 1794 he finished the second part, *Songs of Experience* (CCWB, 39). The "illuminated" according to Joseph Viscomi refers to a way of "coloring" the "manuscripts", making use of a method of printing that acquires both "the poet and the painter"(ibid, 55). Blake turns to painting in order to refract the single vision. Thus, one can exclude Blake from the cult that promotes the idea of the "privileged self", the Bakhtinian term that we mentioned earlier. The reader then is not simply faced with the poet but the painter and the satirist as well, regarding the grotesque realism of Blake's vision. At the time that the first part was finished it was assumed to be a parody of the children's songs (IP, 49).

However when he attached the second part the deeper meaning of the whole work began to appear to the extent that they believed that the fully grown meaning of every poem can only appear in relation to its binary one of the same title in *Songs of Experience*. Later on, some formalists such as Northrop Frye considered the oeuvre of William Blake in general as a "unit" that should be read together to make sense (FS, 13). Such idea of unity is all that matters to the formalists who are obsessed with finding patterns in literary works. The proliferation of Biblical symbols and allegory on the other hand paved the way for both New Critics and Formalists to grow their own ideas of unity under the dominance of imagery and symbol. In this study, we try to bring on the surface the dialogic features of the poems and give a new picture of satire in its wake.

The introduction of the first part portrays a pastoral setting which shows the seeming innocence of the young narrator and the power of his imagination. The young narrator is a poet who inhabits the naïve land of innocence or *Beulah*, far from the realities of the social life. "Beulah" in Blakean

mythology and symbolism refers to the land of happiness in which the fulfillment of desire is done in a "shameless selflessness". In the book of Isaiah, the land is referred to as being "married". It is the dreamy paradise that children see in their visions and dreams (CCWB, 273). It is the earthly paradise, not unlike the Eden of Bakhtin which is the land of absolute semantic correspondence. The narrator, on the other hand is born into a language that makes use of Bible as its source and hence is purely ideological or monologizing. The ideology is reductive in that it strips language of its variety and natural dialogism. Blake thinks of vision as the means of resistance against the monologizing forces but the narrator, though has partially joined the world of generation as we will explain later, does not possess a mature vision compared to the poet-prophet of *Experience*. The child in his vision commands him to write a song, but before the act of writing, he plays music and sings it:

"pipe a song about a Lamb!"
 So I piped with merry cheer.
 "Piper, pipe that song again;"
 So I piped: he wept to hear (CP, 47).

In the same way then the narrator tells him to "drop the pipe" and sing and finally write it while repeating each and every command twice. The young poet's happiness and the pastoral setting are truly representative of his naivety or unorganized innocence. His aim, in turn, of sharing his vision is giving joy to children while in the reader's view the book of the pastoral poet is the first step toward the world of generation. Thomas. A. Vogler believes that this poem is "the movement from pre-linguistic utterance to representation and amplification in written language"(TTB, 85). While the young poet's language is at best that of representation Blake is clearly concerned with showing the interference of the oral in the written language by his emphasis on "song". The "speech acts" moreover provide the ground of satire (CTS, 577). Smart points out to Blake's strategy in giving his vision some sort of finalized status and as such making the "creative energy fixed into [materiality] of the printed page" (TTB, 85). Generally however Blake is so prone to "subvert" such finalizability. However; such a state is needed if the inspiration and vision of the young poet is to be shared (ibid, 86). The poem is not dialogic itself but it contains the philosophy that is of high importance in the Bakhtinian thought which is the "sharedness" and the philosophy of "authorship"(DBHW, 26). The writing of the book in itself deprives the poet's experience from its mystic overtones and the need to address the audience proves to be vital. The act of writing and including the spoken in the written is important but the words that the poet uses are not dialogized since they are produced by a poet who has not experienced the social life. The entrance to the society requires the satiric language which is better gained in the city life. The poem is written with "a rural pen":

And I made a rural pen
 And I stained the water clear,
 And I wrote my happy songs
 Every child may joy to hear (CP, 47).

Blake's choice of the word in the introduction wants to reveal the distance between the poet and the narrator. Blake is the poet who may, more than any other literary figure, be conscious of his time. His city life made him acquainted with the different voices of different classes in the society or the heteroglossia of the industrially developed London, the city of corruption and despair. To live in such a city one should manage a satiric language. Consequently Blake as the inhabitant of "Eden" or the state of organized innocence does not have anything to do with the pastoral poet of Beulah or state of naïve innocence. The latter's heaven is so much similar to Bakhtin's Eden in which Adam has the absolute hegemony over the words. Although the immature poet of the introduction enjoys a powerful imagination, his simplistic discourse shows his incompetence in the realm of language. Recent readings of this poem along with some other poems of *Songs of Innocence*, on the other hand, have cast a shadow of doubt even on the complete purity of children or the narrators. Angela Esterhammer refers to this point as the product of historicist and Derridean reading of the poems which find expression in two major studies by Glen and Larrissay. These two try to render an "ironic" interpretation based on the assumption that the state of innocence and free play of imagination is already gone especially when the child on the cloud disappears or the water loses its transparency in poet's act of production (CS, 128). The dialogic reading of the poems however can prove this partly shattered innocence in a different way that will be mentioned later. What is significant is that Blake does not always think of nature as the source of inspiration and vision. In *The Echoing Green* nature echoes the sound of children's voice and hence is not inspirational. Therefore nature like the priestly faith and ideology can be considered as a *centripetal force*.

As we move on in the collection we witness the development of the self in that even the little children of innocence become the satirists of nature and society. Whenever there is a complete mirroring sound and vision, irony and satire come to fore. The reaction against the oppressive forces is at times apparent in the children's language. The best examples are the Chimney Sweepers of Innocence and Experience. In *The Chimney Sweeper* of the *Songs of Innocence* the narrator gives the readers some touching information about his life as he remembers it:

When my mother died I was very young,
And my father sold me while yet my tongue
Could scarcely cry "Weep! Weep! Weep! Weep!"
So your chimneys I sweep, and in soot I sleep (CP, 51).

In this case the child is put to the world of experience even before gaining the language competency. The poet of innocence as immature as he was could produce a sentence or a direct mode of discourse from which the little chimney sweeper of this poem has been deprived. Therefore it is no doubt that he becomes the best candid for accepting and tragically promoting the ideology of church. The dialogic incompetence leads to the subjection of the innocent children who have been robbed of their power of imagination and are given instead false hope and fancy. The narrator tries to console Tom Dacre,

who is new to the profession, and make him come into terms with his new situation:

There's little Tom Dacre, who cried when his head
That curled like a lamb's back, was shaved; so I said, "Hush, Tom! never mind it, for, when your head's bare, You know that the soot cannot spoil your white hair" (CP, 51).

The narrator has had too an early entrance to the world of experience that he has never got to have a voice of his own. He convinces Tom that his "white hair" is a barrier to his doing of the duty. The narrator then has the voice of *the other*, or the voice of the church and the government. His convictions and knowledge of the self have been formed in the eye of the other; the result of which is the annihilation of the "I-for-me" and the dominance of the "I-for-another"(BTIR, 159). The ideological system has made the language of the chimney sweepers as conforming to the standards of the state religion as possible.

In such a monologizing context therefore, Tom's "sight" is highly satiric. Tom dreams of an angel that holds a "key" with which he releases the children from "the coffins of black" (CP, 51). The angel tells Tom that if he does his job properly God the father would give him a prize. The presence of the angel as the consolation for the miserable life of Tom is in turn satiric because it leads to even more subjection.

And the angel told Tom, if he'd be a good boy,
He'd have God for his father,
and never want; joy (CP, 51).

The boy should give up his joy in order to please God. This is a harsh attack on state religion and can be regarded as a Juvenalian satire. There is another sort of alterity in the poem but it is not in the favor of the tyrannical church. The satiric voice of the narrator in this stanza which can also be the voice of Blake himself provides such an alterity or otherness. This voice is not necessarily addressed to anyone and because of that provides the dialogue of the second kind. In other words the satiric parody of the poem which makes use of the priestly principles actually subverts the ideology of the church. The chimney sweeper of the experience, on the other hand, does not possess even a sparkle of hope which was to illuminate the fancy of the chimney sweeper of the innocence. While the chimney sweeper of the innocence had the language of the other, in the more severe case of experience the boy is "dehumanized" in that he is referred to as a "thing":

A little black thing among the snow,
Crying "weep! weep!" in notes of woe! (CP, 71)

The significant points for our dialogic critique are the quoted words and their significance in the novelization of the discourse. What the word "weep" shows in the state of experience, unlike that of innocence, is not the linguistic inefficiency of the little child in the world of generation. The little boy was not aware of the tyranny of the church in the former poem and the satirical discourse was at odds with his concept of the religion. In the world of

generation he has gained consciousness of the cruelty of the state religion and directly opens up the satirical discourse. Therefore the use of "weep" instead of sweep grows out of the social awareness of the word not the linguistic incompetence, despite the fact that such knowledge has cost him the innocence and joy. As a consequence the word "weep" becomes a dialogized word coming out of the linguistic and social conscience of a boy who consciously substitutes "weep" for "sweep". The boy's voice in this poem is not unlike the poet's voice himself. The boy's consciousness of the society is lately formed since he has lost his imagination while the poet has managed his visionary power and his faculties to act.

The development- not the change- of the meaning of "weep" in the world of generation then represent the process of dialogization as the only attempt on the part of the narrator to stand against the authoritative religion and state. The chimney sweeper accepts that it is partly on himself and his apparent joy that his parents think they have done him no wrong. The adults of the world of generation are incredibly passive since they blindly "praise" the cause of monologism and tyranny:

“And because I am happy and dance and sing, They think they have done me no injury, And are gone to praise God and His priest and king, Who make up a heaven of our misery.” (CP, 71)

The chimney sweeper is the scapegoat of the single-voiced authority. His bitter Juvenalian satire unravels the corruption of the society from top to low. The narrator does not end the poem and the existence of the quotation marks and semi-novelization of the word "weep" avoid our cognition of the poem as some sort of objectivized discourse like drama.

The chimney sweepers of *Innocence* and *Experience* are prone, more than other pairs in the collection, to be exposed to dialogic critique. The only barrier in our way of dialogic criticism in these two poems and most of the poems in the book is the ambiguity we face in the recognition of the narrator who is at times the poet-prophet himself or else he can simply be a member of a lower or middle class society victimized by the authority of religion and politics. However, especially in the case of *The Chimney Sweeper* of both states, the inclusion of "weep" makes the whole difference in the discourse of the poem and makes the monologic reading of the lyrics impossible. Following such an argument is the Bakhtinian idea of the "internally persuasive discourse" vs. "the authoritative discourse" that he discusses in "the Discourse in Novel". As Simon Denith's deconstructive comparison suggests, "the authoritative discourse" is not in a sense open to any change. It should be accepted without a question while "the internally persuasive discourse" promisingly embraces "flux and extension". It all starts with "the internally persuasive word" which comes to existence, as Denith adds, as the word of someone else while gradually becomes one's own in the process of internalization (BTIR, 54). The target of the satirical discourse, child-labor, is legally justified by religion that forms the authoritative discourse. Such an authority is embodied in the "sweep" that reminds the child of his duty. Such a word is artistically turned to "weep" since it comes out of a little child's

mouth. The chimney sweeper of experience makes the word his own, and provides a new meaning for the "weep". Therefore the internally persuasive word makes up a discourse as a back-up for the Juvenalian satire of the poem in the *Songs of Experience*, attacking the indifference of society to the gradual wearing out and final death of chimney sweepers.

The poems proceeding and succeeding *The Chimney Sweeper* of innocence play with the idea of darkness and blackness especially *The Little Black Boy* and *The Little Boy Lost*. As for the former, our advantage for the dialogic critique is the vivid characterization, thanks to which we face no ambiguity in recognizing the narrator. However, there is a certain trope under the metaphor of the sun as God which polarizes the whole poem under its dominance. The little boy tries to expose his newly formed "ethical knowledge", as Rovira discusses, while acknowledging an "ethical duty" to the white boys of his age at the same time (BK, 85-86). The boy quotes his mother's justification of the matter and provides his own understanding of it as well. The mother tries to make his point by using the metaphor of sun, saying that all creatures receive their comfort through the light and heat of the sun and the more they approach it the more they absorb the light. Their colored skin, as a consequence, proves that their body is but a mediate between their souls and God. The skin color is but "a cloud" or "a shady grove":

“And we are put on earth a little space
That we may learn to bear the beams of love;
And these black bodies and this sun burnt face
Are but a cloud, and like a shady grove (CP, 50).

The metaphors according to Harold Bloom are weakly picked out on the part of the mother since "blackness" cannot be "a shady grove" when heat is the divine love. This is how the mother gets his son involved in "urizenic confusions" both defending and contradicting her son's and her own idea of skin color (VC, 40-41). God's symbolic provision of His light and heat so to speak is distributed, as Bloom adds accordingly, on equal terms (VC, 40). The "duty" that he mentions at the end of the poem is quite ironic:

When I from black, and he from white cloud free,
And round the tent of God like lambs we joy,
I'll shade him from the heat till he can bear
To lean in joy upon our Father's knee;
And then I'll stand and stroke his silver hair,
And be like him, and he will then love me (CP, 50).

The high satire in the poem triggers the inability of the state religion to justify the natural skin color which is reflected in the urizenic education of the children as well. The assessment of Bloom is quite naïve because it does not make sense to condemn Blake of his weak choice. His choice of metaphors is rather intentional. The contradictions which abound in the poem make the metaphoric trope quite unstable and in turn shatter the monologism of the poetic discourse. On the other hand, the satiric argument proves to be "the other" to the centrality of the unintentional utterances of the little boy, leading

to the dialogism of the second level. The black boy's craving for the equality with the white boy in the eternity becomes even more satiric when we get to the chimney sweeper whose white skin is covered with the soot. This is how the poet develops the idea of the dark or the black, making the state religion the supreme manipulator of the middle and lower class society. The ethical superiority that the black boy assumes compared to the English boy makes him silent toward the racial hostility of the society; on the other hand the white boy himself is trapped in soot without any protest with the promise of a better life in heaven. That is how the manipulation works; they both believe to have some sort of "duty" whether physical in the case of the chimney sweeper and ethical in the case of the little black boy. In *The Little Boy Lost* again the narrator plays with the idea of darkness showing that even nature is hostile to the little innocent boy left by his ignorant father in the dark. The words conveying blackness or darkness demand interrelated discourses as a response on the part of the reader.

The reader wonders over the extent to which the church takes advantage of the people by highlighting the "thou shalt" and "thou shalt not" for innocent children while does not care about parental duty towards the children. These kinds of justifications remind one of the Lockean justification of religion which is satirized by Blake. John Locke, the 17th century philosopher, though was not the leading figure who assigned a new direction for the late 17th and early 18th century England, provided – in the words of Nicholas Wolterstorff- the best expression of the so called "philosophy of religion" at the time. Wolterstorff's essay on Locke concerns the division, on the part of Locke, of religion to "natural vs. revealed" religion. The point to make here is that such a division is done on the basis of "epistemology" which in its turn brings on the surface the issues concerning the nature of "knowledge" and "belief" [assent], the most important elements of Lockean epistemology, so as to explore their limits and boundaries (CCL,172).

According to Wolterstorff, Locke does not believe in specificity of knowledge since he does not for example draw a line between knowledge of art and religion. For him knowledge is one uniform body (CCL, 175). We are not to discuss the subtleties of Locke's theory but what is important here is that in matters of religion Locke wants us to use our "Faculties" of mind (13). The believing system that Locke mentions consists of knowledge followed by its insight (14). Such insights which lead to Assent of certain facts should be directed through our mental abilities or faculties as reason in order for us to gauge its conformity to the "Divine Law". This utilization of the mental abilities in orientation of our Assent or belief is, in Locke's view, our supposed "Duty" towards God and the "Divine Law" (15). We cannot claim that Blake had been acquainted with the complexity of Locke's philosophy but he had have read his *Essay on Human Understanding* for sure. We can see this in a way he satirizes the monologism of church in the wake of the idea of duty and the way such duty is justified in the above poems. The justifications on the other hand are to satirize the role of Reason in Lockean philosophy. The Lockean philosophy is at times satirically triggered in a more subtle way. In *The Echoing Green* the dull round of natural forces wears out the unorganized innocence of the playing children. The forces as such prove to be monologic in

the sense that they resist alterity, while the only *other* of the poem lies in its satiric sense. The cycle in the poem tends to be repeated over and over showing that the life based on memory and reflection, in other words the life without imagination, is no life at all. It shows us the case when the nature is more likely to be a cycle than a muse of one's inspiration. The term "old folk" proves to be the people who have stayed in the stage of naïve innocence without moving forward to the stage of Experience or Generation:

Old John, with white hair,
Does laugh away care,
Sitting under the oak,
Among the old folk.
They laugh at our play,
And soon they all say,
"Such, such were the joys

When we all—girls and boys—In our youth-time were seen on the echoing green" (CP, 48).

John H Jones, however, does not take the nature in this poem as the cause of monologism. The relationship and interaction of the kind that Jones has in mind is different from a usual one due to the special condition of the children. Jones asserts that children in the *Songs of Innocence* mostly address nature or animals but they do not get the proper response. Jones therefore proves the potentiality of the innocent children for interaction with their surrounding due to their high power of imagination and their following making of the *other*. This is their imagination, in other words, that makes such communications possible, helping them out in addressing the *alterity* (BLPS, 22). In this study however we tend to take a different look at nature and categorize it along with church and government as the *centripetal* forces.

The title of the poem, *The Echoing Green*, in itself does not suggest a dialogic interaction since in this relationship the imagination of the children will be wasted. The existence of the "old folk" is actually denied in that they cannot be engaged in a real dialogue with the children. The narrator who is one of the playing children introduces the "old John" as one of the addressees; however he [John] does not express his idea in person. John is not distinguished from other folks simply because he does not have a voice. His is resolved in the voice of others. Such an argument is based on the fact that the narrator uses the word "all" so as to show his inability to distinguish the individuals from each other. The order in the cyclical nature and the conformity in the society do not leave any room for imagination and vision. The "joys" of the old folk proves to be ironic since it shows the lack of particularity of the individual imaginative mind. Being in plural, it turns the whole poem to a satiric one. Besides, as the reader explores more layers to the word "joy" he tends to consider the word as a dialogic one in the collection in general. One can compare the "joy" of the child on the cloud with the "joy" of the little children playing in the green. The former is the joy of hearing the narrator's song about the Christ. It is in fact the joy of addressing one's imagination, while in the latter it is an escape from the entrapment of the natural cycle. Human beings

need to have a "state of sharedness" for the dialogic interaction not that of conformity to the oppressive rules of nature, religion and government. In *The Divine Image* we can find such a shared experience of praying. By personification of the abstract. e.g. *Mercy, Pity, Peace and Love* Blake emphasizes the particularity along with the addressivity of the *Haman Form Divine* in the state of innocence. Blake does not like the idea of the unknown God, rather he assumes God as residing in human imagination. While the religious justification in *The Chimney Sweeper* and Lockean justification in *The Little Black Boy* lead to hallucination and fancy, the imagination brings about a condition of shared experience. The divine image can emerge in any figure no matter *heathen, Turk or Jew* (CP, 54). The real prayer in Blake's sense proves to be a dialogue between different people who bear the *sharedness of existence* and the particularity of their own at the same time.

The sharedness as such is clearly distinguished from the conformity to the oppressive rules which in turn motivates Blake's satiric urge. In *The Holy Thursday* again the manipulation of the innocent children in the hands of the religious authority is artistically satirized. The obsession of the "Grey-headed beadles" with giving direction and order clearly shows their narrow-mindedness:

T was on a Holy Thursday, their innocent faces clean,
The children walking two and two, in red, and blue, and green
Grey-headed beadles walked before, with wands as white as Snow,

Till into the high dome of Paul's they like Thames waters flow (CP, 55).

The absolute order in itself is a barrier in the way of imagination since it conveys the Lockean idea of religion as being gauged through the mental faculties. One of the significant elements about Blake's verse is that it makes use of quotation marks and pauses in order to give a strong color to speech in general. The pauses in this stanza provoke a more pensive reading which in this case proves to be highly satiric. The "flow" of the children shows their unconscious belief to the unknown. The word "snow" is singly put in one line to emphasize the unorganized innocence of the children which is to be wrongly disciplined through religious authority. In *Problems of Dostoevsky's Poetics* Bakhtin discusses Dostoevsky's idea of the church as a place where the "unmerged souls" abide since "the sinners" and "the righteous men" come together to form a plurality of voices (PDP, 26 -27). The church in this poem however is the complete opposite of the dialogically ideal one in Dostoevsky's case. The children do not clearly have a voice of their own and their communication with each other is quite vague:

O what a multitude they seemed, these flowers of London town!

Seated in companies they sit, with radiance all their own.
The hum of multitudes was there, but multitudes of lambs,
Thousands of little boys and girls raising their innocent hands (CP, 55)

Instead of hearing the words, the narrator hears "the hum" of the crowd. The next three lines of this stanza make the first line even more satiric since the children do not have any agency to communicate with each other. Blake in a way manages to keep a pattern of praise and blame in that he celebrates the individuality and creative imagination, but satirizes the empiricist subjectivity of Locke and the absolutism of religion and government. Such a method is emphasized by Dacier who introduces satire as praising "the virtue" as "opposed to the vice attacked"(ECS, 13). In the introduction to the *Songs of Experience*, unlike most poems of innocence, the distance between the poet and the narrator is removed. That is why the poet-prophet turns to direct expression and becomes commanding. Some scholars believe in the absolute monologism of this poem along with *The Earth's Answer* assuming that the latter is written ironically before the former (CS,143). The first impression that we get from the poem is that Blake have quite an authorial tone. However, as we will discuss the divine language later such an authority is quite different from that of state religion and government. Moreover, the bard is faced to the world of tyranny and despair so that he should make people aware of their imagination in order for them to achieve the organized innocence as he has. The empiricist subjectivism which results in following the oppressive rules of state religion has deprived men of their voice. The individuality that the poet has in mind, as a visionary, is the result of imagination and vision:

Hear the voice of the Bard,
 Who present, past, and future, sees;
 Whose ears have heard
 The Holly word
 That walked among the ancient trees; (CP, 65)

Whether the *Holly Word* be, as Gleckner says, the wrathful God of Old Testament or Jesus Christ, according to Northrop Frye, there is one point that is more significant than these two (BSE, 239). Before the fall, Eden was a place for the absolute dominance of the word, the right place for the virginal language of poetry as Bakhtin believes. A similar argument about Adam's language in the Eden is made by Walter Benjamin who manages to render the elaborate explanation on the issue in the wake of Jewish tradition. Having the interpretation of Gleckner in mind, the involvement of such a tradition in this study is quite logical. Benjamin believes in the "language of damaged immediacy" which he defines as the "confusion between sign and symbol". After the expulsion of Adam from paradise the correspondence between "the name " and "the thing that is named" is "damaged" so that there are numerous words for an object and so many languages for "one expression"(MOP, 10). For Benjamin then the expulsion from the Eden is the main reason for the "other-languagedness", to borrow the term from Bakhtin. He is mainly interested in the process of the transformation of language from "divine" to "profane". God has created "the divine substance" of the words which is transferred, through its "recognition" and naming of the animate and inanimate objects on the part of Adam, to the realm of the profane or the world after the fall. Benjamin calls this process the naming of the word through "recognition of the divine insignia"(MOP, 109). The irony of the profane linguistic creation lies in the mixture of the divine in the profane (17). The difference between

Bakhtin and Benjamin lies in their idea of absolute language of paradise. The latter believes in the creativity and infinite essence of the divine language which only needs to be recognized in the process of naming. e.g. animals communicated in a certain way with Adam in order for him to name them (6). Such infinity of language, furthermore, is proved in its continuity of "reinterpretation"(18). Therefore there is a sort of communication even in the absolute language of the paradise. The bard of *Songs of Experience* is familiar with the communication in all its levels. He is the one who really knows the essence of the language. The bard draws the satiric language out of the inexpressible holy word in order to summon the "slumberous mass" of the corrupt world. In the introduction the Bard's or the Christ's or Jehovah's anger at the "slumberous mass" provides the foundation for the Juvenalian satire of the *Songs of Experience*. The Bard through his power of imagination can transcend time and explore past, present and future, assuming the duty of conveying the "Holy Word". On the other hand the fall would undo the "immediacy" of poetic language and contributes to the cause of dialogism. It is true that Blake does not believe in the fall as an external reality and for him the Eden is the place of organized innocence but even so it is only the entrance to the world of generation that can provide the necessary "otherness" for a dialogue.

Most of the scholars have the consensus over the fact that ambiguity of the poem is rooted in our inability to distinguish the referent of "Calling" in the 6PthP line in addition to the ambiguity of "weeping " in the next line:

Calling the lapsèd soul,
And weeping in the evening dew;
That might control
The starry pole,
And fallen, fallen light renew! (CP, 65)

This "weeping" can be associated with loss of authority which totally makes sense in the satiric context as such. Dennis M. Welch believes that the "weeping" is the sympathy of the "Holy Word" for "humanity" and "himself" because of his crucifixion. This is the case if we take the Holly Word as Jesus Christ whose grief is also juxtaposed to that of the poet in *On Another's Sorrow* of *Songs of Innocence* (BSE, 240). Dialogically this sympathy is putting oneself in the place of the other in these poems. There is still some hope for the improvement of human beings after the fall. If we assume that the reference of the stanza is the bard, the "weeping" can be the grief of the bard over the loss of the condensed and symbolic language of the divine which as we mentioned have the potential for communication. The bard is a visionary and a satirist at the same time therefore his language is a hybrid of allegory, symbol and satire. The satirical discourse is to reveal Blake's antinomian morality and anti-authoritarian beliefs while the symbolic and allegorical discourses unravel his apocalyptic vision in general. In this poem the "starry pole" in the second stanza and the "starry floor" of the last stanza are the symbols of the hierarchic reason which brings about the isolation and fragmentation of the individual soul. According to *A Blake Dictionary*, the stars symbolize reason in most of Blake's works. These "visible machinery of

astronomical universe" were "part of man". However, they left him or as it is mentioned in *Jerusalem*, "fled the mighty limbs of Albion" (19). The humanity should be redirected to his imagination rather than reason. It is the imagination that provides the shared state of existence for all men, provoking a dialogue between them. Blake satirizes reason in favor of imagination. The imagination that Blake believes in is not a way of escaping from reality but it is reality itself. The only way to make them aware of their power of imagination is the use of satiric language. Instead of moving on to the higher innocence or Blake's Eden, most of the characters of *Experience* lose their power of imagination and in turn their reason for dialogic interaction. There is an important point about the word "state" that may cause confusion. This word in its plural form for Blake connotes "the stages of error". They are created by the "divine mercy" in order to take the blame of men's sin. Man, in the course of his life, makes his way "through" these stages, which unlike the aging man, remain the same. Such words as "state" and "ratio" that connote hierarchy are associated with reason and memory while imagination is not a state. Rather it is "existence itself" (ABD, 386). The Bakhtinian phrase, "the state of shared existence", which is used in this study is not intended to provoke the hierarchic overtones. Instead it only shows the loyalty to the translation of Bakhtin scholars of the corresponding Russian term. Thus wherever the phrase is used in this study, it is mainly meant to provoke the dialogic *sharedness*. Although the introduction to *Songs of Experience* and *The Earth's Answer* are in general two finalized wholes but as for both of them the goal is the dialogic communication. The bard satirizes the centripetal forces of Newtonian and Lockean reason symbolized in "starry floor" and "watery shore". The earth on the other hand starts questioning such forces in religion as well. The mere reaction of the next poem, though different from novelized discourse because of the lack of coincidence, is dialogism of the second kind.

The labor of the chimney sweeper is centralized on the idea of the other-worldly award. The soldier's death on the other hand is centralized on the idea of national defense. These are the centripetal forces of the English culture of the time. The sound of the running blood "*down palace walls*" is like the "*soldier's sigh*". Such a grotesque imagery shows the realism of Blake's vision. Another grotesque imagery is that of the "venereal disease" of the women under the pressure of the oppressive rules of marriage:

But most, through midnight streets I hear
How the youthful harlot's curse
Blasts the new-born infant's tear,
And blights with plagues the marriage hearse (CP, 77).

John Beer points out to such a disease as an end to the lives of not only the infants but also the women who seek a legal shelter for their marriage. And as such their marriage bed turns to the "hearse" (WBLL, 63). The significant point about the poems such as *The Chimney Sweeper* of both innocence and experience and *London* is that there is certain evidence of slight novelization of discourse in the background of their satire. The turning of "sweep" to "weep" and its later association to labor in other poems as well gives rise to the anti-authorial discourse of the poems which is both novelized and satiric.

Therefore the mere sound of the chimney sweeper's voice transgresses the priestly ideology of utmost passivity. The internally persuasive words as such, unlike the virginal words of poetic discourse, result in the interaction of the reader and the narrator. As a consequence Blake subverts the accepted rules of the society through satirizing them or what we may call the satiric parody. The objects of his satire are the empirical discourse of Enlightenment, the imperial discourse of the government and the religious discourse of the church. All of these so called targets of his mostly Juvenalian satire are the monologizing forces of culture and language. Certain dialogic features of his work like the historicity of some words or their semi-novelization along with the dialogism of second level prove to stand against the centripetal forces. The hybrid language of Blake allows for the combination of the vision and satire or the symbolic and the satiric.

The hybrid nature of the text also relies on the coexistence of different kinds of discourse. e.g. the direct and authorial discourse of the *Introduction to Songs of Innocence*, the objectivized discourse of *The Clod and the Pebble* and the use of the novelized words that in the context of *The Chimney Sweeper* of both states, the *Introduction to Songs of Experience*, *London* and ... result in the novelized discourse as well. The whole work is also the parody (stylized parody) of the dialectic philosophy as well since there is an early entry of the innocent children to the world of experience. The linguistic production of the narrator of *Innocence* (in the *Introduction*) simply shows his need to be heard. However the risky path of the *Experience* destroys the balance between the I-for-myself and the I-for-other in that the monologizing forces of culture and language (specifically the priestly ideology) centralize the voices of children according to their oppressive standards.

CONCLUSION

18th century is the best time for the proliferation and flourishing of satire. Starting with Dryden, satire found a relative systematization in that the prominent scholars of the Restoration period tried to find its roots, give it a definition and more importantly, a British identity. Since such theorizations needed the thorough study of Roman satirists and their culture, they all turned to major satirists of Rome whether Augustan or post-Augustan to borrow their satiric devices. The trace of what is known as formal verse satire is mainly existent in Juvenal and Horace. The problem however is with the very name since the example of true "formal verse satire" in the works of the major satirists of the century is so rare. The most well-wrought verse satires of the age are actually the mixture of some genres and modes. In order to provide an example we studied the mock-epic, which though not the advent of the Restoration 18th century comedians, tracks down its best models in Dryden's *Mac Flecknoe* and Pope's *The Rape of the Lock*. With the assistance of Bakhtinian hypotheses we portrayed the dialogism of these engineered sonnets, which are more similar to writing parodies (Varronian and Menippean). Going to the Bakhtinian type hypothesis, one can likewise discover the highlights of the carnivalesque in these works. Both Pope and Dryden compare the high and low styles as the interest of the class, blending sublimity of epic to portray the paltry, regular daily existence of the recognizable characters. Utilizing their mind, they condemn these characters

to work out the idyllic "I". In this way while we have the half and half nature of exposition and carnivalized writing (the sonnets have some common highlights), there exists likewise the shadow of the writer over the content.

Toward the century's end we have the figure of Blake as the most extraordinary comedian. Blake, rather than the social political "I" of Dryden and the elitist "I" of Pope, fosters a more humanist "I". In this manner in Dryden's or Pope's parody the legitimate "I" of the artist, expects the option to crush any one's name generally as a result of the political affiliations and individual ill will. The mind of the Augustan humorists isn't just involved judgment and extravagant with respect to the writer (Dryden's view), yet additionally with respect to the peruser also. The capacity of mind is irresolute in that while extravagant is one of the structure squares of the carnivalesque (experience likes) and subsequently one of the contributing elements to the dialogism of writings, the judgment denies the peruser of the opportunity to have his/her own view or possibly s/he is influenced by the authority of the writer. The utilization of rhymed couplet additionally limits the peruser/artist connection. Subsequently the main restricting justification the connection of the Augustan humorists is the trustworthiness of their kind, mock – epic.

Contrasted with the more primarily bound dialogism of Pope's and Dryden 's works, Blake is more dedicated to the moral way of thinking of dialogism. By and large, nonetheless, there are some literarily dialogic factors, for example, the twofold voicedness of the farce wherein the parodic voice isn't heard and the accuracy of the words that we referenced in the past part. In one case we subcategorized such a word under the Bakhtinian class of the inside convincing word which is trailed by the inside influential talk. The half and half content of the sonnet takes into consideration the blending of the emblematic and the satiric. This contention is the speculation of what Pechey calls the half and half of "farce" and "moral story" with the previous as "redesigning" and "sabotaging" the last mentioned (WIW, 119). The redundancy and re-contextualization of the words furthermore achieve a particular sort of dialogism in the Songs in that these two components turn the single-voiced idyllic word to the novelized one. The actual title of the work Songs of Innocence and of Experience, explicitly the word Songs instead of sonnets is related with the old stories, the language and culture of which gives a dialogic spine to the content.

The relationship with the legends discovers its root in the nursery rhymes that the work spoofs. Such a culture contains both the legitimization of the strict standards and the dissent against the authority of religion. Blake turns such avocations to a sort of spoof of the state religion and government. The response against the power begins from the disrupting of the phonetic norms of the standard language. For example in *Infant Joy* to the immediate assault of *London*. Along these lines by alluding to Bakhtin's talk sorts one can order the assorted kinds of talks: "direct" discourse of poetry (Introduction of *Innocence/Experience*), "objectivized" discourse of show (*The Clod and Pebble*), and the "novelized" or "twofold voiced" language of *The Chimney Sweeper*. The most well-known sort of the twofold voicedness which is existent in every one of the sonnets is notwithstanding, spoof. A less express

kind which diminishes the authority of the writer is stylization of the possibility of blamelessness and experience itself since as we referenced in the past section there is no unadulterated honesty even in the presentation of the initial segment of the book. Citing a portion of the deconstructionists we saw that the flautist of guiltlessness is as of now in the realm of involvement by "staining" the water.

Stylization allows Blake to objectify the idea of innocence and experience in order to convey his antinomian morality. Such a morality moves counter-current compared to the conventional morality of the state religion in order to promote a more humanist point of view. However Blake's humanism, unlike Milton, is not based on pure reason. He does not want to "justify the ways of God to men", rather he wants to show the God in man. Therefore the ethically reductionist motivation of Dryden's and Pope's satire is not acceptable on the part of Blake. The key to the ethical dialogism is his idea of vision. Blake does not completely reject reason; neither does he accept it as taking the lead. While Dryden's or Pope's satire supports the idea of the superior elite in different forms affected. e.g. by the Hobbesian *Leviathan*, Blake brings to fore the ethical side of the dialogism which is the idea of *sharedness* of existence by his vision. This is the vision that binds all human beings together and provides the opportunity of the dialogue between them. Blake's satiric discourse triggers the state religion and priestly ideology that weaken the power of vision in innocent children and consequently do not let them pass the world of generation intact. The world of generation or experience is replete with different voices but the dialogic interaction of these voices is banned by the monologizing ideology of religion. Blake's vision is a dialogizing element which breaks the absolutism of rational virtue. Satire in Blake is a mode of discourse which makes use of parody whether to dialogize text or to enhance the cause of dialogism. Consequently Blake is more committed to Dryden's theory of satire in that his work is the pronouncement of the morality of some kind. In addition his satire contains the more complex version of praise and blame in that instead of the resolution of these two seemingly balancing factors Blake makes use of the vision and poetic genius that is equaled with God in man. The vision specifically "the four-fold" vision would lead one to the high stage of "creativity". Therefore every man has the potential to work out on his vision and like the poet prophet of experience enjoy the Godly creativity. When the children are in the state of Beulah or naïve innocence they enjoy the power of imagination and vision in its utmost vigor but in the process of maturity and passing from the world of "shameless" fulfilment of desire to the world of generation, this power of imagination and vision gradually loses its vigor and they fall in the Ulro of self-centeredness which is the Blakean version of the "fallen world".

Individuals who don't stand the monologism of the state religion fall in the Ulro which is a self-referential state, from which it is extremely unlikely back to the previous states as it is for the most part accepted. The ones that have passed the condition of age without coercion to the monologic rules enter the condition of coordinated or Edenic blamelessness. The Eden of coordinated blamelessness enables them to dialogize their vision and make it coincide with the condition of involvement without the reductionist coercion to it. The Eden

doesn't have the self-referentiality of Beulah and Ulro and is more lenient toward the other. Blake the humorist has arrived at the condition of coordinated honesty. Not exclusively would he be able to encounter the delight of the imaginative vision yet in addition the authenticity which borderlines on the abnormal, encapsulated in the pictures of the condition of age. One who pushes toward the dialogized perspective like the artist prophet consequently gains the commendation of the peruser. Then again the oppressors and the persecuted of the condition of age would assume the fault.

At last Blake is excluded from the authoritative writing as such since his verse appreciates the attributes of the counter verse as a mixture type. Blake is an ardent onlooker of the general public of his time and accordingly the transience of his sonnet isn't that of an age. His parody is upheld by a wide range of gadgets that destabilize the authorial talk, adding to the reason for dialogism.

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