

THE MYTH OF CHILDHOOD IN ENGLISH ROMANTIC POETRY

(Master's Thesis)

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ÖZGEÇMİŞ

29.11.1975 yılında Ankara'da doğdu. 1987 yılında Kalaba İlkokulundan, 1990 yılında Kalaba Ortaokulundan mezun olduktan sonra orta öğrenimine Ankara Anafartalar Anadolu Ticaret Meslek Lisesinde devam etti. 1994 yılında Ankara Üniversitesi İngiliz Dili ve Edebiyatı Bölümünde eğitime başladı. Aynı bölümden 1998 yılında lisans diplomasını aldı. 2003 yılında Dumlupınar Üniversitesi İngiliz Dili ve Edebiyatı Bölümünde, Yüksek Lisans programına başladı. 1999 yılından itibaren Dumlupınar Üniversitesinde Okutman olarak çalışmaktadır.

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CURRICULUM VITAE

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ÖZET

İngiliz Romantik Şiirinde Çocukluk Miti başlıklı bu tezde iki İngiliz Romantik şairi, William Blake ve William Wordsworth'ün şiirlerinde metinsel olarak ifade edilen çocuk ilk örneği incelenmektedir.

Bu çalışmanın başlama noktası önemli bir edebi gelenek olarak çocukluğu romantik açıdan ele alma düşüncemizdir. Çocukluğun temasal unsurları ve metinsel içerikleri çocuk ilk örneğini merkez alır. Esasen Blake'in *Songs of Innocence and Experience* adlı kitabındaki şiirlerinde ve Wordsworth'ün *The Prelude* ve *Ode. Intimations of Immortality from Recollections of Early Childhood* adlı eserlerinde ifade edilen çocukluk bir edebi mit olarak göz önüne alınır.

Çalışmanın *Edebiyatta Çocukluk Mitinin Yükselişi ve Birleşmesi* başlıklı ilk bölümünde, çocuk ilk örneğini ve edebi içeriklerini, edebi bir mit olarak çocukluğu, kurtarıcı olarak ilk örneksel çocuğu ve son olarak da, İngiliz edebiyatında çocukluk ve çocuğun edebi temsilini ele aldık. Bir sonraki bölüm, *İngiliz Romantik Hareketi ve Çocukluk Çağı Tecrübesi*, İngiliz Romantik Hareketinin yükselişini ve birleşimini sunarak, çocukluğu İngiliz şiirinde romantik bir ilgi alanı olarak tartışır. *Temel İddia Olarak İngiliz Romantik Şiiri* başlıklı son bölümde, William Blake'in şiirinde masumiyet ve tecrübe ifadeleri ve William Wordsworth'ün gelişen insan zihni konusu, bu iki romantik yazarın çocukluk mitini işleme tarzları sergilenerek, eserlerinin önemli bir temasal bakış açısı olarak ele alındı.

ABSTRACT

The present thesis, entitled *The Myth of Childhood in English Romantic Poetry*, is a research on the status of the archetypal child in its textual expression in the poems of two English romantic writers, William Blake and William Wordsworth. The starting point of the present study is our view of the romantic concern with childhood as an important literary tradition, whose thematic elements and textual implications allow its consideration as a literary myth of childhood centred around the archetype of child and expressed primarily in the poems from *Songs of Innocence and of Experience* by Blake, as well as *The Prelude* and *Ode. Intimations of Immortality from Recollections of Early Childhood* by Wordsworth.

In the first chapter of our study, entitled *The Rise and Consolidation of the Myth of Childhood in Literature*, we have attempted at discussing the archetype of child and its literary implications, childhood as a literary myth and the archetypal child as saviour, and, finally, the literary representation of child and childhood in English literature. The following chapter, *English Romantic Movement and the Concern with the Experience of Childhood*, presents the rise and consolidation of English Romantic Movement, and discusses childhood as a romantic concern in English poetry. Our final chapter, entitled *English Romantic Poetry as Argument*, discusses the voices of innocence and experience in William Blake's poetry, and William Wordsworth's concern with the growing human mind, revealing the ways in which these two romantic writers dealt with the myth of childhood as an important thematic aspect of their works.

CONTENTS

ÖZET.....	vii
ABSTRACT.....	viii
INTRODUCTION.....	1
CHAPTER ONE	
THE RISE AND CONSOLIDATION OF THE MYTH OF CHILDHOOD IN	
LITERATURE	
1.1 The Archetype of Child and Its Literary Implications	4
1.2 Childhood as a Literary Myth and the Archetypal Child as Saviour	14
1.3 The Literary Representation of Child and Childhood in English Literature.....	21
CHAPTER TWO	
ENGLISH ROMANTIC MOVEMENT AND THE CONCERN WITH THE	
EXPERIENCE OF CHILDHOOD	
2.1 The Rise and Consolidation of English Romantic Movement.....	28
2.2 Childhood as a Romantic Concern and Its Expression in English Poetry	40
CHAPTER THREE	
ENGLISH ROMANTIC POETRY AS ARGUMENT	
3.1 Voices of Innocence and Experience in William Blake’s Poetry	48
3.2 William Wordsworth and the Concern with the Growing Human Mind.....	62
CONCLUSION.....	80
BIBLIOGRAPHY	83
INDEX.....	85

INTRODUCTION

The Romantic period in England is considered to have lasted for about 40 years from 1789 to 1832. The development of Romanticism as a cultural and historical phenomenon in England took place as a result of the influence of Rousseau and the French Revolution, and the romantics tended to adopt into poetry and aesthetics the vocabulary, theories, and methods of contemporary science, psychology, and philosophy; the poets experimented with lyric, epic, and confession bravely, and consequently, there emerged the great themes of romantic poetry: man and nature, vision and dreams, the creative imagination, childhood and the construction of the self, the dark side of consciousness and the sublime.

The archetype of child, identified by Carl Jung as one of the basic human archetypes, is of great importance for the study of the representation of the child in romantic literature. Therefore, an examination of Jung's theory of the archetype of the child helps the comprehension of the status of the child as a literary myth and its textual expression in English Romantic poetry. An important aspect of the literary expression of the myth of childhood and the archetype of the child in English romanticism is that the child is treated symbolically, where firstly the archetypal child stands for innocence and purity, and thus being regarded as a symbol of wholeness. In other words, the representation of the archetypal child in literature is a symbol of the continuous process of development through which a person struggles to become a whole.

In this respect, the present thesis is a research on the Myth of Childhood in English romantic poetry, and it focuses primarily on the status of the archetypal child in its textual expression in the poems of a number of English romantic writers, namely William Blake and William Wordsworth.

Our research is justified by the fact that the critical suitability and the up-to-dateness of the chosen topic postulate as the main aim of our study the scientific and value research, by applying adequate investigation methodologies and a pre-established

work program, of a number of English romantic texts in order to argue about the critical consideration of the concern with the experience of childhood as an important romantic literary tradition.

The confirmation of this major aim in the context of a scientific research regards the following concrete objectives of our thesis, which also justify the scientific innovating character of the study:

- the presentation of the general theoretical and critical considerations of the archetype of child, including its major thematic characteristics and textual implications;
- the research, diachronic and synchronic, of those thematic elements that marked the consolidation of the myth of childhood as a literary tradition;
- the critical and theoretical evaluation of the romantic concern with child and childhood experience leading to the rise and consolidation of the myth of childhood in English Romanticism;
- the identification and evaluation of particular literary expressions of the myth of childhood in English romantic poetry through the textual approach to a number of major literary works (*Songs of Innocence and of Experience*, *The Prelude*, *Ode. Intimations of Immortality from Recollections of Early Childhood*, and others);

The theoretical and methodological foundation of our study focuses on those exigencies of the contemporary scientific research that find their applicability as interpretative premises and modalities (theoretical and critical) that would allow the exposition and argumentation of English romantic concern with the experience of childhood, having its own specific literary characteristics and tradition, along with the affirmation of its literary continuity through literary reception, influence, and intertextuality concerning its consolidation as a literary myth.

In this respect, our research represents more than just the critical review of different schools, principles and methods of research, or a compilation of different theoretical and methodological perspectives of analysis of the literary discourse. However, the theoretical and methodological basis of our research is connected to the

most recent and accessible bibliography, or to the fully acknowledged and accepted nationally and worldwide contributions to literary analysis, and the essential reference points of our study constitute the theoretical and critical contributions of, among others, Jung, Byrnes, Sanders, Steedman, Symons.

The principles and methods of research applied in our study are those used and applied by traditional and modern literary studies, and represent a combination of methods considered according to the material under research and the purpose of the study: philological, comparative, biographical, as well as a number of methods and principles related to text analysis, intertextualism, thematology, literary theory.

The structure of the thesis corresponds to the proposed objectives and consists of an introductory section, followed by three chapters, each chapter comprising a number of subchapters, which are followed by a section of conclusions, representing our final reflections, and by the bibliography of literary texts and critical studies, and finally by the index.

CHAPTER ONE
**THE RISE AND CONSOLIDATION OF THE MYTH OF CHILDHOOD IN
LITERATURE**

1.1 The Archetype of Child and Its Literary Implications

The child is one of the archetypes identified by Jung, and according to him the child plays an important part at all stages of personal evolution and development. According to Jungian psychology, archetypes emerge from the collective and personal unconscious. An archetype resides in the collective unconscious (psychic material that every human possesses in her/his unconscious at birth). For this reason, the child is considered to emerge repeatedly in literature of different cultures throughout the course of history. As an archetype of the personal unconscious, the child is regarded to arise from the depths of the human psyche and to offer to every human being the potential of personal growth. This is the result of a change which took place in the way that people understood themselves – indeed that is, came to new understandings of what a self was, and how a self came into being - in Western societies during the last century:

Particularly important for understanding this change is the part that Freudian psychoanalysis played, between about 1900 and 1920, in summarizing and reformulating a great many nineteenth-century articulations of the idea that the core of an individual's psychic identity was his or her own lost past, or childhood. The account of infantile sexuality and the process of repression that emerged from Sigmund Freud's writing in this period *theorised* childhood in this sense, gave it another name as 'the unconscious', or 'the unconscious mind'. (Steedman, 1995: 4)

An archetype is deeply inserted in the unconscious, so its essence cannot be known directly and it is represented indirectly in the form of a symbol. Concerning this point:

What is key to an understanding of Jung's archetype of the child is that it be regarded as a symbol and not as a child per se. Jung cautions that one should not mistake the literal meaning of the child for the psychological reality that the archetype represents. (Byrnes, 1995: 1)

Jung's concept of the archetypal child is included in the context of psychological well-being and, therefore, references to the child are used in a favorable sense. The positive traits of the child-archetype are childlike and must be distinguished from the negative qualities of the childish. The symbol of the child suggests virtues of innocence, freedom, and gentleness. However, Jung's archetype of the child is also essentially a sign of wholeness. Therefore, it represents a balance of attributes

associated with childhood and adulthood such as innocence and wisdom, freedom and responsibility, as well as gentleness and strength. The archetypal child as a symbol in psychology and literature is also characterized by the qualities of abandonment, wholeness, transformation and unity of time (Byrnes, 1995: 3).

The representation of the child as savior in literature causes the child archetype to emerge as a phenomenon. Carl Jung's psychology of the archetypes presents to us many insights into such an inquiry. Jung asserts that "certain aspects of human nature are common to all cultures and are passed on from generation to generation through the collective unconscious" (Byrnes, 1995: 33).

The child archetype, like all other archetypes, appears in the form of symbols. As symbols constitute an essential feature of literary expression, archetypes become closely connected with literature. A study of the archetype according to Jungian psychology is considered to guide the reader to comprehend the basics that introduce the literary symbol:

The attributes that Jung assigns to the child-archetype highlight salient features of the primordial symbol. The distinguishing characteristics of Jung's archetypal child include abandonment, wholeness, mutual transformation of the protégé and mentor, as well as unity of time. (Byrnes, 1995: 33)

In addition, Jung's typology of similar personality types gives an insight into the process of human development. These principles of Jungian psychology represent the dynamics of the human psyche, which are symbolized in many stories containing the archetypal child.

According to Jung, "abandonment is a necessary condition in the development of the archetypal child. The child must be detached from his or her origins in order to move toward the independent status of adulthood" (Byrnes, 1995: 34). In Jung's description of the archetype, child means something evolving towards independence and this cannot be realized without detaching from the origins; therefore, abandonment is considered to be a necessary condition. Then it is not by accident that so many of the famous children in literature - Pip, David Copperfield, Huck Finn, etc. - are orphans.

The symbol of the child is not to be taken only literally but also should be taken figuratively. The archetypal pattern of the child's abandonment is a way of representing the process of separation that everyone must go through in order to become an independent adult. The child tries to cultivate the adult side of his or her personality through an experience of social isolation. It means to be independent on his or her own, and for this reason, the archetypal theme of the abandoned child is of interest to children of all ages, and it indicates the significance of the orphan in literature.

The orphaned child is also considered to be equipped with the power of invincibility. According to Jung the divine child is equipped with superior powers in order to overcome all difficulties. Such supernatural qualities are the reason for the extraordinary deeds of the child as a savior, of which the highest degree of literary representation has received the figure of the child Jesus.

In addition to abandonment, the archetype of the child is characterized by wholeness. As a symbol of wholeness, the archetypal child is a combination of opposite qualities. The child is not only vulnerable and invincible, but also young and old at the same time. It is a paradox that the child-archetype is both child and adult, yet despite this, the archetypal child manages to grow from immaturity to maturity by reconciling contrary forces:

When Jung speaks of the archetype of the child, he doesn't refer to the child in a physical sense but in a symbolic mode. The youth of the child-archetype suggests an opportunity for growth, while the opposite quality of age infers a sense of sensibility. The attribute of wholeness, that is integral to the archetypal child, includes both the potential for new life and the structure that is needed to channel that growth. In the paradox of the child-archetype such opposite forces are not contradictory, but complementary. (Byrnes, 1995: 36)

Here the archetype of the child is considered as a harmonious balance of virtues at the beginning of life, as well as wisdom that results from experience.

By considering both the biological and psychological aspect of personality, and the tension of opposite forces that induce growth, every living system must maintain an appropriate balance of energy and structure. Jung bases his 'principle of opposites' on this scientific phenomenon that energy and growth emerge from the synthesis of polar

forces. A classic example in literature is Blake's *Songs of Innocence and Experience Showing the Two Contrary States of the Human Soul*, where the child represents his unconscious self and the two contrary states of innocence and experience symbolize the union of the unconscious and the conscious. The poet's need to unite his conscious and unconscious powers reflects the basic human need to integrate all aspects of the self. Growth of the individual, Jung claims, results from the integration of the contrasting forces of the conscious and the unconscious (Byrnes, 1995: 37). In the process of maturation, one must accept all aspects of the unconscious, whether positive or negative.

Jung considers the archetypal child "a mediator, bringer of healing, that is, one who makes whole" (Jung, 1969: 164). It means the child restores the individual to his original state of wholeness. Jung as a psychoanalyst helped patients recover their lost wholeness by recovering one's conscious awareness with one's unconscious life. Jung terms this process of integration 'individuation'. Through this process a person becomes a psychological 'individual', that is, a separate, indivisible unity of 'whole' (Jung, 1969: 275). Jung's idea of individuation is the process of giving an individual character. In the process of individuation, a person will become more connected with his or her inner life, grow in self reliance and behave more independently.

According to Jung, the child is born from a union of male and female; therefore, a person struggles throughout the life to combine the virtues associated with masculinity and femininity. Biologically each person is a composite of male and female genes. The sense of proportion in the combination of masculine and feminine traits is of greater importance in the formation of a well-balanced personality. As a symbol of wholeness, then, the archetypal child is an appropriate balance of masculine and feminine attributes. It means boys can have feminine traits and girls can have masculine traits. In the whole person, both traits can come together.

Wholeness in the archetypal child is attained not only by an integration of completing characteristics but also by a life-giving relationship with another person, a

mentor. When the inexperienced child begins the journey of life, he or she inevitably enters into a relationship with an experienced advisor.

This advisor appears when the inexperienced child needs help and instructs the inexperienced child spiritually. In guiding the inexperienced youth into the adult world, the mentor serves as both a good friend and a parental figure. The mentor is frequently a figure of an old man as the direct opposite of the child archetype who prepares the inexperienced youth for the next stage in the personal development.

Both the child and the adult discover the wisdom of each other through the unconscious. The child's friendship with an older and wiser person helps the child cultivate the undeveloped parts of his or her personality. Not only does the child need a mentor as a model but also the adult needs the child to benefit from the resources of unconscious. Jung stresses the continuous process of individuation that extends into the later years of adult development.

The meeting of two personalities is like the contact of two chemical substances: if there is any reaction, both are transformed (Jung, 1953: 44). Like mother and child relationship there is a cultivating relationship which is mutually supportive, physically and psychologically.

Moreover, "the archetypal child expresses man's wholeness ... the insignificant, dubious beginning, and the triumphal end" (Jung, 1969: 179). It concerns the achievement of immortality. With the archetypal child there is unity of time, which means the unity of past, present and future.

Therefore, the child is regarded as immortal. In Jungian psychology, the child symbolizes the pre-conscious and post-conscious essence of man. His pre-conscious essence is considered as the unconscious state of earliest childhood; his post-conscious essence represents the concept of life after death. As the archetype is expressed symbolically, there is the figurative use of the characteristic of immortality. Although a

human child cannot live forever, an archetypal child may be immortal in a spiritual realm.

Jung's idea of the pre-conscious and post-conscious essence is reflected in several of Wordsworth's poems, in particular *Ode: Intimations of Immortality from Recollections of Early Childhood* and *The Prelude*.

The notion of immortality implies a cyclical form of reality. Life ends in death but death leads to a new form of life. Naturally, a child emerges into adulthood, and symbolically an adult matures into childhood. It means moving forward by moving backward. To the extent that one repossesses the spirit of the child, he or she will develop into a mature adult.

Jung's notion of corresponding personality traits is of great importance in dealing with the archetypal image of the child in literature. According to this notion, while a person naturally tends toward the expression of a particular trait in the conscious life, he or she, nevertheless, has the opposite characteristic in the unconscious. For example, one who is a conscious extravert is an unconscious introvert. In the process of individuation, a person struggles to balance the completing characteristics of extraversion and introversion.

The functions of the personal unconscious cannot be communicated directly but through a figurative form of expression. Therefore Jung developed his notion of corresponding personality traits to explain inner workings of the human psyche. Jung's aim was to show that outer behavior might represent inner tendencies of the human being.

The common trend in literature dealing with the archetypal child and the adult is to emphasize the giftedness of the child who appears extraverted, instinctive and sensitive and to stress the stillness of the adult who seems introverted, perceptive and thinking. These profiles are used figuratively, so they seem more like caricatures than

descriptions of real human beings who are in reality combination of opposite personality traits.

In the literary realm of Jungian analysis, the archetypal child is viewed as outgoing, imaginative, and loving. These characteristics cast the child in the mold of an Extraverted-Intuitive-Feeler (E-N-F) (Byrnes, 1995: 47). The normality of the extravert is related with his ability to fit into existing conditions with relative ease.

Children are described as natural intuitives. While adults tend to take things literally, children are naturally controlled to take things symbolically. As their conscious experience of the world is so limited, children are intuitively drawn to the unconscious. They are able to understand the underlying meaning of symbols and mostly express themselves in figures of speech. The products of imagination are excellently real to children. They can easily carry themselves from the real world to an imaginary world. They are instinctively intuitive since they are natural dreamers.

The child uses imagination so as to feel better. This means that the child tends toward feeling, rather than the opposite function of thinking. Despite the fact that the archetypal child is involved in his or her own feelings, he or she is naturally sensitive to the feelings of others.

According to Jung, a personality is not defined by a single trait but by a combination of personality factors (Byrnes, 1995: 48). When extraversion combines with intuition, the resultant personality strives to create new life. Someone who tends toward extraversion and feeling naturally conveys warmth and friendliness.

As opposed to the archetypal child in literature, the unredeemed adult is stereotyped as introverted, perceptive, and thinking. The adult who appears to be disconnected from activities of the outer world and from unconscious workings of the inner world suffers from a personality disorder which Jung refers to as “dissociation”. This dysfunction occurs when “man’s present state may have come into conflict with his childhood state...He has thus become un-childlike and artificial” (Jung, 1969: 162).

To become old and un-childlike is to tolerate psychological incapacity. Adults suffering from dissociation approach themselves, while people inclined toward introversion want to escape into their own isolation. According to Jung it is characteristic of introverts to retain their better qualities to themselves and reveal their inferior qualities to the world. Unredeemed adults in literature are solitary and misunderstood.

The stereotype of the unredeemed adult is portrayed in literature as narrow-minded and perceptive. Sensate adults are engaged in their instant worlds, concentrating on facts and physical details. They appear lacking imagination and are separated from the world of the unconscious.

The dysfunctional adult is not in contact with feelings, so he or she is described as an extreme case of a thinker. It is a danger especially for thinkers that they may become critical excessively and be captured by the role of strict disciplinarians. It is exactly what happens to classic old maids in novels.

Introversion and sensation should be balanced with suitable levels of extraversion and intuition. Otherwise the person will go into seclusion. That type of person lacks any sense of creativity and may become obsessed with routine tasks.

A person suffering from dissociation is hindered from gifts of the unconscious which are necessary to balance one's personality. In the mean time, a person in the process of individuation is open to gifts of the unconscious which are needed to complete one's personality. In stories handling the relation of the archetypal child and the mentor, the child always owns gifts that the adult needs, whereas the adult has talents that the child does not have. The harmonious relationship of children and adults implies how children may improve their undeveloped skills of introversion, sensation, and thinking, while adults may learn of their hidden potential for extraversion, intuition, and feeling.

The child's movement to improve the undeveloped faculties of the unconscious portrays the process of beneficial integration. The child's talent for extraversion needs to be balanced with introversion.

Wholeness in the archetypal child develops from a natural process of synthesis but mid-life integration of the adult often helps as a corrective device to heal the psychological obstacles of the first half of life. According to Jung's theory of on-going adult development, "mid-life offers a special opportunity to bring to consciousness the latent faculties of the unconscious" (Byrnes, 1995: 51). In literature, as in life, middle age presents a new opportunity on life for those who open themselves to the childlike gifts of the unconscious.

In literature, stories dealing with mid-life integration often describe encounter of a serious-minded adult and a light-hearted child. As the adult is heavily involved in the faculty of thinking, he is deprived of the faculty of feeling. In this respect, the adult needs the child to help him or her rediscover the value of intuition and feeling.

The archetypal motif means the adult's process of being complemented through the effectiveness of the child. The child serves as a catalyst to activate the latent personality traits of the mentor, namely the adult. Needless to say, people of all personality types must complete their basic personality profiles with opposite personality traits, either on their own or with the help of others. Surely, the ideal is when the individual comes to wholeness oneself. Consequently, the well-integrated person is the one who uses all the gifts consciously or unconsciously, single-handedly or with help.

Jung's archetype of the child is a symbol of wholeness which represents the unity of the conscious and unconscious spheres. The child archetype takes its place in literature extensively from children's books to adults' classics as a literary concern. A study of the archetypal child helps one comprehend Jung's psychology of personal development and in this way provides a greater appreciation of childhood in literature.

1.2 Childhood as a Literary Myth and the Archetypal Child as Saviour

Childhood as a literary myth discloses the recurrent representations of the child throughout literary history in its archetypal status consisting of a multitude of thematic expressions and literary concerns. The form of the symbol change from culture to culture but the essential nature of the archetype remains constant. For instance, the child is a warrior for ancient Israelites and Anglo-Saxons; it is the symbol of individual renewal during the Romantic Movement and a charismatic personality since the Victorian period.

There is also a strong relationship between the modern conceptions of childhood and the growth of literary autobiography. Although the beginning of children's literature is considered to lie in the Puritan society of 17th century England, Victorian age is thought to be more important in children's literature in terms of the development of the modern conceptions of childhood, immaturity and the process of maturation.

Examples in literature revealing the archetypal child include England's *Silas Mariner*, the United States' *The Adventures of Huckleberry Finn*, Canada's *Anne of Green Gables*, Switzerland's *Heidi*, Italy's *Pinocchio*, France's *The Little Prince* and many others. The motif of the child savior reappears in a variety of literary genres including the oral tradition of *Beowulf*, the poetry of Blake and Wordsworth, tales such as *The King of the Golden River*, novels like *The Old Curiosity Shop*, and children's stories such as *The Velveteen Rabbit*.

As an archetype emerges from the collective unconscious, the child is reflected diachronically in imaginative literature in a recognizable pattern referred to as the literary myth, having different expressions in various periods and genres of literature.

In the context of the primitive societies, the child savior is given the legendary role of the victorious warrior who rescues the tribe from the threatening enemy. During the Romantic Movement the child comes into view as a symbol of innocence and renewal, and in Victorian Age the underprivileged youth makes a redemptive influence

on the discouraged adult. During the 19th and 20th century, literature was specifically formed for children, where children as literary characters put a charismatic influence on parents and the expanded community, and the child saviour is a champion of democracy in the modern desire for social reform within the increasing complexity, and thus the 20th century makes the archetypal symbol of the child more sophisticated and different from its romantic meaning of innocence and purity.

Yet the redemptive missions of the archetypal child and its status as a saviour are more or less a literary constant. From the earliest phases of literary history to the 20th century, the mythical child causes a radical and beneficent transformation in human life and social order. This common motif is repeated “in the Biblical story of David’s victory over the giant, Goliath and in the Anglo-Saxon epic of Beowulf’s fight against the monster, Grendel” (Byrnes, 1995: 8). The Kingdom is oppressed and is unable to restore the power. The tyrannized monarch cannot fight the evil force and looks to an inexperienced young person to restore the kingdom to its previous state.

As they are young adults, neither David nor Beowulf can be called a child literally. However, each may be considered as an archetypal child symbolically. With the archetypal analysis of these mythic tales, David and Beowulf depict the characteristics of the child archetype which came out at the primitive stages of history. The oral tradition of storytelling in primitive societies enabled legends like those of David and Beowulf to be conveyed from one culture to another and from one generation to another.

The archetypal motif of the small child who wins over the threat of evil is repeated in variant forms from one generation to another. It is the essential feature of an archetype to emerge at different phases of history in altered forms. Byrnes emphasizes: “Each time the motif recurs, the archetypal theme becomes more clearly embedded in our collective and personal consciousness. Repetition naturally reinforces the message. The recurrence of a similar story line is a common phenomenon throughout the world” (Byrnes, 1995: 11). Each retelling includes some variations of the basic theme; in fact,

those certain alterations function for a purpose because they concentrate on the essence of the basic message.

What is important for one generation, however, may not be considered as equally important for another one. Fundamental values remain constant but the given emphasis may change from one literary period to another. For this reason, it is unsurprising that the interest which primitive society concentrated on the archetype of the young savior waned as civilization became more cultivated. The intellectual condition of Renaissance and Neo-classicism was adult in orientation and mostly did not welcome the qualities associated with the archetype of the child. Until the later part of the 18th century, the child was not considered as a person due to himself alone, but rather as an adult in an undeveloped stage of maturation. Young people were expected to behave not like children but like adults. Children should imitate their elders but there was no idea that adults may learn from children. An individual might experience an adult phase in which one loses contact with the inner child of his personal unconscious, so a society might go through a period during which it becomes disinterested with the archetypal child of the collective unconscious. It does not mean that the archetype of the child entirely disappeared from English literature from the Middle Age to the Romantic Period. Nevertheless, the archetypal motif of the child did not regain its fame significantly in British literature until the end of the eighteenth century with the rise of English Romantic Movement.

In this respect, Jean Jacques Rousseau's influence is remarkable for the reappearance of the archetypal child in literature. The superiority that he gave to the model role of the child was thought to be innovative in the 18th century. Rousseau praised the child as a model of innocence, saying that the child was good until corrupted by adults or by other youngsters who had already been polluted by adults.

In his famous novel, *Emile*, Rousseau portrays his ideal process of education. Rousseau is a tutor to an imaginary young student called Emile. The aim is that the student will be directed by mentor and the adult will be inspired by the youth. The theme of the child and the adult relationship innovatively became a common idea in the

literature of the period. Rousseau's philosophy was considered influential as it welcomed the childlike feelings that would represent the Age of Romanticism.

Feelings naturally take one into the sphere of the unconscious. As symbols are the expression of the unconscious, they are regarded as the language of both the psychologist and the poet. According to Jung symbols are an attempt to express archetypes of the collective unconscious, while symbols are also the language used by the poet to represent inspiration of the personal unconscious. Symbols are never taken literally. They imply a reality that goes beyond the physical image.

The child is the central symbol of Romantic poetry. The child is not considered as a youngster literally in both Jung's psychology of the archetypes and in the imagery of lyrical poetry but a symbol of wholeness, innocence and purity in human race. During the Romantic Period in England, the child is also associated with the sense of freedom and personal expression in the poetry of Blake and Wordsworth. It is also symbolic of Mark Twain's novel, *The Adventures of Huckleberry Finn*, which is regarded as a part of the Romantic Movement in the United States. Young Huck is a symbol of young America and is thought to be the ideal one to make things happen in that land.

Huckleberry Finn is not hindered by the conventions of his strict elders. He escapes from civilization in order to live on his own. Twain's Huck learns from his experiences as Rousseau's Emile does. Rousseau believes that the natural instincts of the child are holier than an adult's religious teachings. In this case, despite the fact that Huck is under the influence of the religious hypocrisy of the most virtuous citizens, he forsakes the social customs of hypocritical adults and applies to his conscience as a source of guidance. In the end, he realizes that he has to be true to himself. In the case of Huckleberry Finn, Rousseau is completely right in his conviction that the moral truth abides in conscience. Huck owns an inner morality innately and applies to it at the crucial moment:

The religion of Huckleberry Finn and William Wordsworth is one in which the works of nature bring them to a still point where they can hear the voice of God. For Wordsworth it occurs when

he roams meditatively through the countryside; for Huck it happens when he drifts contemplatively along the river. (Byrnes, 1995: 19)

Although there are similarities in the general characteristics of British and American Romanticism, there are diversities in the literary expression of the archetypal motif of the child. For instance, the child in British poetry is dealt symbolically, while the child in American novel is treated more realistically. As for Huck Finn, his romantic side is seen in his withdrawal from society. On the other hand, the realistic side of his personality is obvious in his disapproval of the hypocritical behavior of the society. The combination of this realistic and romantic side is the indication of Huck's wholeness.

The innovative aspect of *The Adventures of Huckleberry Finn*, in terms of literary development of the archetypal child, is the use of satire. Through the use of Huckleberry Finn as protagonist and narrator, Mark Twain is able to satirize the hypocrisy of a nation that is supposedly based on the rules of freedom and democracy. As a typical child, Huck is outspoken. His difference as a child from adults is that he is directed by a correct conscience. He knows intuitively what is right and wrong. Adults see nothing wrong in violence and injustice even though they are well intentioned and bound to social conventions. In this respect, Huck as a child is considered to be the symbol of freedom in American literature.

By the 19th century, the archetypal child was a literary presence in the British novel as well. The children in Victorian novels, like Huck, are underprivileged orphans. However, the archetypal child in the Victorian novel is not treated as realistically as Huck Finn. They lack vitality and are presented as saint-like figures.

George Eliot's novel, *Silas Marner*, is regarded as one of the liveliest works of literature ever written on the theme of the redemptive power of the child. As a novel, *Silas Marner* shows how an adult may be restored to welfare through a beneficial relationship with a child, which is also conveyed in another children's book, *Heidi*.

The popular children's classic, *Heidi*, is an excellent example of the archetypal theme of the child who returns the frustrated adult to welfare. Heidi is the orphaned

child who redeems her grandfather from his unhappiness and loneliness. Like Dickens and Eliot, Spyri adapted the redemptive aspect of the child but for a younger reading audience. In terms of the theme, *Heidi* is considered the Swiss counterpart of the Victorian novel.

Before the popular success of Switzerland's *Heidi*, there was the lasting popularity of America's *Pollyanna* and *Rebecca of Sunnybrook Farm*. Pollyanna enjoys playing the "glad" game, by which she heightens her morale and that of the others' around her. In the meantime, the lively girl Rebecca of Sunnybrook Farm also causes emotional and spiritual joy to her neighbours.

The popular theme of the archetypal child in the literature of the turn of the 19th century was a natural result of "the evangelical story" on which people had been reared for generations, "the story of the child who spoke heavenly truths and converted its hard-hearted elders and wayward contemporaries" (Byrnes, 1995: 26). After *Little Lord Fauntleroy* (1886), who is very much similar to Pollyanna, this genre became secularized. Children like Pollyanna and Rebecca have an unusual way of being quite ordinary. The archetypal child does no longer carry out mythic features like Beowulf and David. They are notable within the context of their conventional surroundings.

The archetypal symbols of literature go on to talk to society at every stage of civilization. The development of the individual is closely connected with the development of the race:

As an aging person might lose the child's natural affinity with the personal unconscious, so too might a developing civilization lose touch with its roots in the archetypes of the collective unconscious. Since archetypes arise from the collective unconscious, they necessarily have a societal base as well as a personal dimension. Thus, the symbols of fantasies will speak in terms of what is needed to bring both the individual and society into correct balance. We look to literature to compensate for what is lacking in our personal lives and in the world at large. (Byrnes, 1995: 27)

Like the Victorian fairy tale *The Kings of the Golden River* by John Ruskin, L. Frank Baum's modern American fairy tale *The Wizard of Oz* has potential to raise not only personal consciousness but also group awareness.

At the turn of the 19th century, when *The Kings of the Golden River* was written, greed threatened the society in the form of industrialization and capitalism. Only the child savior was able to balance the avariciousness of the order. The children of the agricultural reform appeared not only in England's *The Kings of the Golden River* but also in America's *The Wizard of Oz* at the beginning of the 20th century. When *The Wizard of Oz* was written, there was the territorial expansion and Americans began looking beyond the borders of the United States at Hawaii, Cuba, Puerto Rico, Guam, and the Philippines. It encouraged the young readers to escape from the society. Like their families searching for a new life in remote lands, American children wished to travel to unknown regions of experience. Young readers find an enjoyable escape in their universal journey to Oz, and Dorothy Gale becomes the liberator of the mythic land of Oz, and accomplishes the redemptive task of the child saviour although she is an ordinary child.

The archetype of the child continues to appear as a redemptive image although it comes out in a variety of forms. The archetype goes through a developmental process of expression both on personal level and in social area, since it emerges from the personal and collective unconscious. The archetype may appear in various forms, depending upon the particular stage of development throughout the course of a person's lifetime. At the same time the archetype may emerge in a variety of forms, depending upon the stage of history in which a society is placed.

As culture advances, there is a continuous search for symbols to represent the archetype. Simple or complex symbols may come out according to the level of development. Importantly, during the course of literature, the archetype of the child is expressed in a form which is the characteristic of that particular period of history.

More complex symbols of the archetype, such as child-like toys or alien beings, is the reflection of the sophistication of the 20th century. The use of toys has gained popularity in modern fantasies as they are the natural part of the child's world and the reflection of the adult world that creates them. In the well-known Italian classic,

Pinocchio, a wooden doll that became a real boy represents the child. In the popular American story, *The Velveteen Rabbit*, a stuffed animal is the representative of the child. Pinocchio appears as a toy but essentially he is a child. It turns into that shape as a punishment of his bad behavior.

According to Byrnes, “the fact that Pinocchio needs to be disciplined for his errant ways suggests that the modern savior may need to undergo a process of conversion before embarking on a mission to reform others” (Byrnes, 1995: 30). Both Pinocchio and the Velveteen Rabbit are required to endure the learning experiences of growth and maturation. Pinocchio needs to improve his manners as he is a naughty small child, and the Velveteen Rabbit needs patience in the slow and aching process of becoming real. Finally, Pinocchio is transformed into a real boy and the Velveteen Rabbit is transformed into a real rabbit at the end of the process as an award. The common message is that a person is completed and awarded by returning other people to life and welfare. The use of an alien, a creature from outer space as an image of the archetypal child is skillfully presented in French fantasy, *The Little Prince*. The application of the themes of an aviator on flight, alienation and despair portrays the space age and the contemporary population. Here, the guidance of the Little Prince for an aviator in trouble is the subject matter.

The child myth as the archetypal symbol of the child savior has specifically been predominant as an angelic, innocent and pure figure in the history of literature. Intuitively, a person searches for completion and perfection of oneself. Although the literary myth of the child savior has unavoidably developed through the course of centuries, its essential meaning remains the same, the archetype of the child being a symbol of personal and communal renewal.

1.3 The Literary Representation of Child and Childhood in English Literature

In Great Britain, the beginning of children’s literature intended specifically for a child audience is considered to have occurred in the Puritan society of 17th century England. The purpose of writing for children is to influence the children by the religious

beliefs through the readings. The focus is often on the moral preparation of the child for death. Since the mortality rate of children in the 16th and 17th centuries was high, the Puritans thought it necessary that children be instructed in order to prevent them from going to hell upon their passing out from this life and into the next. In this respect, the Puritan conception of the child as a small sinner is regarded as the beginning of the pedagogic function of the literature for children.

Before the development of a literature for children, they took their reading pleasure from material intended for adults. Before the 19th century, children were attracted by such works as John Bunyan's *Pilgrim's Progress* (1678), Daniel Defoe's *Robinson Crusoe* (1719), and Jonathan Swift's *Gulliver's Travels* (1726). There were humorous elements in these works, and there was an extent in didacticism from intense to more temperate. Maria Edgeworth's *The Purple Jar* (1801) is considered as an example of the tempered didacticism which became more common towards the end of the 18th century. Yet, the view of literature as a teaching aid remained very powerful throughout the 19th century, and even nowadays didacticism in children's literature is still accepted as an important and necessary textual component.

In terms of social influences on the children's literature of the 19th century, it should be taken into consideration that class distinctions in Britain had been quite rigid until the late 18th century. With the appearance of more common reading materials, the upper class recognized that they had a constant interest in supporting the restricted nature of children's literature. Thus, fairy tales were strongly discouraged as such stories mostly included the concept of social mobility from the lower to middle classes, and even to aristocracy. The purpose of the approved stories was to strengthen class consciousness and portray upper class people working unselfishly to improve the fortune of the worthy poor, who apparently knew their place and were properly grateful of such a charity. The poor were always shown as humble and made noble by their suffering.

By the beginning of the 18th century, the wide distribution of chapbook (meaning cheap books) had been made possible by the invention of the printing process.

Typically, these books were distributed coverless and as composed of 16 pages. The content extended from fairy tales and folktales to melodramatic tales of horror, crime, and humiliation, representing shortened versions of the works of famous novelists. The cheapness and ready availability through peddlers made these books a powerful challenge to the suitable reading materials for young minds. There were also weekly magazines which contained horrible tales to fascinate the reader.

In the history of English literature, it is English Romantic period that represents the most important stage in the development and consolidation of childhood and child as a definite literary concern:

the theme of childhood (motifs, attitudes and ideas) during English romantic period (...) represents an important part of a more general development of the image of childhood in English literature, and the many aspects of the way romantic writers presented in their literary productions any vivid interest in the human personality as growing and forming (...) (Golban, 2003: 50)

English Romantic writers attempted at revealing a major concern with psychological issues, their special insights into the inner human existence, emphasizing the individual and the experience of childhood. All of them are aesthetically combined with a number of literary concerns, such as human subjectivism, natural objects and countryside:

there are certain perspectives of thought in literary and theoretical work of a series of English romantics writers which reveal a constant and permanent concern with the experience of childhood and the formation of personality (or rather this concern is mingled with a larger and more complex range of approaches and preoccupations-the growth of a poet's mind, the inner existence and the external world, the relationship between man and divinity, the importance of imagination, memory and nature, and others) (Golban, 2003: 50-51)

During the Romantic Movement the child appears as a symbol of innocence and renewal. As a central symbol of Romantic poetry, in both Jung's psychology of the archetypes and in the imagery of lyrical poetry, the child is not considered as a youngster literally, but a symbol of wholeness and integration. As the archetypal child represents unity of time, the symbol is inspired with both the recollections of childhood and the expectation of adulthood. A poet such as William Blake or William Wordsworth uses the child to represent the union of childhood and adulthood that exists at the same time in a well-integrated personality. This sense of balance in Romantic

poetry presents the integrity which is the trait of the archetypal child. The difference between Blake and Wordsworth is that Blake represents the wholeness of the archetype through compatible portraits of children and adults, whereas Wordsworth glorifies the integrated person who develops into adulthood without losing the innocence of childhood.

Like for Jung, the child was regarded by Blake as a combination of completing each other qualities. The archetype balances the characteristics of childhood and adulthood, as well as innocence and experience. For this reason, a comprehension of Jung's archetype of the child offers to the reader a proper interpretation of Blake's *Songs of Innocence and Experience*. The power of the archetypal child in *Songs of Innocence* is revealed through the interaction of the child and the adult. Yet, the sad tone in *Songs of Experience* is depicted by the separation of the generations. Neither the child nor the adult is satisfied with a solitary existence without one another's completing gifts. For Byrnes, *Songs of Innocence* indicates the increased quality of life presented by the archetype of the child, and *Songs of Experience* portrays the diminished state of existence that results from repression of the archetype (Byrnes, 1995: 14).

A comparison of poems from *Songs of Innocence and Experience* gives the reader an insight into the power of the archetypal child. The altered states of vision in the contrasting poems describe the complete opposite states of harmony and disharmony between children and adults. The child from *Songs of Innocence* is joined with important adult symbols. In contrast, the child from *Songs of Experience* is separated from all supportive relationships with his elders.

While the child naturally depends upon the adult for support, the adult at the same time needs the child for inspiration. In the introduction to *Songs of Innocence* Blake skillfully portrays the cooperation of the child and adult, the heavenly and earthly, the unconscious and conscious, the poetic and prosaic. Blake's poetry is believed to have a strong effect on the future of literature, which appeals to both

children and adults. English literature owes to Blake the hybrid genre of literature that emerges from the visionary eyes of a child but is planned for the mind of an adult.

William Wordsworth captured the paradox of Jung's archetype in the spirit of the Romantic Age by emphasizing that the child is father of the mature man. Like Jung, Wordsworth used the child in a highly symbolic way. Paradox examines the great mysteries of life. Imagination is used to move from the literal to the symbolic, from the conscious to the unconscious. Much of Wordsworth's poetry invites the reader to the journey of childhood. Childhood is not a time of life, but a state of being. It returns us to our genuine selves and offers to us virtues, such as innocence, wonder, spontaneity, and freedom.

The child is regarded as a pure and innocent being, having access to God. In this respect, it is similar to Jung's idea of the archetype as the divine child. Wordsworth evokes the powerful child in *The Prelude* to return him to the simple joys of childhood. These are called "spots of time" from childhood, having a healing virtue. With his autobiographical recollections, Wordsworth attempts at getting in touch with his personal unconscious so as to rediscover his inner child. Contrarily, in the famous *Ode: Intimations of Immortality from Recollections of Early Childhood*, Wordsworth makes an effort to connect his experience to that of the collective unconscious. It represents an aspiration for the union of the child and adult which is characteristic to the archetypal child.

As a consequence, the child is associated with the sense of freedom and personal expression in the poetry of Blake and Wordsworth during the Romantic period in English literature. By the 19th century the archetypal child received an important position in the British novel as well. The children were disadvantaged orphans. However the archetypal child in the Victorian novel was not treated realistically. Most of the children in Victorian novels lack vitality and seem to be angelic children, mysteriously good and sensitive.

In Victorian Age, the popular theme of childhood is the representation of the child as a sacred being that restores lost values and improves the adult:

The recurrent theme is that of the saintly child who comes into the life of a disgruntled adult, as a result of their relationship, the adult experiences a regeneration. Although this archetypal motif is repeated throughout literary history, it was particularly popular during the Victorian era. (Byrnes, 1995: 21)

As a Victorian novelist, Charles Dickens's combination of childlike and adult characteristics is compatible with Jung's description of childlike and adult qualities. Moreover, George Eliot deals with the theme of the redemptive power of the child in her novel *Silas Marner* in the best way ever done. Eliot expresses the spirit of innocence that is symbolized by the child and uses children as proof for the accessibility of real innocence and presents the child in the role of a guardian angel who can lead the adult to salvation.

The most common series of autobiographical myths available to the Victorians is concerned with childhood, because the birth, conventions, and problems of autobiography are so familiarly related to this period of human life. The invention of childhood as a literary theme and the production of autobiography are believed to be realized by the same forces:

Children, and the complex of beliefs, attitudes and projections that constitute childhood, have been subject to much speculation and theorization over the last two centuries, though conclusions regarding the changes discussed above have been reached by different routes and using different kinds of evidence from that which is adduced here. Connections between childhood and adult self have been discussed in relation to the Romantic Movement in literature, as have nineteenth-century developments in autobiographical writing that produced the genre of 'the childhood'. Literary child-figures also helped shape political policy on childhood at the end of the nineteenth century-at least in Britain, and in the Independent Labour Party and Labour Party. (Steedman, 1995: 96)

In Victorian age there were two contradictory conceptions of childhood: on the one hand the child was the source of hope, virtue and emotion; on the other hand, the child was an obstacle to adult pleasure and a reminder of one's baser self. He might be innocent, untainted by sexual knowledge, uncorrupted by the world of business, free from the agony of religious doubt, yet he was also wicked and needed constant guidance and discipline.

These contradictory attitudes toward childhood create, in turn, two tendencies in the portrayal of youthful experience by Victorian autobiographers. First is the need to emphasize childhood adversity, to portray oneself as not having been indulged excessively, even in some cases, to have deserved hardship. Second, and in conflict with the first one, is the desire to present childhood as an Edenic, joyful state, a time of past happiness, a world completely different from the depressing present. The child was also regarded as the storeroom of adults' desires:

It is particularly easy to write about childhood in the past from this perspective, for the commentator is released from the obligation to find evidence for happenings and event, and is only obliged to pursue the desires, opinions and observations of those who 'wrote' childhood (or, to use an older language, only obliged to uncover the 'attitudes' of adults towards children). Yet the historical dilemma-what makes the topic worth of historical inquiry-is that children were *both* the repositories of adults' desires (or a text, to be 'written' and 'rewritten', to use a newer language), *and* social beings, who lived in social worlds and networks of social and economic relationships, as well as in the adult imagination. (Steedman, 1995: 97)

Victorian childhood was enacted for various audiences, on the stage and in the street:

These were places where the meanings attached to childhood were not so much *performed*- for that suggests children's intention and complicity in enacting something-as recognized by adults watching them. Outside the setting of the home and before the development of compulsory mass schooling, these were the two situations in which more than any other in Britain, children were observed, written about and, indeed, had desires projected on to them. (Steedman, 1995: 97)

The adults' beliefs and desires out of which the children were described are thus regarded as an unfortunate factor of their social existence.

CHAPTER TWO
ENGLISH ROMANTIC MOVEMENT AND THE CONCERN WITH THE
EXPERIENCE OF CHILDHOOD

2.1 The Rise and Consolidation of English Romantic Movement

The Romantic Movement was a general European artistic phenomenon that manifested itself in the last decades of the 18th century and first decades of the 19th century.

After George III had become king of England in 1751, British society began to change rapidly. The old ways of farming and manufacturing were about to be revolutionized by new techniques and ways of organizing agriculture and industry. By the end of the century the sense of progress had become so noticeable that the most common self-image of English society was one of optimism and self-confidence.

Despite the loss of American colonies in 1777, the majority of people looked at the future with satisfaction on the achievements of British industry and trade with the rest of the world. They were delighted by the enormous increase in national wealth and by the strength of the British navy; they had begun to feel a new sense of national mission, especially when they led European countries in the fight against Napoleon. However, at the same time the social effects of the Napoleonic wars and the changes in agriculture and industry began to have a frightfully disturbing effect at a time when the population was increasing rapidly. Little of this is reflected directly in the work of the romantic writers. In fact, most of their works characterize the attempts to escape from the great social problems of the day, and to find personal understanding of the meaning of life.

Apart from the novelist Sir Walter Scott, the writers who are considered the most important English Romantics were all poets. Chronologically, they are categorized into two groups. The poets of the first group - William Blake, William Wordsworth and Samuel Taylor Coleridge - lived through the impact of the French Revolution at first hand. Curiously, those of the first generation also lived longer than all those of the second group - George Gordon Byron, Percy Bysshe Shelley, John Keats - who all died young.

In their life times the only Romantic poets who achieved real success with the general public are considered Byron and Wordsworth. Byron's reputation in Europe is regarded greater than his reputation in England. Needless to say that both Wordsworth and Coleridge are the dominant figures of the Romantic poetry:

The key-year for English Romanticism is not 1789, but 1798. 1789 saw the fall of the Bastille, but 1798 saw the publication of the *Lyrical Ballads* by William Wordsworth (1770-1850) and Samuel Taylor Coleridge (1772-1834). In the Preface to the second and third editions of this book, Wordsworth laid down the principles on which he thought the composition of poetry should be founded. He was insistent that the language of poetry should be the language of ordinary men and women, found at its most unspoilt in the speech of rural people. (Sokhanvar, 1999: 153)

In English literature, Romanticism is associated to the dream of liberty, because the first half of the 19th century witnessed the victory of Romanticism in literature and of democracy in government, which are the two movements closely associated with each other. The influence of Puritanism in the matter of English liberty is extremely great as it encouraged common people to read especially the Bible. In the same way, this age of popular government is important as the chief subject of Romantic literature was the essential nobleness of common men and the value of the individual.

One of the most important literary characteristics of this period is the rise of individualism. Before the 18th century, few Europeans concerned themselves with discovering their own individual identities. They were what they had been born: nobles, peasants, or merchants. As mercantilism and capitalism transformed Europe, it also changed the old patterns. As a result, it was in the Romantic period that the concern with individualism became much more widespread. Byron in literature and Beethoven in music are both examples of romantic individualism taken to extremes.

The years between the Declaration of Independence (1776) and the English Reform Bill of 1832 are characterized as the age of revolution. Its great historic movements are presented in the works written in this period, for the French Revolution and the American commonwealth, as well as the establishment of true democracy in England by the Reform Bill. They were the inevitable results of ideas which literature

had spread rapidly through the civilized world. Liberty is basically an ideal and that idea as inspiring and compelling was absorbed by readers through a multitude of books and pamphlets. In response to the social, economic, and political conditions of Romantic England, men of the lower, middle, upper middle classes began publishing a new form of literature, the pamphlet. In general, pamphlets proposed radical ideas to protest some political move or social condition. For instance, Robert Burns' *Poems* and Thomas Paine's *Rights of Man* were all read eagerly by the common people, as they declared the dignity of common life and expressed the same passionate revolt against every form of oppression.

The cardinal reason of the political unrest was the French Revolution. It emerged with a frightful uprising which proclaimed the natural rights of man and the abolition of class distinctions. Patriotic clubs and societies enhanced in England, all asserting the doctrine of liberty, equality, fraternity, the slogans of the Revolution. Young England, led by Pitt the younger, welcomed the new French republic and offered friendship; whereas old England looked with horror on the turmoil in France. They were misled by Edmund Burke and the nobles of the kingdom and consequently forced the two nations into war. This sudden fight against a foreign nation is considered to be made in order to prevent a threatened revolution at home.

The cause of this threatened revolution is considered to be not political but economic. In those times England was regarded as the workshop of the world because of her inventions in steel and machinery and her monopoly of the carrying trade. There was the unequal distribution of that wealth. The invention of machinery at first made thousands of skilled workers unemployed. In order to protect a few agriculturists, heavy duties were imposed on corn and wheat, and bread rose to famine prices. While England increased in wealth, and spent a huge sum to support her army and subsidize her allies in Europe, and while nobles, landowners, manufacturers, and merchants lived in increasing luxury, a large number of skilled laborers were making loud demands for work. Fathers sent their wives and little children into the mines and factories. They were working sixteen hours in return for the daily bread and there were riotous mobs composed mainly of hungry men and women in every large city. Consequently, not any

political theory but this unbearable economic condition was considered as the danger of another English revolution.

Adam Smith's *Wealth of Nations* and Thomas Paine's *Rights of Man* are considered to have had an enormous influence in England in these conditions. As a Scottish thinker, Smith wrote to support the doctrine that labor is the only source of a nation's wealth. Paine as a devotee of popular liberty wrote against institutions which oppressed humanity. After the French Revolution he was driven out of the country as he was suspected of endangering the English constitution.

All these dangers disappeared when the long continental war came to an end with Napoleon's overthrow at Waterloo in 1815. Having gained an enormous prestige abroad, England became heavily involved in the work of reform at home. The destruction of the African slave trade, the appeasement of horribly unjust laws, which included poor debtors and inferior criminals in the same class, the prevention of child labor; the freedom of the press, the extension of manhood suffrage, the abolition of restrictions against Catholics in Parliament, the establishment of hundreds of popular schools, under the leadership of Andrew Bell and Joseph Lancaster - these are but a few of the reforms which mark the progress of civilization in a single half century. England, in 1833, proclaimed the emancipation of all slaves in all her colonies, and that is regarded as its final emancipation.

As a literary characteristic of the age, literature at first reflected the political turmoil of the age; then, when the turmoil was over and England began the reform acts, literature suddenly developed a new creative spirit, which shows itself in the poetry of Wordsworth, Coleridge, Byron, Shelley, Keats and in the prose of Scott, Jane Austen, Lamb, and De Quincey. They are considered as a wonderful group of writers, whose patriotic enthusiasm suggests the Elizabethan days and whose genius causes the age to be known as the second creative period of English literature. Thus, in the early days, when old institutions seemed collapsing with the Bastille, Coleridge and Southey formed their youthful scheme of an ideal commonwealth, in which the principles of More's *Utopia* should be put in practice. The Romantic Movement, generally accepted

between 1780 and 1830, marked a period open to conflicting interpretation more than other in the history of English literature:

It is an age obviously moulded by the impact of the revolutionary upheaval in France, but if neutrality was difficult to maintain at the time, the avoidance of taking sides, or silence, or withdrawal of commitment, ought not to be interpreted as an inability to read what we loosely deem to be the signs of the times or as a failure of a proper response to a predetermined political or cultural alignment. (Sanders, 2004: 339)

The essence of Romanticism is that literature must reflect all that is spontaneous and untouched in nature and in man and be free to follow the imaginative flights of the poet. This characteristic corresponds with the work of the Elizabethan dramatists, who followed their own genius in opposition to all the laws of the critics. In Coleridge, this independence is expressed in *Kubla Khan* and *The Ancient Mariner*, two dream pictures, one is the densely populated Orient, and the other is the lonely sea. In Wordsworth this literary independence is reflected with his turning inward to the heart of common things.

Wordsworth follows his own instinct, and, more than any other writer of the age, he appreciates the common life of nature, and the souls of common men and women, with glorious significance. These two poets, Coleridge and Wordsworth, are considered to represent best the romantic genius of the age in which they lived, despite the fact that Scott had a greater literary reputation, and Byron and Shelley had larger audiences.

The second characteristic of the Romantic period is that it is definitely an age of poetry. The previous century, with its practical outlook on life, was largely one of prose; now, as in Elizabethan Age, the young enthusiasts turned naturally to poetry. The glory of the age is in the poetry of Scott, Wordsworth, Coleridge, Byron, Shelley, Keats, More, and Southey. Of its prose work, those of Scott alone attain a very wide reading, although the essays of Charles Lamb and the novels of Jane Austen slowly secure their places in the history of English literature. Coleridge, Southey and Wordsworth are known as Lake Poets. Coleridge and Southey wrote far more prose than poetry, and Southey's prose is much better than his verse. It is a characteristic of the spirit of this age that verse is preferred to other genres:

In literature, Romantic writing is mostly poetry: Wordsworth and Coleridge wanted a revolution too, in poetic language and in themes which contrasted with the earlier Augustan age. Then the head controlled the heart; now the heart controlled the head. For Augustans, feelings and imagination were dangerous; for Romantics, reason and the intellect were dangerous. The individual spirit rather than an ordered society became important. The government did not like this spirit- many of the writers went abroad because their spirit was too dangerous, and many were not recognized in their own lifetimes. In fact the name Romantic was only given to the period later, when its spirit of freedom and hope could be recognized as different, as an important moment of change. (Carter and McRae, 1996: 104)

It was also during this period that women took on, for the first time, an important place in English literature. Probably the chief reason for this interesting phenomenon lies in the fact that woman was for the first time given some slight chance of education, of entering into the intellectual life; as a result, she responded magnificently. A secondary reason is in the nature of the age itself, which was intensely emotional.

The French Revolution affected all Europe to its depths, and during the following half century every great movement in literature, as in politics and religion, was described by strong emotion, which is noticeably in contrast with the cold, formal, satiric spirit of the early 18th century.

The age produced a new type of novel, which pleased readers who were in pursuit of excitement and bogey stories of supernatural terror. Mrs. Anne Radcliffe (1764-1823) was one of the most successful writers of this exaggerated romance, known as Gothic novel:

Radcliffe (1764-1823) was, as Sir Walter Scott later acknowledged, the true ‘founder of a class or school’ which led the way ‘in a peculiar style of composition affecting powerfully the mind of the reader’ (...) Her fiction, which may seem to some relatively tame, is more closely related to Burke’s notion of a ‘tranquility tinged with terror’ than to the super natural sensationalism of the later Gothic novelists whose works have inspired the literary, and cinematic, ‘horror’ of the late nineteenth and twentieth centuries. (Sanders, 2004: 347)

The features of her novels were immensely popular, not only with the crowd of novel readers, but also with literary geniuses like Scott and Byron. Azure-eyed heroines, haunted castles, trapdoors, bandits, abductions, rescues, and distraught joys and horrors are the typical features of her novels.

In contrast to these stories is the work of Jane Austen with her charming descriptions of everyday life, and of Maria Edgeworth, whose wonderful pictures of Irish life inspired Walter Scott with the idea of writing his Scottish romances. Two other women who gained a more or less lasting fame were Hannah More, a poet, dramatist, and novelist, and Jane Porter. Besides, there were Fanny Burney (Madame D'Arblay) and several other writers whose works, in the early part of the nineteenth century, who are considered to raise women to a high place in literature.

In this age literary criticism was firmly established by the appearance of such magazines as the *Edinburge Review* (1802), *The Quarterly Review* (1808), *Blackwood's Magazine* (1817), *The Westminster Review* (1824), *The Spectator* (1817), *The Athenaeum* (1828), and *Fraser's Magazine* (1830). These magazines, edited by such men as Francis Jeffrey, Christopher North, and John Gibson Lockhart, who gave readers the life of Scott, are known to have an immense influence on literature. At first their criticism was largely destructive, as Jeffrey satirized Scott, Wordsworth and Byron most unmercifully; Lockhart criticized Keats and Tennyson; finally, when these magazines began to discover and to publish the works of unknown writers, like Hazlitt, Lamb, and Leigh Hunt, they discovered the chief mission of the modern magazine, which is considered to give every writer of the ability the opportunity to make his work known to the world.

Another important aspect of Romanticism is the pursuit of the exotic. Generally anywhere south of the country where one was resided was considered more relaxed, more colorful and more sensual. Just as Scott was the most influential force in popularizing the romantic historical novel, exoticism in literature was inspired by Lord Byron, especially by his *Child Harold's Pilgrimage* (1812-1818), more than by any other single writer. Whereas the Romantic lyric poetry of Coleridge, Shelley, Keats and Wordsworth had a tiny influence outside of their native tongue, Byron's longer poems were translated properly into other languages and other artistic media.

Strong romantic curiosity about unexplored parts of the earth, about periods of the past not understood until now, about the mysteries and beauties of nature, about man in his natural state are the typical concerns of the Romantic Movement.

Romantic poets also happened to know a new sense of ancient Greece, a sense different from that of Petrarch, Marlowe, or Milton. This new Greece is regarded as a bright picturesque land of Sappho, Plato, and the theatre, a world glorious with the Platonic ideas of the Good, the Beautiful, and the True, a world in which every man found perfect freedom through self-knowledge enjoyed in philosophy.

English poets from Caedmon down have always been sensitive to Nature, and in many early occasions have written poetry on natural objects with much beauty and perception. But they have usually dealt with Nature secondarily because human life was of primary importance. Through the eighteenth century, however, poets started to view nature as something special in itself, reaching the climax in Wordsworth whose poetic worship of nature has become a kind of cult.

The concern with the Man also grew more and more romantically attractive in his natural or primitive condition. Since the early voyages of discovery and the days of Montaigne, Spenser, and Shakespeare, literature had cherished a loving belief in the Noble Savage, uncorrupted by the vices and luxury of civilization, instinctively aware of God, and behaving like a gentleman. In the end, it caused them to fall inevitably into the romantic paradox that such a state of society was happier, freer, and mainly more civilized.

The paradox continued to grow more fascinating, romantic, and ominous, and prompted the poetic fascination of man on the humbler levels of society, especially the peasant, who naturally seemed closer to Nature, and therefore it was regarded purer, freer, more dignified than other men. Indeed, as Nature and Genius were identical in many minds, men were always expecting a great natural genius to rise out of the masses. Such expectation happily welcomed the appearance of many poets and poetesses doing miscellaneous jobs.

The newly required in Romanticism freedom of artistic expression almost always forced the man of letters to endure struggle, poverty, and lonely misery of neglect. The weaker men, Collins, Smart, Boyse, Savage, Cowper, Chatterton, were defeated under it; the stronger, Thomson, Gray, Johnson, Goldsmith, Burns, Blake, Shelley, Byron endured by complete force of genius and character and conviction although they were burnt and beaten. In all cases it was regarded as a war between the individual and the conventions of an organized society, political, or religious, or economic, or social, rising to the highest point in the romantic poets.

Such passion for freedom caused to find new subjects, new forms, and new meters in a wide variety. The couplet still remained in use, only as one of many possible forms, but not the main one and most poets welcomed freedom from its restraints. The old rules were no longer valid, and Greek, medieval, Renaissance knowledge was sought for material. The sonnet, the Spenserian stanza, the ballad measures, and other early meters were revived, and, together with blank verse, gained an unimagined popularity:

Because their eighteenth-century predecessors were so clearly influenced by classical writers – largely the epic poets and the Roman satirists – it is often overlooked that the Romantic poets also owed much to the ancient world, particularly to the Greeks. This was most true of Shelley: far more than Byron, who died for contemporary Greece, he owed his ideas to classical Greece. (Rogers, 2001: 302)

Besides all this romantic revival, this return to Nature is considered to lay a philosophy: “Many of the poets of this period found their deepest experiences in nature. For them it was nature, rather than society, that was man’s proper setting: man needed the help of nature to fulfill himself” (Rogers, 2001: 277). The philosophy of common sense, whose apostle was Locke, was no longer sufficient. There occurred a revival of the mystic doctrine of Plato and certain conceptions presented in the philosophy of Kant. Shelley is full of Plato, and the others frequently deal with Platonic idea, even if not completely aware of it.

Romanticism looked into the mysteries of Nature so far unrealized, into mysteries of man’s life and mind, his innate qualities, his primitive and basic worth and

beauty. It expressed itself strongly for the freedom of the individual spirit free from all the obstacles of social oppression about Man through the ages. Afterwards, it moved itself to active humanitarian enterprise in a thousand different ways, and is still believed to arouse humanity, for the physical and moral benefit of mankind.

All these are considered as various manifestations of the romantic spirit which pervaded not only the poetry of Wordsworth, Shelley, and their generation but also all later English poetry.

The Romantic Movement is generally regarded as a revolt against the eighteenth century Neoclassical rules, complacency, special poetic language and style. The Romantic Movement was also an extension of the eighteenth century Pre-Romanticism, with newly discovered interest in the national cultural heritage, and its sentimental philosophy and mournfully reflective poetry of Thomas Gray.

The romantic poets all begin with the poetic tradition of the eighteenth century, and in many cases apply it with changes to their work. There it is possible to find the couplet, the personifications, the epithets, the generalizations, the poetic diction, and innumerable phrases reminiscent of the earlier poets.

English Romantic poets like Wordsworth, Coleridge, Scott, Byron, Shelley, and Keats are those through whom English poetry renewed its youth by a fresh mixture of native energies. Of these energies the revival of the old ballads plays a great part as a strengthening and purifying element. Since ballads were employed by many writers at various earlier times, they are said to join the main current of English literature.

In English literature old ballads are the simple anonymous pieces associated by such names as Sir Patrick Spence, Thomas the Rymer, Barbara Allen, Robin Hood, or with Chevy Chase and the Border. Ballads flourished not on the Border alone, but everywhere in Europe apart from cities and sophistication.

The old ballads represent a long isolated tradition, impartial and undistorted by passing events in the great world and by sophisticated literary fashions. Yet long before their chief revival by Bishop Percy, they served from time to time as the plain products of letters. The rhythm, vitality and beauty of the ballads entered deep into the mind art of Shakespeare, and of many other poets. For instance, Wordsworth is considered to be more sensitive to the influence of the melody and manner of the broadside ballad than to that of genuine folk-ballad. But names like Addison, Gray, Burns, Wordsworth, Coleridge, Scott, Keats, Tennyson, and Rossetti are a group of imitators which is to prove the potential of romance and art collected in these high examples of genuine folk song.

As for the novel during Romantic period, Frances Burney, then Madame D'Arblay, one of the most outstanding women novelists in English literature, continued the gothic type which was better represented by Ann Radcliffe's *The Mysteries of Udolpho*. Yet it was not until after the turn of the century that two great novelists of the period, Sir Walter Scott and Jane Austen, appeared on the literary scene.

Sir Walter Scott's first novel, *Waverley*, which brought him an instant success, is the manuscript of a story which he began and laid aside long before. After finishing the story he distributed it to the world with signing his name. Everyone wanted to know the name of the author and during the next four years it was wondered and praised more than ever, for six more books appeared. For seventeen years, Sir Walter wrote about two books a year. His first books portray his own land and make Scotland and Scotchmen known and loved throughout the world. The later books are about England in *Ivanhoe*, about France in *Quentin Durward*, about Palestine in *The Talisman*. In his writing, by making the people of the past live and move again, he was called "The Wizard of the North".

As far as Jane Austen (1775-1817) is concerned, her books are considered to be quite different in every respect from the books of Scott. She presents quiet, uneventful English village life, portraying it in detail with a careful realism and drawing her characters with fidelity and preciseness. Her novels are not all exciting but they never

correspond with their accurate portrayal of the casual life which she chose to depict. The titles of her books are *Emma*, *Mansfield Park*, *Northanger Abbey*, *Sense and sensibility*, and *Pride and Prejudice*, which is considered her masterpiece.

2.2 Childhood as a Romantic Concern and Its Expression in English Poetry

The end of the 18th century in English literature plays an important role in the development of childhood as a literary myth, and during the Romantic Movement the child was regarded as a symbol of innocence and renewal, whereas in the 19th century novel, the archetypal child was treated in a more complex thematic range of concerns.

The child as a romantic concern is one of the central symbols of Romantic poetry. It is considered as a symbol of wholeness and integration, and is associated with the sense of freedom and personal expression, which are considered to have been expressed at their best in the poetry of Blake and Wordsworth.

The archetypal child represents a unity of time, and the child as a literary symbol reveals a concern with both the recollections of childhood and the expectations of adulthood. Blake and Wordsworth focus on the child to represent the union of childhood and adulthood that exist together in a well-integrated individuality. This sense of balance in Romantic poetry indicates the integrity which is considered the characteristic of the child archetype. By depicting the harmony of childhood and adult experience, Blake shows the wholeness of the archetype. As for Wordsworth, there is integration of personality by maturation but without the loss of childhood innocence.

For Blake, the child is composed of complementary qualities and there occurs an archetypal balance between the characteristics of childhood and adulthood, such as innocence and experience as two contrary states of the human soul. The dominance of childhood experience in *Songs of Innocence* is revealed through the interaction of the child and the adult. On the other hand, there is the separation of the generations in *Songs of Experience*, which is expressed in a gloomy tone. Although *Songs of Innocence* shows the elevated quality of life presented by the child archetype, *Songs of*

Experience describes the reduced state of existence resulting from suppression of the archetype. A comparison of poems from *Songs of Innocence and Experience* gives an insight into the influence of the archetypal child. The changed states of vision in the contrary poems presents completely opposite states of harmony and disharmony between children and adults. In *Songs of Innocence*, for example, the alienation of “*The Little Boy Lost*” is improved by the reunion in “*The Little Boy Found*”. The child in *Songs of Innocence* is united with important adult figures. In contrast to *Innocence*, the child in *Songs of Experience* is separated from all supportive relations with his elders.

William Blake’s Little Boy poems correspond with the Little Girl poems. Although the little lost girl in *Songs of Innocence* is alienated for a while, finally she is rejoined with her parents in “*The Little Girl Found*.” Yet, the separation between the parent and the child in “*A Little Girl Lost*” is not solved in *Songs of Experience*.

In the “*Chimney Sweeper*” poems the orphan in *Innocence* is protected by God the Father, whereas the waif in *Experience* is disregarded by his hypocritical parents. The “*Holy Thursday*” poems in *Songs of Innocence and Experience* portray a colorful situation, depending upon the attitude of the relevant adults. In *Songs of Innocence* the poor naughty children are taken to church and they pray with the wise old men who are so-called guardians of the poor. However, the orphans of “*Holy Thursday*” in *Songs of Experience* are completely alone with no one to direct them.

The pair of “*Nurse’s Songs*” in *Innocence and Experience* describes the two contrary sides of happiness and despair. Childhood is regarded as a state of happiness in *Innocence*. Children play happily during the day, and are welcomed home by an affectionate nurse at night time. Unlike *Innocence*, the children in *Experience* are teased by an angry nurse telling them that play is a waste of time.

Correspondingly, “*Infant Joy*” and “*Infant Sorrow*” represent other parallel states of *Innocence* and *Experience*. In “*Infant Joy*” Blake presents a loving dialogue between an adult and a newborn baby, while in “*Infant Sorrow*” Blake reveals the

saddening monologue of a child who is thrown into the cruel world without any comfort or support from parents.

The child naturally depends upon the adult for support, but the adult at the same time needs the child for inspiration. In the Introduction to *Songs of Innocence* the piper-narrator identifies his Muse with a child on a cloud who teaches him how to sing happy songs and write them in a book for all to read. The child is presented as an angel in the picture that Blake made to accompany the poem. The complementary relationship of the Muse and the piper is considered another representation of Blake's contrary states. The child, as it goes down from heaven, is leant against a cloud, while the adult has his feet firmly placed on the earth. The Muse supplies inspiration from the unconscious, but depends upon the piper to do the conscious act of writing the songs. In this scene Blake skillfully characterizes the collaboration of "the child and adult, the heavenly and earthly, the unconscious and conscious, the poetic and prosaic" (Byrnes, 1995: 15).

Blake's poetry had a strong influence on the future literary works which appeal to both children and adults, and the poet is accredited with the introduction of a hybrid genre of literature that emerges from the visionary eyes of a child, but is intended for the mind of an adult.

As for William Wordsworth, he is considered to adopt the archetypal image of the child to the spirit of the Romantic Age. For him, the child is father of the man, and like Jung, he deals with the child in a highly symbolic way, investigating the great mysteries of life, and, by the use of the power of imagination, moving from the literal to the symbolic, from the conscious to the unconscious.

Much of Wordsworth's poetry is concerned with the golden age of childhood, but childhood is not just a period in life, it is a state of being that returns us to our truest selves and presents us with virtues such as innocence, wonder, spontaneity, and freedom. In *The Prelude* Wordsworth expresses the idea that childhood is the most powerful of all the elements. (Book V: 509). Wordsworth treats childhood with a power not only greater than adulthood but even than that of royal government and the forces of

nature. In this respect, Wordsworth worships the child as a divine being, just as Jung refers to his archetype as the divine child. Wordsworth invokes the powerful child in *The Prelude* to return him to the simple joys that he associates with the state of childhood, and respects deeply those “spots of time” from childhood as they have “renovating virtue”.

In another famous poem, *Ode: Intimations of Immortality from Recollections of Early Childhood*, Wordsworth portrays the perceptions from his early childhood. In the autobiographical recollections of *The Prelude* Wordsworth has already nostalgically gone back to his beginnings in order to rediscover his inner child; yet, in the *Ode* he longs for the union of the child and adult. The autobiographical *Prelude* is Wordsworth’s attempt at connecting to his personal unconscious, whereas the *Ode* is an effort to connect with the collective unconscious. Although Wordsworth speaks in the first person in most of his poems, sometimes the *Ode* includes the plural ‘we’. In *Ode*, Wordsworth addresses the entire humanity, and his collective plural makes the poem bear an archetypal tone. The *Ode* is significant not only in terms of the message it carries psychologically, but in terms of the influence it produces on the literary world.

In view of all these, during the Romantic Period in England, the child is associated with the sense of freedom and personal expression in the poetry of Blake and Wordsworth. For Wordsworth, God exists in the works of nature and the child is closer to God and truth, and the poet perceives God when he wanders meditatively through the countryside, remembering his experience of childhood.

Another aspect of the literary representation of the childhood in English romanticism is that mostly the child in British poetry is treated symbolically, which is an aspect of the literary expression of the myth of childhood and the archetype of the child. Abandonment is a necessary condition in the development of the archetypal child. For this reason, so many of the famous children in literature are orphans. The theme of orphaned child prevails in English Romanticism, too. For instance, Blake’s *Songs of Innocence and Experience* refers to the lot of abandoned mischievous children.

Besides this, the archetypal child is regarded as a symbol of wholeness. That is why the individual growth involves the integration of the contrasting forces of the conscious and the unconscious. In English literature, Blake's *Songs of Innocence and Experience* is a good example of the balance of opposite forces, where Innocence and Experience are considered the two contrary states of the human soul. Blake's child in the *Songs of Innocence* represents the poet's unconscious self and the contrary states of innocence and experience symbolize the union of the unconscious and the conscious, reflecting the need for integration.

In English Romanticism, Jung's concept of pre-conscious and post-conscious essence is reflected in several of Wordsworth's poems. For example, *Ode: Intimations of Immortality from Recollections of Early Childhood* is founded on "the Platonic myth of the child's immortal nature" (Byrnes, 1995: 45). In *The Prelude* Wordsworth glorifies the immortal powers of the child. The suggestion of immortality gives a special poetic significance to childhood in Wordsworth's poetry. *We are Seven, Three Years She Grew in Sun and Flower, There Was a Boy* and *Mathew* are some of his poems treating the death of child with a sign of a continuous presence. The death of a child in English literature is considered to represent the universal death which comes before the restoration of the world's own childhood. The concept of immortality suggests a cyclical form of reality. It means that naturally a child grows into adulthood, and symbolically an adult develops into childhood.

A child is considered to possess the faculty of feeling, whereas an adult is locked into the faculty of thinking. Therefore, in some stories and poems, there is the encounter of a solemn adult and a cheerful child; the adult who has rational explanations for everything needs the child to help him rediscover the value of intuition and feeling. This is the theme of Wordsworth's poem, *Anecdote for Fathers*, for example.

The representation of the archetypal child in literature is a symbol of the continuous process of development through which a person struggles to become a whole. It characterizes the life-long process of personal integration. While the child grows towards adulthood, the adult needs to repossess the inner child. At every stage of

life a person should go towards an appropriate balance of virtues related to both childhood and adulthood. The cycle of human development is represented in literature by the circular journey of the archetypal child. The journey is finally a metaphor of the archetypal yearning for immortality.

In literature the external journey is a metaphor of the internal journey. In a physical journey a person leaves home, goes to another place, and reestablishes his values. In a psychological journey, a person leaves the world of conscious, enters the area of the unconscious, and struggles to integrate his experiences into a coherent whole. The recurring theme of the journey of the archetypal child represents the passage from the conscious world to the unconscious realm. In literature, the journey into the unconscious sphere is expressed symbolically. While the child connects to the unconscious to become an adult, the adult looks into the unconscious to discover the inner child.

An adult is considered to collect a powerful source of energy in time by traveling into past. The recollection of the childhood experiences is considered a powerful way of making contact with the inner child of one's unconscious. Therefore, by recalling significant events, thoughts, and feelings of childhood, a person is able to reconnect with the energy of the child and increase the creative archetypal energy.

The archetypal literature is often considered to present a similar model of returning to childhood as a drive to adult renewal. In English Romanticism, Wordsworth, for example, goes back over the stages of his childhood, adolescence, and adulthood in his autobiographical poem *The Prelude*. Wordsworth's return to his childhood experience is regarded as a prelude to creativity in his adulthood. In this way, Wordsworth connects past, present, and future. With a sense of nostalgia, Wordsworth refers to childhood as the 'seed-time' of the soul, and most of the mature reflections that Wordsworth wrote down in the later phases of his career are based on the experiences of his childhood.

Wordsworth's life story in *The Prelude* is connected to his philosophy and literary conception. In the *Preface to Lyrical Ballads* Wordsworth defines poetry as "emotion recollected in tranquility". For him, memories of childhood present redemptive beauties to the fragmented adult, and supply the raw material for a poem. However, it is the recollection of the earlier emotions in adulthood that forms the creative process by which the poem is produced. Wordsworth glorifies childhood, and the return to childhood is not an end in itself, but a way to a more completed maturity, as in *The Prelude*. Consequently, the act of poetic creation is the integration of childhood memories from the unconscious and adult insights from the conscious.

English Romantic writers' concern with psychological issues, their special insights into the inner human existence by emphasizing the individual and the experience of childhood are combined with a number of literary concerns such as the power of imagination, natural objects and rustic life. These elements represent another major characteristic feature of the Romantic trend in literature. It discloses a new kind of sensibility closely connected to the new kind of environment that man was in the process of creating for himself, or the altered relation between the artist and what is beyond his artistic concern. When the human personality was about to be regimented and lose individuality, poets and artists kept the balance by giving the greatest value to individual consciousness, and in this way, they glorified individual feelings and imagination. In this way, the romantics emphasized individual experience, personal values, the human psychology, as opposed to behavior, and the human being as an individual man. It also gave the rise of the Romantic Hero with the multiplicity of its hypostases, as for example the figure of the Solitary – a specifically romantic creation:

the Wanderer in Wordsworth's *Excursion* is a Solitary, also his lyrical I in *The Prelude* or *Tintern Abbey*; Coleridge's *The Rime of the Ancient Mariner* is on one level a psychological study, but also is about a Solitary; *Dejection: A Letter*, is another of Coleridge's works, which may also be read as a piece of profound self-analysis; shows that the poet himself in the hypostasis of the lyrical I can be a Solitary; in Shelley the Solitary is the Outcast or the Misfit, and is to be identified with the poet in *Alastor, or the Spirit of Solitude*; the protagonists of Byron's *Childe Harold's Pilgrimage* and *Manfred* and *Manfred*, his Rebel in *Cain* may be said to be different facets of the same figure. (Golban, 2003: 49-50)

Hence the romantic concern with the experience of childhood, its special insights into children's psychology, realizing the crucial and continuing significance of

early, childish experience, of childhood impressions - 'spots of time', especially of natural objects and forces, for the whole development of human mind and the formation of a mature personality.

CHAPTER THREE
ENGLISH ROMANTIC POETRY AS ARGUMENT

3.1 Voices of Innocence and Experience in William Blake's Poetry

William Blake (1757-1827), poet, artist, engraver, myth-maker, and visionary, is considered as the earliest and the most unique of the English romantics. Blake adopted the superiority of imagination over rationalism, artificiality, moral law, and the materialism of the 18th century.

Blake was born on November 28, 1757, in London, where he spent most of his life. His father, a hosier, sent him to art school and then apprenticed him in 1772 to the engraver James Basire. While sketching the monuments in Westminster Abbey for his master, Blake comprehended the religious symbolism and the linear design characteristic of the Gothic style. As a student at the Royal Academy, he fought against the academic conventions of Sir Joshua Reynolds and challengingly chose to follow Michelangelo and Raphael.

Blake's knowledge in other fields is completely self-acquired. He taught himself Latin, Greek, Hebrew, French, and Italian, and became engaged in the Bible, Milton, and the Elizabethan poets, and was particularly open to such mystical writers as Emanuel Swedenborg, Jakob Böhme, and the Neoplatonists, as he himself claimed to have seen visions in his earliest years.

Blake began writing poetry when he was 12, and a few of his early poems are printed by friends in 1783 as *Poetical Sketches*. About 1788, Blake developed a unique technique called "Illuminated Printing". His invention, which he credited to the help of the spirit of his beloved dead brother Robert, is considered to be influenced by the medieval illuminated manuscripts and by the experiments of his friend George Cumberland. Blake applied his design to a copper plate. He printed the plates on his own press with a colored ink that he made himself, watercolored the printed pages, and sewed them into paper covers. He was greatly helped by his wife, Catherine Boucher, whom he married in 1782 and to whom he taught how to draw and paint. Together they produced strangely beautiful pages on which neat lines of text were surrounded. Blake

used this careful method to reproduce the text and illustration of almost all his own literary works.

Blake's writing moved from the apparent simplicity of his early poems from *Songs of Innocence and Experience* to the deepness of his later cosmogenic, mythopoetic creations from *Prophetic Books*. In all cases, however, Blake had a very individual view of the world, and his poetic style and ideas contrasted with the order and control of the Augustan world. The poems from *Songs of Innocence*, for example, carry a happy vision of the childhood in an eternal world nourished by love. His poems seem simple but they carry a strong symbolic meaning: the lamb is the symbol of innocence and the mercy of God, the tiger is the symbol of mystery and the wrath of God:

Little lamb, who made thee?
Dost thou know who made thee?
(The Lamb)

Tyger! Tyger! Burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?
(The Tyger)

The innocent certainty of *The Lamb* from this volume is opposed by *The Tyger* from *Songs of Experience*. *Songs of Experience* contains poems that challenge the supposed goodness of God and society. These two collections, published together in 1794, under the title *Songs of Innocence and of Experience Showing the Two Contrary States of the Human Soul*, are regarded as Blake's most popular groups of poems, and in particular here the poet expresses his personal vision on childhood, and thus develops the literary myth of childhood around the archetypal image of the innocent and pure child.

Blake's poems are very complex symbolic texts, but they also present a contrast between a world of nature and childhood innocence and a world of social control, as, for example, in his famous poem *London*, Blake implies the dangers of an industrial society in which individuals lose their personalities.

In the poems that are known as *Prophetic Books*, Blake expresses his lifelong concern with the struggle of the soul to release its natural energies from the reason, law, and institutionalized religion. He creates a myth centered on a great fight that takes place in cosmos, history and human soul. Blake personifies the conflicting forces in symbolic figures, such as Urizen, who is Jehovah or reason, Los, who is imagination or Christ, and Orc, the spirit of rebellion in man, and others.

The voices of innocence and experience in William Blake's poetry mostly belong to children. Blake reveals in a number of poems from *Songs of Innocence and of Experience Showing the Two Contrary States of the Human Soul* the significance of childhood:

He revealed in a number of poems from *Songs of Innocence and of Experience Showing the Two Contrary States of the Human Soul* (1794) an intense conviction of the importance of childhood in the general development of human personality, a special concern with the universe of childhood, the condition of the child, his place in a world governed by mature principles, all these in close relationship with the writer's attempt to touch on the problems of religion, the relationship between man's religious attitude, power of knowledge, and his 'Poetic or Prophetic' capacity (a concept introduced by Blake in *There Is No Natural Religion*, 1788), the last three aspects being actually explored to a greater or lesser extent in all his work. (Golban, 2003: 51)

The volume of *Songs of Innocence and Experience*, which contains most of Blake's poetry, was published by ordinary print, but engraved or etched by Blake on copper plates with accompanying designs. Blake applied his designs to a copper plate with an acid-resistant substance that left them raised above the acid-eaten surface of the plate, a reversal of the usual technique in which the design is incised below the surface of the plate. The *Songs of Innocence* were first engraved in 1789; the *Songs of Experience* in 1794 together with the *Songs of Innocence*. Many poems from the *Songs of Innocence* have complements in the *Songs of Experience*. The relationship is marked either by a common title, as with *Holy Thursday*, *The Chimney Sweeper*, and *Nurse's Song*, or by contrasting titles, as with *The Lamb* and *The Tiger*, *The Divine Image* and *The Human Abstract*, *Infant Joy* and *Infant Sorrow*. Many poems from the *Songs of Experience* are comments on *Songs of Innocence*. Many of the poems in both volumes are symmetrical and compared with each other in terms of thematic implication, language and stanza form:

The poems in the volume are contrary, not opposite, and highly interrelated; they show the state of man before the Fall (the Edenic state) and the state after the Fall, (...) 'Innocence' is the ideal or Paradisal world of protection and peace that the child assumes in the world he is born into; 'experience' is the actual world. (Golban, 2003: 52)

Blake's *Songs of Innocence and Experience* present the innocent, pastoral world of childhood against an adult world of corruption and repression, and thus the collection as a whole investigates the value and limitations of two different perspectives on the world. Many of the poems have pairs, so that the same situation or problem is perceived through the view of innocence, firstly, and then experience. Blake does not identify himself totally with either of the views; most of the poems are dramatic, that is, have the voice of a speaker other than the poet himself. Blake remains outside innocence and experience, in a distant position from which he will be able to recognize and correct the fallacies of both. Especially, Blake is considered to set himself against despotic authority, restrictive morality, sexual repression and institutionalized religion. His great insight emphasizes the collaboration of these separate manners of control in order to destroy what is most holy in human beings.

The *Songs of Innocence* dramatize the naïve hopes and fears of children and investigate their transformation as the child grows into adulthood. Some of the poems are written from the perspective of a child, while others are about children as seen from an adult perspective. Many of the poems are considered to pull attention towards the positive aspects of natural human understanding before the corruption and distortion of experience. Others are regarded as more critical towards innocent purity. For example, on the one hand, Blake portrays the emotional power of fundamental Christian values in an emotional manner; on the other hand, he reveals Christianity's function for supporting injustice and cruelty.

The *Songs of Experience* exhibits parallels and contrasts to show the ways in which the harsh experiences of adult life destroy innocence, while also expressing the weaknesses of the innocent perspective. To exemplify, *The Tyger* attempts to present real, negative forces of the universe, which innocence fails to face. Other poems, among which *The Sick Rose* are considered to deal with sexual morality in terms of the

repressive effects of jealousy, shame, and secrecy, all of which corrupt the purity of innocent love. As regards to religion, some of Blake's poems are concerned with the institution of the Church, its role in politics, its effects on society and the individual mind rather than the character of individual faith. Thus, experience discloses the weaknesses of innocence, while glorifying its purity.

The style of *Songs of Innocence and Experience* is simple and direct, but the language and the rhythms are considered to be carefully shaped, and the ideas they express are often deceitfully complex. Many of the poems are narrative in style; others, like *The Sick Rose* and *The Divine Image* are considered to make their arguments through symbolism or by means of abstract concepts. Some of Blake's favorite poetic techniques are personification and the revise of Biblical symbolism. Blake is considered to use frequently the familiar meters of ballads, nursery rhymes, and hymns, applying them to his own, often unorthodox conceptions. This combination of the traditional with the unfamiliar reflects Blake's permanent interest in reconsidering and reframing the hypotheses of the human thought and social behavior.

For Blake, innocence is the ideal or paradisaal world of protection and peace. Innocence as the purity of humanity exists in the childhood of an individual. In *The Little Black Boy*, a black child tells how he came to find his own identity through God. The boy, who was born in "the southern wild" of Africa, first explains that although his skin is black his soul is as white as that of an English child. He narrates how his loving mother taught him about God who lives in the East, who gives light and life to everything on the earth and comfort and joy to everybody. "We are put on earth," his mother says, to learn to accept God's love. The child is told that his black skin "is but a cloud" that will be scattered when his soul meets God in heaven. The black boy conveys this lesson to an English child, relating that his white skin is likewise a cloud. He promises that when they are both free of their bodies and enjoy the presence of God, he will shade his white friend till he also learns to bear the heat of God's love. Then, the black boy says, he will be like the English boy, and the English boy will love him.

This poem focuses on a spiritual awakening to a divine love which transcends race. The speaker is an African child who has to accept his own blackness. Blake creates the poem on clear imagery of light and dark. The contrast in the first stanza between the child's black skin and his belief in the whiteness of his soul reveals his particular problem of self-understanding. In a world in which black and white connote bad and good, his statement that he is "black as if bereave'd of light" emphasizes the severity of this problem:

The lyrical I from *The Little Black Boy* is a child who lives in a world of colonial expansion and becomes the exponent of that part of the world to which England brought civilization. England is seen as the greatest colonial empire in the world, as a factor of progress spreading civilization: '*And I am black, but O! my soul is white*'. The civilized world makes a difference between white and black, good and evil, and the little black boy has been taught by his mother about the differences between them (one may comprehend here the implication of the abstract notion of maternal nature in a concrete representative of the human race, because the physical mother would eventually belong to the mature, corrupt world, which Blake disregarded). (Golban, 2003: 52)

The aim of the song may be considered the counteraction since it shows the little black boy as deserving perfect love as a white person does. The child's mother represents a natural and selfless love that becomes the poem's ideal. She shows a tender concern for her child's self-esteem and also a strong desire to make him know the comfort of God. She convinces her child, according to conventional Christian doctrine that earthly life is but a preparation for the rewards of heaven. In relation to the poem, the dark skin is similarly but a temporary appearance, with no bearing on their eternal essence. Body and soul, black and white, earth and heaven are all arranged in a way that it essentially approves the opinion of Christian resignation. The theology advises self-restraint in the present and promises a recompense for suffering in afterlife:

He has also learned that '*there God does live*' in the East, that the earthly existence is limited and '*we are put on earth a little space*', which is time, and the human experience of life in material bodies is transitory and prepares man for an eternal, spiritual existence, In this case the body is nothing but a cloud that is shadowing the soul that will be released to immortality: '*The cloud will vanish we shall hear his voice*' (it implies death, but without any note of tragedy, for death is transition from one state to another). (Golban, 2003: 52)

God is equal to the sun, which suggests ties between the two basic principles of life: spiritual, and physical. Both are embodied in the being of man who is 'put on earth'

that he ‘may learn to bear the beams of love’, but achieving joy only at the end of the earthly life filled with experience.

The black boy internalizes his mother’s lesson and applies it to his relations with the outer world. Specifically, Blake shows what happens when the boy applies it to his relationship with a white child. The boy tells his white friend that they are equal, but that none will be truly free until they are released from the restrictions of the physical world. He imagines himself shading his friend from the brightness of God’s love until he can get accustomed to it. This statement suggests that the black boy is better prepared for heaven than the white boy, perhaps because of the dark skin he has during his earthly life.

This is considered as a consoling vision with which his mother has prepared him and which enables his suffering to become a source of pride rather than shame. But the boy’s outlook and his respect to the white boy are striking as it contains a naive blindness to the realities of racism and submissive acceptance of suffering and injustice. Blake’s focus in this poem is on the mental state of the black child. It portrays both the desire to live and self sacrifice which is considered as the complex of inferiority of a slave:

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.

The same tone of confidence is maintained in *The Chimney Sweeper* from *Songs of Innocence*, a poem that presents again the drama of childhood experience. The boy’s mother died when he was very young and his father sold him to a work-house as he was unable to assist him financially. The poem may be regarded as a protest against the way children were treated and deprived of childhood. Those times in England children were employed as sweepers. They were exploited as they were cheap and small. In the poem, ‘weep’ is actually considered ‘sweep’, because the little boy was unable to talk properly. This situation indicates Blake’s two concepts that are implied in the poem: ‘soot’, ‘coffins of black’, and darkness in the morning contrast with ‘white hair’, ‘white

children, *'bright key'*. The first concept is considered to represent the conventional real existence, the latter one visionary, non-real existence. In the third stanza, the chimney sweepers are *'locked up in coffins of black'*. It means that the chimney as a closed place resembles a prison and symbolizes death. At the end, Tom's *'sight'* changes the life of children, "for only imagination and the refuge provided by a subconscious need for escapism materialized in dream can compensate for the misery of reality an offer spiritual joy" (Golban, 2003:53).

The dream going through Tom's mind leaves its impression on his consciousness and creates the false impression of an ideal reality. Blake is considered to form a border line between the two apparently same concepts: the ideal and the dream. The ideal is to be never achieved, felt or understood; therefore, it represents a highly abstract transformation of thought. The dream, being abstract as well, tends towards a more concrete realization. This means the mental fulfillment on the conscious level of the human psyche of a hidden and obsessive wish, that of childhood (with its play, joy, fun etc.), and the later easement: *'Though the morning was cold, Tom was happy and warm'*.

Although Blake refers to a number of children (*'That thousands of sweepers, Dick, Joe, Ned, and Jack,'*), the theme of solitude is dominant in the poem. Also, Blake reflects his rejection of the false church and the false system of morality, which is expressed through irony in the last line: *'So if all do their duty, they need not fear harm'*. It means that:

The child may be a limited reasoner, he may not be entirely aware of his miserable life, as the reading audience is, but he can see angels and possesses a direct way of access to the world of God. It is to be noticed that Blake, even if he reveals some special insights into the experience of childhood and the psychology of children, or his lyrical I takes the posture of a child and his poems are utterances not of the author but of the characters he created, looks at them from a grown-up point of view and mentality, hence the last moralizing note. (Golban, 2003: 54)

Yet another poem from *Songs of Innocence*, *Holy Thursday*, with its ceremonial verse style, shows how pure children are brought to the ceremony of the fortieth day after the resurrection of Christ at St. Paul's cathedral on Ascension Day. The poem's dramatic setting refers to a traditional Charity School service. These Charity Schools

were publicly financed institutions established to protect and educate the thousands of orphaned and abandoned children in London. In the first stanza, the lines of children are likened to the Thames River, which flows through the heart of London: The children are carried along by the current of their innocent faith. The metaphor for the children changes in the second stanza. First they become *'flowers of London town'*.

This comparison emphasizes their beauty and fragility. It is considered to weaken the assumption that these poor children are the city's refuse and burden, depicting them instead as London's fairest and finest. The children are also described as resembling lambs in their innocence and meekness, as well as in the sound of their little voices. The image transforms the character of humming *'multitudes'* into something heavenly and sublime. The lamb is associated to Christ and reminds Jesus' special tenderness and care for children. As the children begin to sing in the third stanza, they are no longer just weak and mild; the strength of their combined voices raised toward God evokes something more powerful and puts them in direct contact with heaven. The simile for their song is first given as *'a mighty wind'*, and then as *'harmonious thunderings'*. The *'beadles'*, as authority figures, are described as being *'beneath'* the children.

The final line advocates compassion for the poor. The voice of the poem is not of a child, but rather that of a sentimental observer whose sympathy enhances the emotionally affecting sense. But the poem also encourages a more critical outlook and the contemplation of the true meaning of Christian pity, and the contrast between the institutionalized charity of schools and the love of God for innocent children. Moreover, the visual picture given in the first two stanzas contains a number of worrying aspects: *'their innocent faces clean'* suggests that they were tidied up for this ceremony, that their usual state is quite different, and the public display of love and charity hides the cruelty to which poor children were often exposed.

An ironic comment on *Holy Thursday* is presented by the poem with the same title from the *Songs of Experience*, which shows that people profit either materially or spiritually by taking advantage of their charity. It appears that the speaker went through

experience. In this “experienced” version, Blake criticizes rather than praises the charity of institutions responsible for unfortunate children. The speaker maintains questions about the children as victims of cruelty and injustice, some of which the earlier poem implied. The rhetorical technique of the poem is to put forth a number of suspicious questions that receive indirect but quite critically toned answers. This is one of the poems in *Songs of Innocence and Experience* that is considered to show at best Blake’s disagreement with public affairs.

In the first stanza, Blake implies that what these children receive is minimal and reluctantly given. The ‘*cold and usurous hand*’ that feeds them is motivated more by selfishness than by love and pity. Besides, this ‘*hand*’ is considered to represent actually not the daily guardians of the orphans but the city of London as a whole. For Blake the whole city is responsible for these most helpless members of the society. Here, although the children must take part in a public display of joy that miserably reflects their actual circumstances, they serve for the people who are supposed to protect them.

The song of the children in this poem turns out to be ‘*trembling cry*’. As opposed to the first poem, the children and the natural world are connected by means of a strikingly different set of images, as, for example, the failing crops and sunless fields symbolize the wasting of a nation’s resources and the public’s neglect of the future. The phrase ‘*And their ways are filled with thorns*’ connects the suffering of children to that of Christ; ‘*eternal winter*’ implies that they lack physical comfort and love. Instead of a place like that, Blake seeks a better place for children, which will be like heaven.

For where-e’er the sun does shine,
And where-e’er the rain does fall,
Babe can never hunger there,
Nor poverty the mind appall.

The poems from the *Songs of Innocence* reveal eternal love, hope and joy for everyone, but the following *Songs of Experience* exposes these dreams as utopian and childish. Blake is conscious of the terror and hostility of the conventional adult society as the child and the young adult are hindered by social and religious oppression. The illustrations accompanying the poems demonstrate death, weeping, threat and

destruction; also the tone is more different: it may be an angry protest as in *Holy Thursday*, or a sarcastic reasoning, characteristic of the world of experience as in *The Chimney Sweeper*. *The Chimney Sweeper* from the *Songs of Experience*, opposite of the poem from the *Songs of Innocence*, is mainly a dialogue in which the degree of tragedy is treated: ‘*A little black thing among the snow/They clothed me in the clothes of death*’.

The idea that a child is pure and innocent is emphasized. His misery is the way of access to heaven, so he does not need any worldly institutions of God - church, priest, king. Innocence is considered to be equal to purity, sacredness and can be regarded as the spiritual, dream-like existence. Experience, with its abstract rationality and strong general principles, still inferior to innocence as a state of being, is considered a necessary aspect of human personality, be that human a child or an adult.

The latter idea is dominant in *The Chimney Sweeper* from *Songs of Experience*, a poem with a far greater satirical, even sarcastic tone. Therefore, Blake’s lyrical I is far from considering the scene of misery, he is resentful and a rebel against the unjust and undeserved fate. He condemns regimentation and exploitation. All these are related to the immense change in his mind and his way of perceiving the external world, which influenced the transformation of his attitudes. Now an experienced observer, not the little chimney sweeper, starts the poem and the child ends the stanza with the striking words of truth, which are connected with his mental conviction of the illusion of a better existence, in this way rejecting his own universe of escapism:

And are gone to praise God and his Priest and King,
Who make up a heaven of our misery.

It also appears as though Blake also rejects in this poem a contemporary view that children were ‘small sinners’, but “a statement like ‘*So your chimneys I sweep*’ can express the idea that a child with its innocence and purity represents the way of access of the human to divinity, for the phrase can be read as ‘*so your sins I redeem*’.” (Golban, 2003: 55-56).

Despite their hymn-like plainness and their nursery-rhyme rhythms, their simple language and their comparatively straight expression, Blake's *Songs* disclose a notably complex range of meanings, symbols and poetic devices, activated by again plain and common poetic material, which is composed of descriptions of the condition of children, the contact and conflict of the old with the young. The poems from both sets escape the limited universe of childhood because of their extensive nature of meanings and symbols, some of which are beyond children's understanding, for a child is not able to understand or understands them incorrectly. For instance, the poem *Infant Sorrow* from the *Songs of Experience* presents the protest of the child at birth, its first experience of danger and violence of the external adult world:

My mother groan'd! My father wept.
 Into a dangerous world I leapt:
 Helpless, naked, piping loud:
 Like a fiend hid in a cloud:

Struggling in my father's hands,
 Striving against my swaddling bands,
 Bound and weary I thought best
 To sulk upon my mother's breast.

For Blake, parents are considered to be the true proponents of the adult, corrupt world, as well as nurses or priests. Particularly, the father was regarded as a figure of oppression, jealousy and terror:

And my father sold me while yet my tongue
 Could scarcely cry 'weep! 'weep! 'weep! 'weep!
 (*Chimney Sweeper* from *Songs of Innocence*)

The theme of childhood is represented by Blake with the idea that the child is chiefly an aspect or possibility of every human personality. His style of writing is considered to reflect the individual examining the wisdom, morality and theology of his time. In his poems, Blake treats the way children are deprived of childhood, and without any parental guidance, they become intellectually weak. Blake is considered to focus on the mental type of starvation that may cause retardation and a tragic waste of human potential. Blake's child characters are apparently disturbed in their early life. So they have difficulties in getting over other people, particularly when principles of their specific thinking in daily living become more abstract.

As the most important part of children's early life, play is an important way of acquiring knowledge. Play as a concept is considered as an ongoing process in the development of child as a literary myth:

It is not difficult to answer what play is, it is more difficult to define: like life or love, play is a concept that cannot be defined because it is a process, and, as every process, it continually exists, develops and changes, and never becomes totally complete or finalized (the opposite to this is the product which is possible to see and define). However, it is possible to describe play and its functions: the way children play forms the basis for their adult lives; play helps understand one's own experiences; it helps children cope with and understand their surrounding world; by playing, a child discovers its strengths and weaknesses, abilities and interests. Play also enables a child to develop socially (development of social skills), emotionally (training the ability to have empathy, feelings of intimacy, as well as the development of a reflective feeling, a curiosity which can continue the whole life through), physically (physical development), and intellectually (intellectual development of discovering, analyzing and experimenting with the world around). (Golban, 2003: 58)

For this reason, play is considered central not only for children but also for adult and the whole society in which they live. As a consequence, play as a cultural function is a sign of civilization, a universal phenomenon. The children in Blake's poems are deprived of play, but their longing for play can be satisfied only in dream, in a state of being close to God: '*down a green plain leaping, laughing, they run*' and '*rise upon clouds and sport in the wind*' (*The Chimney Sweeper* from *Songs of Innocence*).

The children in *Songs of Innocence* live through a vision, they enjoy it against the attempt of rational adulthood to frustrate them. Similarly, William Wordsworth in *Ode. Intimations of Immortality from Recollections of Early Childhood* uses such an image of the child as an argumentative reaction to the extreme morality and rationality of the 18th century.

Like Wordsworth, Keats, Byron and other English romantic writers, Blake believed in the importance of the childhood experience. Unlike Wordsworth who reveals strong psychological insights into the experience of childhood, Blake depicts other aspects of the experience of childhood but does not focus the reader's attention on the sharp psychological conflict in individual minds. Blake's poem enables the reader to consider the facts in their emotional intensity, or the conflict between innocence and

experience, and to share Blake's complex attitude towards terror, sorrow, admiration or inquiry.

3.2 William Wordsworth and the Concern with the Growing Human Mind

William Wordsworth was born on April 7th, 1770, in Cockermouth, Cumberland, England. Young William's parents, John and Ann, died during his boyhood. Wordsworth grew up in a rustic background, and spent a great deal of his time playing outdoors, in what he would later remember as a pure communion with nature. In the early 1790s William lived for a time in France and witnesses the French Revolution. While in France, Wordsworth had a long affair with Annette Vallon, with whom he had a daughter, Caroline. His later journey to France to meet Caroline, now a young girl, is considered to have inspired the great sonnet "*It is a beauteous evening, calm and free*".

The chaos of the reign of terror in Paris drove Wordsworth to philosophy. He was against the rationalism he found in the works of such thinkers as William Godwin, because it clashed with his own softer, more emotional perception of the world. In the mid-1790s, Wordsworth's growing sense of agony forced him to revise his own perception of the world and of the human mind in more concrete terms.

Wordsworth's perception of the human mind which he developed throughout his life appears to be simple enough today due to the coming of psychoanalysis and the general Freudian acceptance of the significance of childhood for the adult experience. Wordsworth argued (as he expressed in such poems as the *Ode. Intimations of Immortality*) that, on birth, human beings move from a perfect, idealized realm into imperfect, un-ideal earth. For children, some memory of the former purity and glory in which they lived remains, and this is best perceived in the joyous relationship of the child with the beauties of nature. But as children grow older, the memory fades, and the magic of nature dissipates. Still, the memory of childhood can offer a relief, which brings with it nearly a kind of re-approach to the lost innocence of the past. The maturing mind develops the capability to understand nature in human terms, and to see in nature symbols for human life, which makes up for the loss of direct connection. For

this reason, “his life was spent in a continual meditation, and his attitude towards external things was that of a reflective child, continually pondering over the surprise of his first impressions” (Symons, 1969:79). Wordsworth’s power of thought is considered to be never on the level of his power of feeling. He feels instinctively, and his feelings are those whose source nature is.

The publication in 1798, together with his friend Samuel Taylor Coleridge, of *Lyrical Ballads* represents a turning point in English poetry; the volume was innovative and marked the actual beginnings of English Romantic Movement. According to Wordsworth’s ideas from the preface to this volume, poetry results from the spontaneous overflow of powerful emotions and should be written in the simple language of ordinary men. The emphasis on feeling and imagination prevail over rhetoric, ornament, and formality, and changed the course of English poetry by replacing the complicated classical forms of Pope and Dryden by a new Romantic sensibility.

Following the success of *Lyrical Ballads*, Wordsworth moved to the grand house at Rydal Mount where he lived with Dorothy, his sister, and his wife Mary and children until his death in 1850. Wordsworth became the dominant force in English poetry, although his later years are regarded as the sign of an increasing aristocratic tendency and a general alienation from the younger Romantics as his followers. In the last decades of Wordsworth’s life, however, he was the Poet Laureate of England, acclaimed as the most important author of England.

Wordsworth’s literary activity consists of a large number of important poems, varying in length and significance from the short, simple lyrics of the 1790s to the large *The Prelude*. The themes treated in Wordsworth’s poetry, and the language and imagery he uses to express those themes, remain remarkably consistent in every part of his works, being devoted greatly to the principles Wordsworth undertook for himself in the 1802 Preface to *Lyrical Ballads*. Here, Wordsworth argued that poetry should be written in the natural language of common speech, rather than in the elevated and elaborate dictions that were then considered ‘poetic’. He argued that the first principle of poetry

should be pleasure and that the main purpose of poetry is to give pleasure through a rhythmic and beautiful expression of feeling. All human sympathy is based on a subtle pleasure principle that is ‘the naked and native dignity of man’. This principle is considered to make up a significant part of Wordsworth’s poetic activity.

Many of Wordsworth’s poems, including such masterpieces as *Tintern Abbey* and *Ode. Intimations of Immortality* deal with the subjects of childhood and the importance of childhood for the formation of personality, childhood’s connection to nature, and others. Wordsworth’s images and metaphors are associated with natural scenery and religious symbolism, as in the sonnet *It is a beauteous evening, calm and free*, in which the evening is described as being “quiet as a nun”, and it reminds of the poet’s rustic childhood with its cottages, hedgerows, orchards, and other places where mankind comes together easily with nature. His communion and companionship with nature is regarded as the source of spiritual happiness and attainment:

That ‘impassioned contemplation’ of nature, which he prized above all things, was his way of closing the senses to all things external to his own contemplation. It came to him through sight, but through sight humanized into feeling, and illuminated by joy and peace. He saw nature purely, with no uneasy or unworthy emotions, which nature might need to purify. Nature may, indeed, do much to purify the soul of these emotions, but until these are at rest it cannot enter fully, it cannot possess the soul with itself. The ultimate joy, as Wordsworth knew, that comes to the soul from the beauty of the world, must enter as light enters a crystal, finding its own home there and its own flawless mirror. (Symons, 1969: 96)

Wordsworth’s poems are considered to begin the Romantic period by emphasizing feeling, instinct, and pleasure above formality and mannerism. Differently from his predecessors, his expression of incomplete (inchoate) human emotion in his lyric “Strange fits of passion have I known” is uniquely striking. In addition, many of Wordsworth’s important works are involved with the lost glory of the past - not only of the lost dreams of childhood but also of the historical past, as in his sonnet *London, 1802*.

Wordsworth’s best literary work concentrates on the development and workings of a poet’s mind, the complexity of his own personality, with significant autobiographical allusions, which represent the principles concerning the formation of personality, and which are expressed at their best in *The Prelude*.

The poem, written between 1798 and 1805, which represents the first major version of a longer writing that Wordsworth refused to publish, was successively edited during several decades, concluding in the 1850 version, published posthumously. It is regarded as a surviving fragment of *The Recluse*, which Wordsworth started planning in 1798, and *The Excursion* (composed between 1797 and 1814). *The Recluse* is considered a philosophical poem about Man, Nature and society, and about the perceptions and opinions of a poet living in retirement.

In *The Prelude*, Wordsworth continuously writes about himself and his comprehension of the universe which is completely subjective. The poem represents the growth of the poet's own consciousness, and its subtitle clearly shows this: *Growth of a Poet's Mind. An Autobiographical Poem*. Wordsworth is considered as the starter of modern poetry – the poetry of the growing inner self – having its main concern the poet's own subjectivity:

The introduction to Book I probes the diffidence in some detail, the ambition to produce a great epic, the fear of confusing the grand and the grandiose, and the too easy rationalizing of inactivity; also the object of the poem is soon made explicit: 'to fix the wavering balance of my mind' by reviewing the whole past, its defeats and merits, disappointments and moments of exaltation. By the end of Book XII in the earliest version, Wordsworth had achieved, partly in the actual process of writing, the 'healthy' imagination of his maturity and was ready to begin his epic. That is the time he could hardly have suspected that *The Prelude* was actually already that major work, not merely a preliminary exercise but itself the deed accomplished. (Golban, 2003: 60)

The poem follows the main events of the poet's life: Book First and Second describe his childhood and school-time, which represent the passionate, wild and perceptive stage in the evolution of personality. The next books successively follow his residence at Cambridge, a Summer Vacation, the return to Cambridge and his Alpine tour, his residence in London, his stay in France and his experience of the French Revolution, the disillusionment and final restoration.

The poem is considered a highly personal work, an extensive confession or apologia, and "in *The Prelude*, he tells the story of his own mind, of his growth, not so much as a man, but as a poet" (Symons, 1969: 81). Wordsworth freely selects his

materials, refuses what he has no need or wish to use, and lays particular stress on the themes of most importance to him, in order to achieve the self-description he preferred to emphasize. For example, when giving an influential record of his political attitudes in France, he passes over his French love affair with Annette Vallon, and the one who regards this relationship as critical in the poet's development, will find *The Prelude* seriously weakened by an intentional hypocrisy.

This aspect, however, should not change the necessary appeal of the poem, as the work has its own unity and addresses the reader in its own aesthetic terms: its chronicle of character formation is considered neither false nor avoiding, its argument is considered coherent and self-supporting, and the reader can enjoy reading it when having the knowledge of some facts not revealed here. The final opinion of *The Prelude* is exposed by the author's egocentrism to make his development seem representative for the human condition is general.

Wordsworth's 'egotistical sublime', or the awareness of being different and having a special sensibility and devotion, represents the supposition that lyrical I may speak for all mankind and that on account of the growth of his own mind will necessarily reveal much of what is characteristic to the mind of man.

The Prelude is also regarded as Wordsworth's response to John Locke's theories from *Essay Concerning Human Understanding* (1690), which denies the doctrine of innate ideas or knowledge, asserting that the source of knowledge is experience. Locke's concern is also about the origin and extent of man's knowledge; he also looks over the nature and limits of knowledge, the operation of the human mind and the connection of concepts.

The evolution of the mind is considered to have three main stages, which are also expressed by Wordsworth in his poetry. The first of the three stages of man is childhood, a time of complete perception, a time of sensation and union with nature, where the poet's life started by the sound of the river Derwent:

Was it for this
 That one, the fairest of all rivers, loved
 To blend his murmurs with my nurse's song,
 And, from his alder shades and rocky falls,
 And from his fords and shallows, sent a voice
 That flowed along my dreams? For this, didst thou,
 O Derwent! Winding among grassy holms
 Where I was looking on, a babe in arms,
 Make ceaseless music that composed my thoughts
 To more than infant softness giving me
 Amid the fretful dwellings of mankind
 A foretaste, a dim earnest, of the calm
 That Nature breathes among the hills and groves.
 (Book I, II: 269-81)

Wordsworth recollects his years of childhood and schooling as very happy: he enjoyed a perfect liberty in a paradisiacal surrounding where he could wander freely and which had a strong formative impact on his supporting mind:

Fair seed-time had my soul, and I grew up
 Fostered alike by beauty and by fear.

Wordsworth stresses the unusual advantages of growing up in the Lake District. The area is well known for its wonderful landscapes, and childhood in such a place provides an effective contrast to the urban upbringing of a friend, whom he addresses in the poem. The boyhood that Wordsworth describes is reassuringly noisy and sociable and completely unlike that of the 'model of a child' he disapproves in Book V:

We were a noisy crew, the sun in heaven
 Beheld not vales more beautiful than ours,
 Nor saw a race in happiness and joy
 More worth of the ground where they were sown.
 (Book V, I: 505-8)

A wide range of entertainment is presented to remind us of our own childhoods: bathing in the river, basking in the sun, running through fields of flowers. Wordsworth's descriptions are memorable not because his activities were unusual, but because he manages to recreate the intense absorptions of childhood and makes the reader aware of unappreciated experiences in life.

The whole structure of the poem exhibits a more subtle progress, a search for the lost time, a journey to a remembered world, and the poet can only encounter it again by

returning through imagination to a perception which was also creation, to a way of thinking which was a way of recognition:

Wordsworth began the tracing of the '*growth of a poet's mind*' with recollections of early childhood on the assumption, psychologically acute, that the child was the father of man, that is to say the defined attributes of the child's character would somehow build a bridge over the troubled currents of adolescence to a more stable maturity. (Golban, 2003: 62)

Memory works as the principal factor of integration, since a past emotion powerfully remembered functions as a present action:

So feeling comes in aid
Of feeling, and diversity of strength
Attends us, if but once we have been strong.
(Book XI, II: 326-328)

The deepest strength sparks from sudden insight, 'spots of time', which mean "some vital impressions offered by the objective world in the process of growth" (Golban, 2003: 62), spread throughout the whole of existence, most often from the self-unconscious childhood. These are considered as the moments when the soul, being far from an instant selfish concern, catches a short hint with some ultimate pattern or the natural world. Seeing things as they are in their natural motion, and then examining them thoroughly through feeling, reflects Wordsworth's aim and ambition:

In the note to a very early poem he tells us of some natural aspect that struck him in boyhood: 'It was in the way between Hawkshead and Ambleside, and gave me extreme pleasure. The moment,' he adds, 'was important in my poetical history, for I date from it my consciousness of the infinite variety of natural appearances which had been unnoticed by the poets of any age or country, so far as I was acquainted with them, and I made a resolution to supply, in some degree, the deficiency.' (Symons, 1969: 90)

The second stage in the development of the human mind is youth, now meaning feeling, and it is regarded as a time when the wonder and fear of childhood begin to weaken, because the sensation is reflected through emotion and translated into simple ideas. Therefore, the possibility to join with a fuller understanding the experience familiar to him from childhood is bigger, as the sense combines with spirit: '*Bodily eye and spiritual need*' now becomes '*one great faculty*', and the self-consciousness increases.

Youth is also considered as the stage of enthusiastic intuition rather than of intellectual response, even though the vital impressions that become the '*spots of time*' and which give shocks to the moral existence of the young man, particularly disillusion and hopelessness accompanying the collapse of the liberal cause in revolutionary France, are understood intellectually, as the rational result of reactions to events in time. The recollection of such impressions and perceptions is the natural devoutness that connects the poet's days to each other, the child to the youth and the youth to the mature man. With this explanation, the '*spots of time*' achieve a religious significance; each is considered a true epiphany, a guarantee of the soul's belonging to a larger life; each seems nearly '*a leading from above, a something given*', sent by a special kind act '*from some far region*'. The epiphany, or revelation, though involuntary, reaches the prepared sensibility of an artist, as the poem investigates '*growth of a poet's mind*', and the harmony that it establishes is no less than religious.

The final stage, maturity, in which '*the mind is lord and power*', represents a synthesis of the process that leads from perception to feeling and feeling to thought, and then creates a unification of all these faculties in God. The simplicity of infantile responses starts to have a moral and religious dimension, which is a fundamental part of the function of nature in his poetry. The way to communicate between God and man is nature in its beautiful forms, and Wordsworth's term for the spirit is Presence, which stresses the vitality of his conception '*living nature*' and implies the directness with which he can conceive forms as symbols. The significance of the natural forms comes also from their contribution to a man's soul:

Ye Presences of Nature in the sky
 And on the earth! Ye Visions of the hills!
 And Souls of lonely places! can I think
 A vulgar hope was yours when ye employed
 Such ministry, when ye through many a year
 Haunting me thus among my boyish sports,
 On caves and trees, upon the woods and hills,
 Impressed, upon all forms, the characters
 Of danger or desire; and thus did make
 The surface of the universal earth,
 With triumph and delight, with hope and fear,
 Work like a sea?

(Book I, 11: 464-75)

The lyrical I turns to nature to find his own image, *'what he has, what lacks/His rest and his perfection'*. But maturity is also the stage when the poet knows that he is now apart from nature and that his mind is higher than the objects it contemplates, for the individual mind *'keeps her own/Inviolable retirement, subject there/To Conscience only, and the law supreme/Of that Intelligence which governs all'*.

By depicting the mutual influence of nature and the mind as a part of the nature it perceives, Wordsworth welcomes an abundance of descriptions of rural scenes. In this respect, Wordsworth and other romantic poets are considered to believe that an important part of the valuable human experience was lost in the sophisticated urban civilization and, for this reason, the life in village provides the examination of real possibilities in human experience and gives an efficient way of defining human values.

The growth of the mind is ruled by another of Locke's theories, according to which the human psyche is built up of sensations, from what a man gets from the outside, the greatest part of human mental life being composed of reflections on personal ideas. Therefore, Wordsworth emphasizes in his work the lasting importance of the infantile experience, even if it is almost absolutely governed by pure sensation. Two succeeding sensations from the same object can never be the same, as the later sensation reaches a mind already modified by the earlier sensation. Wordsworth's poetry tries to investigate the alternation between external and internal world, between mind and nature, the permanent mutual modification of mind and sensation. Clearly, Wordsworth describes the mind itself as part of the nature it perceives, and this connection, perceived through Joy, gives up confidence in the reality of ourselves and the external world.

The growth of the mind is governed by another concept that Wordsworth borrowed from Locke, that of 'associationism'. According to the concept adopted by Wordsworth and Coleridge, associations happen not through the ideas or evident content of an experience but through the sentimental tone, which can then be transmitted to experiences with entirely different evident contents. Wordsworth

considers this affective tone as a feeling of infinity connecting the individual mind with the Great Mind:

Thence did I drink the visionary power;
 And deem not profitless those fleeting moods
 Of shadowy exultation not for this,
 That they are kindred to our purer mind
 And intellectual life; but that the soul,
 Remembering how she felt, but what she felt
 Remembering not, retains an obscure sense
 Of possible sublimity, whereto
 With growing faculties she doth aspire,
 With faculties still growing, feeling still
 That whatsoever point they gain, they yet
 Have something to pursue.

(Book II, 11: 311-22)

The associative and also transforming power is memory, and recollection and recognition are actually considered as the key words in comprehending Wordsworth's philosophy. In *The Prelude*, Wordsworth expresses his joy on moving backwards through the corridors of memory, from forms through sensations to the recovery of a vision of light at the point where conscious memory disappears, but he does not clarify whether his comprehension of spirit came from outside or from inside, whether he was a Lockean empiricist or a Platonic believer in innate ideas. Consequently, Wordsworth is considered to use a combination of two doctrines so as to evoke the mystery of life, vitality and organic connection:

Meanwhile, my hope has been, that I might fetch
 Invigorating thoughts from former years;
 Might fix the wavering balance of my mind,
 And haply meet reproaches too, whose power
 May spur me on, in manhood now mature
 To honourable toil. Yet should these hopes
 Prove vain, and thus should neither I be taught
 To understand myself, nor thou to know
 With better knowledge how the heart was framed
 Of him thou lovest; need I dread from thee
 Harsh judgements, if the song be loth to quit
 Those recollected hours that have the charm
 Of visionary things, those lovely forms
 And sweet sensations that throw back our life,
 And almost make remotest infancy
 A visible scene, on which the sun is shining?

(Book I, 11: 619-34)

The Prelude also treats the concept of imagination and intellectual love as a theme. Wordsworth refers to 'imagination' as a power and explicitly defines it by giving the name of 'imagination' only in Book VI, when he narrates an incident of frustration with the natural world. While he was crossing the Alps with his friend, a peasant told them to return to their starting point and follow a stream down instead of climbing:

Imagination—here the Power so called
Through sad incompetence of human speech,
That awful Power rose from the mind's abyss
Like an unfathered vapour that enwraps,
At once, some lonely traveler. I was lost;
Halted without an effort to break through;
But to my conscious soul I now can say--
'I recognize thy glory': in such strength
Of usurpation, when the light of sense
Goes out, but with a flash that has revealed
The invisible world, doth greatness make abode,
There harbours; whether we be young or old,
Our destiny, our being's heart and home,
Is with infinitude, and only there;
With hope it is, hope that can never die,
Effort, and expectation, and desire,
And something evermore about to be.

(Book I, 11: 592-608)

This experience is an epiphany, as Wordsworth was suddenly overpowered by a feeling of glory, a deep understanding of the meanings of life, due to his realization and admission of imagination. Although usurping '*the light of sense*', imagination is the human faculty that maintains the soul morally with the hope of its immortality and nourishes the mind with '*perfect thoughts*'.

Imagination as a power makes amends with the blindness to the external world, which is the tragic and essential condition of a mature poet, but also forms a measure of independence from the direct external world, which a human mind enters its process of growth and development. Imagination makes the connection between man and nature, when the alienation between them at the time when man reaches the stage of maturity, has occurred. In addition, Wordsworth shows clearly that man's soul and nature have the same divine origin, and imagination supplies the unity of Man, Nature and God.

The *Ode. Intimations of Immortality from Recollections of Early Childhood* is by many critics considered the greatest lyric in the English language. It consists of 203 lines of irregular verse in 11 stanzas of unequal length, which were composed between the years 1803 and 1806, while the poet was living at Town End, Grasmere, and was published in 1807. As his other works, it is a poem about the eternity and the destiny of the human spirit and the interrelation of man and nature.

In its mysticism - its belief in intuitive knowledge, in the possibility of humanizing experiences to interpret nature, and in the power of nature to sustain and console the spirit of man - *Intimations of Immortality* is a counterpart to Wordsworth's *Tintern Abbey*, and the two poems form the greatest statement of the Wordsworthian doctrine and philosophy of life.

Apparently the *Ode* states the poet's belief in immortality as evidenced by his own transcendental experiences. As a child he keeps ambiguous recollections of a former state of being, and something of the radiance of this heavenly life still invested the outer world of sense. These are the "*recollections of early childhood*" which are to him "*intimations of immortality*".

As a mature man, Wordsworth adopts a transcendent vision when he extensively investigates the life of things. He often talks about such experiences to his friends and on such private and highly personal grounds he establishes his belief in immortality. This is not a philosophy or an argument, but the lyrical expression of a mystic's convictions, intuitions and dreams, which transcend both philosophy and fact.

Although no one can deny the "*Platonism*" of the ode, Wordsworth founded his theory entirely upon his own experiences. It is true that in his preface Wordsworth refers to Platonism, but rather as an approval of his philosophy than as the source of it. With Plato, the recollection of the past existence increases along a man's growth; with Wordsworth, it becomes fainter. It is possible that Wordsworth may have been influenced by such 17th century poems as Henry Vaughn's *The Retreat, Corruption, and*

Childhood and Thomas Traherne's *Wonder*, but it is probable that the community of ideas between these poems and the ode is totally accidental

The structure of the ode, while coherent and carefully wrought, is not obvious unless the reader perceives it to be based upon the poet's line of thought and emotion. He stands in the midst of a May morning, but can no more feel the joy of nature that he felt as a child: "*there hath passed away a glory from the earth*"; he tries to regain this early delight but fails, and asks for the place where it has escaped to. The answer is that our birth is but a forgetting of our former existence; the child, fresh from heaven, provides all natural objects with the light that never was on sea or land, and as he grows older, the light fades. As a child he is the '*best philosopher*', life lays upon him the weight of custom, he reads the riddles of the universe. Yet the mature man does not entirely and forever lose the light and the memory; he has his moments of transcendent of revelation when his spirit plays upon the shores of the universal ocean, and, as a compensation for the loss of the early glory, the man comes to a deeper insight into the meaning of nature through common human experiences.

The *Ode* is famous for its royalty, magnificence and the charming power. Despite being based upon an intellectual concept, it is not argumentative or didactic, or even philosophic in the ordinary sense. Its meaning is vitalized by its profound emotion, and both thought and emotion are enveloped with a glory of diction perhaps unequalled by any other English lyric. Though a few lines in the seventh stanza slip into something approaching banality - Wordsworth's constantly attacking danger - the style is sustained at very highest pitch of lyric excellence, and the poem is full of lines without rival for wealth of suggestive power, imaginative vision, and complete rhythmical beauty. Critics from Coleridge to the present have considered this poetry not only Wordsworth's greatest achievement, placing him among the immortals, but, in its union of thought, emotion and music, probably the greatest of English lyric poems.

In the first stanza, the lyrical I claims yearningly that there was a time when all of nature seemed dreamlike to him, '*appareled in celestial light*', and that that time is past: '*the things I have seen I can see no more*'. It is "the expression of the poet's acute

sense of having forever lost the visionary capacity which children have been noted to have” (Golban, 2003: 70). In the second stanza, the lyrical I claims that he still sees the rainbow, and that the rose is still lovely; the moon looks around the sky with delight, and starlight and sunshine are beautiful, but the speaker feels that a glory has passed away from the earth.

In the third stanza, the lyrical I, while listening to the birds singing in springtime and watching the young lambs leaping and playing, is affected by a thought of grief, by the sound of nearby waterfalls, the echoes of the mountains, and the blowing of winds restored him to strength. He expresses that his grief will no longer violate the joy of the season, and that all earth is happy. He urges a shepherd boy to sing and play around him. In the fourth stanza, he addresses the nature’s creatures, and says that his heart takes part in their joyful festival. He says that it would be wrong to feel unhappy on such a beautiful May morning, while children are playing and laughing among the flowers. However, a tree and a field that he looks upon make him think of ‘*something that is gone*,’ and a pansy at his feet does the same. He asks what has happened to ‘*the visionary gleam*’, ‘*Where is it now, the glory and the dream?*’

In the fifth stanza, he states that human life is simply ‘*a sleep and a forgetting*’, that human beings live in a purer, more glorious realm before they enter the earth. ‘*Heaven*,’ he says, ‘*lies about us in our infancy!*’ As children, we still maintain some memory of that place, which causes our experience of the earth to be overspread with its magic; but as the infant passes through boyhood and youth into manhood, he sees that magic disappears. In the sixth stanza, the lyrical I says that the pleasures unique to earth cause man forget the ‘*glories*’ of the place from which he came.

In the seventh stanza, the lyrical I observes a six-year-old boy and imagines his life, and the love his parents feel for him. He sees the boy playing with some imitated fragment of adult life, ‘*some little plan or chart*’, imitating ‘*A wedding or a festival*’ or ‘*A mourning or a funeral*’. The lyrical I imagines that all human life is a similar imitation. In the eighth stanza, the lyrical I addresses the child as if he were a mighty prophet of a lost truth, and rhetorically asks him why he still moves toward an adult life

of custom and ‘*earthly freight*’, when he has access to the glories of his origins and to the pure experience of nature, as the child is also a ‘mighty prophet’ of the soul’s infinity; the sense of that infinity may be lost, but through the vision and image of the child it can be recaptured.

In the ninth stanza, the lyrical I goes through a lack of joy at the thought that his memories of childhood will always give him a kind of access to that lost world of instinct, innocence, and exploration. In the tenth stanza, supported by this joy, he encourages the birds to sing, and urges all creatures to join ‘*the gladness of the May*’. He says that although he has lost some part of the glory of nature and of experience, he will take consolation in the ‘*primal sympathy*,’ in memory, and in the fact that the years bring a mature consciousness, ‘*a philosophic mind*’. In the final stanza, the lyrical I says that this mind, which stems from a consciousness of mortality, in contrast to the child’s feeling of immortality, enables him to love nature and natural beauty even more, because each of nature’s objects can stir him to thought, and even the simplest flower blowing in the wind can raise in him ‘*thoughts that do often lie too deep for tears*’.

The *Ode: Intimations of immortality from Recollections of Early Childhood* makes clear Wordsworth’s belief that life on earth is a dim shadow of an earlier, purer existence, vaguely recalled in childhood and then forgotten in the process of growing up:

Our birth is but a sleep and a forgetting:
The Soul that rises with us, our life’s Star,
Hath had elsewhere its setting,
And cometh from afar:
Not in entire forgetfulness,
And not in utter nakedness,
But trailing clouds of glory do we come
From God, who is our home:

Consequently, “these truths are denied to man at birth, and he tries, in his desperate to recapture them, to resist change and turn back with nostalgia to the stage of childhood that he is leaving” (Golban, 2003: 71). In the poem, Wordsworth also reveals the idea that the process of growing up has its equivalent in man’s sense of mortality, as his first day after birth is the first step towards death. The acceptance of growth is the

approval of man's progress to death which means fulfillment and development, by choosing what is difficult, painful and necessary. It appears that Wordsworth completed a subtle combination of these two contradictory principles by emphasizing the healing virtues of memory:

Those shadowy recollections,
Which, be they what they may,
Are yet the fountain light of all our day,
Are yet a master light of all our seeing;
Uphold us, cherish, and have power to make
Our noisy years seem moments in the being
Of the eternal Silence: truths that wake,
To perish never;
Which neither listlessness, nor mad endeavour,
Nor Man nor Boy,
Nor all that is at enmity with joy,
Can utterly abolish or destroy!

By combining the two doctrines, Wordsworth suggests that “men grow spiritually by conferring spirituality upon the world” (Golban, 2003: 72). In this respect, Wordsworth's *Ode* reflects Jung's idea of the pre-conscious and post-conscious essence of the human being. The child is the symbol of the pre-conscious and post-conscious essence of man. His pre-conscious essence is considered as the unconscious state of earliest childhood; his post-conscious essence, that is the state of maturity, represents the concept of life after death. There is the unity of time - past, present and past - in the concept of the archetypal child. For this reason, the child is considered immortal. This idea of Jung expresses the spiritual and intellectual wholeness of man.

Wordsworth is considered to set intentionally his speaker's mind in a dispute with the atmosphere of joyous nature all around him, which is an uncommon move by a poet whose consciousness is so commonly in unity with nature. By realizing that his grief stems from his inability to experience the May morning as he would have in childhood, the lyrical I seeks to enter intentionally into a state of cheerfulness, but he can find real happiness only when he realizes that '*the philosophic mind*' has given him the ability to understand nature in deeper, more human terms, as a source of metaphor and guidance for human life. It has the same pattern as *Tintern Abbey*, another poem dealing with the theme of nature, memory and growing of a poetic mind, but whereas in the earlier poem Wordsworth made himself joyful, and mentioned about the "*music of*

humanity” only briefly, in the later poem he clearly suggests that this music is the remedy for his mature grief:

As in *Tintern Abbey* and *The Prelude*, the frustrations of a mature mind regarding the loss of vision and of the spiritual link with nature are compensated here by the power of the ‘*philosophic mind*’ (mature, reflective mind) to connect man to nature on another, more superior level, that of the communion with ‘*the human heart by which we live*’ (the entire mankind), and, Wordsworth concludes, stressing the idea that maturity offers rewards no less precious than childhood and youth. (Golban, 2003: 63)

As it is, Wordsworth’s vision of the child is that of a symbol, or rather an archetype that presupposes the psychic completeness of man, a cyclical temporal movement from birth to the anticipation of a new life after death.

The structure of the *Ode* is considered also unique in Wordsworth’s works: unlike his typically fluid, naturally oral monologues, the *Ode* is written in a lilting, songlike cadence with frequent shifts in rhyme scheme and rhythm. In addition, rather than gradually examining a single idea from start to finish, the *Ode* jumps from idea to idea, but always comes closer to the central scene. Yet, it often makes surprising moves as in the eighth stanza: the speaker begins to address the “*Mighty Prophet*” only to reveal through his address that the mighty prophet is a six-year-old boy.

Wordsworth’s linguistic strategies are considered exceptionally sophisticated and complex in this *Ode*, since the poem’s use of metaphor and image changes from the register of lost childhood to the register of the philosophic mind. When the speaker is grieving, the main method of the poem is to present joyous, pastoral nature images, in many cases personified. But when the poet achieves the philosophic mind and his complete realization of memory and imagination, he begins to use much more subtle descriptions of nature, rather than joyfully forcing humanity upon natural objects, plainly drawing human traits out of the natural presences by referring back to human qualities from the earlier parts of the poem.

In the final stanza, the brooks ‘*fret*’ down their channels, jus as the child’s mother ‘*fretted*’ him with kisses earlier in the poem. They trip lightly just as the speaker ‘*tripped lightly*’ as a child. The day is new-born, innocent, and bright, just as a child

would be. The clouds '*gather round the setting sun*' and '*take a sober coloring*' just as mourners at a funeral might gather soberly around a grave. It reminds the child's playing with some fragment from '*a mourning or a funeral*' earlier in the poem. The result demonstrates how, in the process of imaginative creativity possible to the adult mind, the shapes of humanity can be found in nature and vice-versa. It resembles the '*music of humanity*' in *Tintern Abbey*. A flower can gather thoughts too deep for tears because a flower can incarnate the shape of human life, and it is the mind of maturity merged with the memory of childhood that allows the poet to make that vital and moving connection.

CONCLUSION

The present thesis, entitled *The Myth of Childhood in English Romantic Poetry*, has its starting point in our view of the romantic concern with childhood as an important literary tradition, whose thematic elements and textual implications allow its consideration as a literary myth of childhood centred around the archetype of child and expressed primarily in the poetry of William Blake and William Wordsworth.

In the first chapter of our study, entitled *The Rise and Consolidation of the Myth of Childhood in Literature*, we have attempted at discussing the archetype of child and its literary implications, childhood as a literary myth and the archetypal child as saviour, and, finally, the literary representation of child and childhood in English literature. The following chapter, *English Romantic Movement and the Concern with the Experience of Childhood*, presents the rise and consolidation of English Romantic Movement, and discusses childhood as a romantic concern in English poetry. Our final chapter, entitled *English Romantic Poetry as Argument*, discusses the voices of innocence and experience in William Blake's poetry, and William Wordsworth's concern with the growing human mind, revealing the ways in which these two romantic writers dealt with the myth of childhood as an important thematic aspect of their works.

In his poetic representation of childhood, Blake puts forward the child as an object for our contemplation without sentimentalizing the innocence of childhood but seeing it as a possible state of the human soul. Like Blake, Wordsworth considers childhood a state of wisdom not ignorance. Still, Wordsworth treats the concern with the experience of childhood from other points of view and thematic perspectives. In *The Prelude*, for instance, he attempts to reflect and understand the adult mind in terms of the formative experiences of childhood, while in the *Ode. Intimations of Immortality from Recollections of Early Childhood* Wordsworth opposes the child to the adult world, in which '*the mind is lord and power*'.

Treating these themes, Wordsworth uses a technique by which he presents the experiences of the early childhood in retrospect, in the recollection of what the background of life seems to be in infancy and childhood. The memory is thus very important to Wordsworth, serving as a link between the past and the present emotions in one's life. Finally, Wordsworth also regards nature as a powerful, educative force, having its specific place in the formation of a poet's mind.

The representation of the myth of childhood emerges as a complex literary phenomenon in romantic period. It is a period when writers reveal a willingness to explore the less conscious aspects of feeling and insights of childhood. However, the poetic preoccupations of the English romantic writers with the infantile experience and its importance for the general process of character formation are reflected at best by the writers of the Victorian Age. One may even claim that it was in Victorian fiction that the myth of childhood flourished.

However, Blake, Wordsworth, Keats, Byron and Scott succeed in creating in their works the complex images of the infantile experience. All of them are concerned with childhood as an important aspect of the human condition, and try to show and perceive the advantages and disadvantages of the realm of childhood, and how it contributes to the formation of personality. Although the romantic poets treat this theme somehow differently from each other, they have many things in common. The child is seen by them as unspoiled by education and uncorrupted by the world. The child is innocent and pure, and closely connected to nature and basic human values. The same is the world the child lives in, which is '*a springtime world of unconflicted peace and love*'. Yet the romantics are aware of the fact that this realm of childhood is not eternal, it is just a phase in the individual's life, hence the sense of the irrevocability of the realm of childhood.

Moreover, the romantic writers do not reflect the actual childhood, but go further by penetrating into the subconscious level of the human mind, where, according to Carl Jung, the child is an archetype, a way of explaining many things, having its traces in the character's adult mind, and being the major and essential experience in the character's

growth and development. All these aspects prove Wordsworth's confidence that the child questioning sense is the father of the understanding man, and the intuition that the individual life might find some ultimate coherence by returning to the beginnings of the personal history.

In English Romanticism, due to its complex textual representation as a thematic concern, the childhood is to be considered a literary myth centered on the archetype of child that symbolically expresses the innocence and purity of the human race, the necessary condition to achieve the wholeness of the personality. In this respect, English romantic writers see childhood as an important stage in the process of formation and consolidation of a personality, which prefigures the representation of childhood in the fiction of Victorian period, where childhood is the first and a necessary thematic concern in *David Copperfield*, *Great Expectations*, *Jane Eyre*, and other novels that represent the literary tradition of the Bildungsroman, and thus the present thesis should become the starting point for other studies that would take it as the first step in considering the theme of childhood that is to be followed by the analysis of Victorian fiction.

Finally, due to its approach to Blake and Wordsworth showing their alliance to the general romantic concern with the experience of childhood, the present thesis has its practical applicability in being an important teaching aid aimed at answering the needs of students in their English literature classes, and would become useful to a more general reader concerned with the English romantic literature.

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INDEX

- Austen, J. 32, 33, 35, 39
 Addison. 39

 Baum, F. 19
 Blake, W. 1, 8, 14, 17, 23, 24, 25, 29, 37, 40, 41,
 42, 43, 44, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58,
 59, 60, 61, 80, 81, 82
 Böhme, J. 49
 Boyse. 37
 Bunyan, J. 22
 Burke, E. 31, 34
 Burney, F. 35, 39
 Burns, R. 31, 37, 39
 Byrnes, A. 3, 5, 6, 7, 8, 11, 13, 15, 18, 19, 21, 24,
 26, 42
 Byron, G. G. 29, 30, 32, 33, 34, 35, 37, 38, 46,
 61, 81

 Caedmon. 36
 Carter and McRae. 34
 Chatterton. 37
 Coleridge, S. T. 29, 30, 32, 33, 34, 35, 38, 39, 46,
 63, 70, 74
 Collins. 37
 Cowper, W. 37

 D'Arbley, M. 35, 39
 Defoe, D. 22
 De Quincey, T. 32
 Dickens, C. 19, 26
 Dryden, J. 63

 Edgeworth, M. 22, 35
 Eliot, G. 18, 19, 26
 Freud, S. 5, 62

 Golban, P. 23, 46, 51, 52, 54, 56, 59, 61, 65, 68,
 75, 76, 77, 78
 Goldsmith. 37
 Gray, T. 37, 38, 39

 Hazlitt. 35
 Hunt, L. 35

 Jeffrey, F. 35
 Johnson. 37
 Jung, C. 1, 3, 5, 6, 7, 8, 9, 10, 11, 12, 13, 17, 23,
 24, 25, 26, 42, 44, 77, 81

 Kant, E. 37, 38
 Keats, J. 29, 32, 33, 35, 39, 61, 81

 Lamb, C. 32, 33, 35
 Locke, J. 37, 66, 70, 71
 Lockhart, J. G. 35

 Marlowe. 36
 Michelangelo. 49
 Milton. 36, 49
 Montaigne. 36
 More, H. 35
 More, T. 33, 35

 North, C. 35

 Paine, T. 31, 32
 Petrarch. 36
 Plato. 36, 37, 71, 73
 Pope, A. 63
 Porter, J. 35

 Radcliffe, A. 34, 39

- Godwin, W. 62
Reynolds, S. J. 49
Rogers, P. 37
Rossetti. 39
Rousseau, J. J. 1, 16, 17
Ruskin, J. 19
- Sanders, A. 3, 33, 34
Sappho. 36
Savage. 37
Scott, S. W. 29, 32, 33, 34, 35, 38, 39, 81
Shakespeare, W. 36, 39
Shelley, P. B. 29, 32, 33, 35, 37, 38, 46
Smart. 37
Smith, A. 32
Sokhanvar, J. 30
Southey. 32, 33
Spenser, E. 36
- Raphael. 49
Steedman, C. 3, 5, 26, 27
Swedenborg, E. 49
Swift, J. 22
Symons, A. 3, 63, 64, 65, 68
- Tennyson, L. 35, 39
Thomson. 37
Traherne, T. 74
Twain, M. 17, 18
- Vaughn, H. 73
Wordsworth, W. 1, 10, 14, 17, 23, 24, 25, 29, 30,
32, 33, 34, 35, 36, 38, 39, 40, 42, 43, 44, 45, 46,
61, 62, 63, 64, 65, 66, 67, 68, 69, 71, 72, 73, 74,
76, 77, 78, 80, 81, 82