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## London by william blake tone

The first line of this poem reveals the setting of the character of the City of London. I walk through every chartered street. The speaker then goes on to describe the city in a desperate and sad tone. ... mark in every face I meet marks of weakness, marks of woe. This first stanza sets the total gloomy tone of the poem. The simple observations during a walk through London show the emotional connection and experience of speakers in the city. In the second stanza, the speaker further expresses what he sees and feels as he walks through London. In every cry of every man, in every Infant's cry of fear, these examples of the cries of innocent children and strong men, show the despair and sorrow that the speaker feels in London. The crying symbolizes a cry for help from the people of London to a higher power (ex: government) but, they get no response or help. The next stanza has an even clearer example of the people of London feeling disheartened by their government, the unfortunate Soldier's sigh going in blood down the Palace walls. The exaggerated image of a fallen soldier lying near the Palace walls, further the message of the people versus power, that the speaker feels when he went. This image also shifts the tone from a gloomy, almost accepting of despair, to anger to being undermined as people of a higher power. At the last stanza, the speaker summarizes his overall view and experience of London. But most through the midnight streets I hear, How the youthful Harlot's curse ... and the blight of plagues The marriage hearse. The specific example of young harlot and marriage traveler could be a metaphor for London's life. Youthful people full of life, end up unhappy and curse themselves because they get stuck. Either in marriage or by London itself, the more powerful government that regulates its people's happiness. This endnote is the speakers thoughts and experiences of London. He can't escape the sadness and anger that fills London, he feels pain even as he walks down the street. Blake uses repetition to convey the speaker's belief that everything is a possession of the governing system and that no one is free. The language itself experiences the same limitation. Blake's thudding repetition reflects the suffocating atmosphere of the city. Even land must be both verb and noun. Yet the same words underline the difference between speakers and those he observes. S/he is outside, free to note or mark what he/she sees. The s/he marks i.e. observes are not free, they are indelibly labeled or branded. If marks are a sign of judgment, then he/she is also judging the s/he sees. The repetition of 'each' in stanza two reinforces the universality of human misery. The speaker can see and hear anything other than products of mind-forg'd manacles. In a way, he seems as limited by this vision as London's victims at their manacles. Emotive diction While the speaker observes neutrally, increasingly emotive terms are used to sum up the vision London presents: woe becomes the cry of fear, a cry that horrifies, ultimately the curse that blasts the weeping Infant The strong positive connotations of youthful and newborn, with innocence, health and new hope, overturned by blights, plagues and death symbolized by the hearse. Palpable misery Notice the way in which intangible things in the third stanza become apparent. The soldier's sigh becomes blood, the sweeper's cry, a black spot. Human reactions of pain in this system stain or mark everything, spreading infection and captivity. Sexual and marital union should be signs of life and hope. Here they are tainted with the depravity of Venereal disease. Thus the final image of marriage hearse is one where love and lust can produce only death and destruction. It would also be consistent with Blake's belief that the institution of marriage killed free love. Structure and versification The poem has four quatrains, with alternative lines rhyming. Repetition is the most striking formal element of the poem, and it serves to emphasize the inability to escape the all-encompassing effect of mind-forg'd manacles. Blake often uses alliteration to link concepts: The weak are in the ve/misery of the mind being manacled The sooty Chimney equated to black'ing church The Soldier is not proud but sighs The strength of the speaker's sense is particularly conveyed by the plosive alliteration of: Palace and Blood Plagues, 'blasts', 'blights' When the usual iambic tetrameter changes to trochaic meters, as in l. 4, the third stanza and l.14-5, the lines gain in intensity and pace Examine structure and versification Do you find that repetition, along with the regularity of rhymes, is effective in suggesting the all-embracing effect of mind-forg'd manacles ? The technical name of a verse, or a common repeating unit of so many lines in a poem. Poetry can be stanzaic or non-stanza. A quatrain is a 4-line stanza, usually rhymed. Alliteration is a device often used in poetry or rhetoric (speech-making) whereby words beginning with the same consonant are used nearby- e.g. an iambic rhythm is an unstressed, or weak, beat followed by a stressed, or strong, beat. It's a rising meter. A line of verse consisting of four metric feet (in modern verse) or eight feet (in classic verse). Use of a metric foot in a series of verse, consisting of a stressed syllable followed by an unstressed. So it's a falling meter. The specific in a lyric line, determined by the pattern of stressed and unstressed syllables (in some languages, the pattern of long and short syllables). It is the measured basis of rhythm. Page 2 Songs of Innocence and experience content The context of Songs of Innocence and ExperienceSynopses and CommentsTextual HistorySongs of InnocenceIntroduction (I)The ShepherdThe Echoing GreenThe LambThe little black boy BlossomThe chimney sweeper (I)The little boy lost (I)The Little Boy FoundLaughing songA Cradle Song The Divine ImageHoly Thursday (I)NightSpringNurse's Song (I)Infant JoyA DreamOn Another's SorrowSongs of ExperienceIntroduction (E)Earth's AnswerThe Clod and PebbleHoly Thursday (E)The Little Girl LostThe Little Girl FoundThe Chimney Sweeper (E)Nurse's Song ( E)The Sick RoseThe FlyThe AngelThe TygerMy Pretty Rose-treeAh! Sun-FlowerThe LillyThe Garden of LoveThe Little VagabondLondonThe Human AbstractInfant SorrowA Poison TreeA Little Boy Lost (E)A Little girl LostTo TirzahThe SchoolboyThe Voice of the Ancient BardA Divine ImageThemes and significant ideasCritic methods of Songs of Innocence and ExperienceVaried critical responsesAn example of Marxist analysis - LondonApproaching exams and essaysResources and further reading Page 3 Songs of Innocence and Experience Content The context of Songs of Innocence and ExperienceSynopses and CommentsTextual HistorySongs by InnocenceIntroduction (I)The ShepherdThe Echoing GreenThe LambThe little Black BoyThe BlossomThe chimney sweeper (I)The Little Boy FoundLaughing songA Cradle SongThe Divine ImageHoly Thursday (I)NightSpringNurse's Song (I)Infant JoyA DreamOn Another's SorrowSongs of ExperienceIntroduction (E)Earth's AnswerThe Clod and PebbleHoly Thursday (E)The Little Girl LostThe Little Girl FoundThe Chimney Sweeper (E)The Nurse's Song (E)The Sick RoseThe FlyThe AngelThe TygerMy Pretty Rose-treeAh! Sun-flowerThe LillyThe Garden of LoveThe Little VagabondLondonThe Human AbstractInfant SorrowA Poison TreeA Little Boy Lost (E)A little girl LostTo TirzahThe SchoolboyThe Voice of the Ancient BardA Divine ImageThemes and significant ideasCritic methods of Songs of Innocence and ExperienceVaried critical responsesAn example of Marxist analysis - LondonApproaching exams and essaysResources and further reading by William BlakeI wander thro' every charter'd street, Near where charter'd Thames does not flow. And mark in every face I encounter marks of weakness, marks of woe. In every cry of every man, In every infant cry of fear, In every voice: in every ban, The mind-forg'd manacles I hearHow the chimney-rampaging church hordes, and the unfortunate soldiers sigh running in blood down the Palace wallsBut most thro midnight streets I hear How the youthful harlots Blaster the newborn Infants tear and depravity with the plagues of marriage hearseSummary of of London: William Blake, a famous English poet and painter, wrote 'London'. It is a narrative poem about the sufferings of industrialization. It was first published in 1974 in his volume, Songs of Experience. The poem speaks of the speaker's journey through the streets of London, which depicts the negative aspects of that city. Its also deals with child labour and slavery. London As a Representative of Sorrow: The poem reflects upon the poet's experiences during his life in London. He tells us what he sees and hears as he walks the streets of London. The poem begins when the speaker walks along the River Thames. As he travels along, he meets many tired and sad faces. He continues to observe and hears tears and sounds of suffering because people are forced to work in terrible condition. Moreover, he expresses resentment at how poverty and disease have condemned everything around him. He continues to describe the wretched cries of chimney sweeps, darkening churches and the soldiers who died as a result of war. At midnight, he hears the prostitute swearing his child's cry. This curse would certainly affect the innocence and purity of the little soul. Thus, London forces people to live a life of misery. Major themes in London: Influencing industrialization, poverty, materialism and child labour are the main themes of this poem. The poet expresses the darker aspects of London. He discusses how the city is plagued by disease, poverty and moral corruption. People do not receive legitimate treatment with resulting agony and anxiety. Death is also one of the prominent themes of this poem. He comments on how the walls of the Church are covered with blood because of war. Therefore, he also tells how the upper class tormented the working people, including children. Analysis of literary entities used in LondonLiterary units are tools used by authors to convey their feelings, ideas and themes to make texts more appealing to the reader. William Blake has used some literary entities in this poem to imagine the image of London in the early 18th century. The analysis of some of the literary apparatus used in this poem is given below. Assonans: Assonance is the repetition of vowel sounds in the same line. For example, the sound of /e/ in In each voice: in each ban. Consonant: Consonance is the repetition of consonant sounds in the same row. For example, the sound of /s/ in Marks of weakness, marks of woe. Alliteration: Alliteration is the repetition of consonant sounds in the same row in quick succession. For example, the sound of /s/ in And the unfortunate Soldiers sigh. Enjambment: It is defined as a thought in verse that does not come to one at a line break; rather, it rolls over to the next row. For example,But most thro' midnight streets I hear How the youthful harlots curse blasts the newborn And the blight with the plagues of marriage hearse. Imagery: Images are used to make readers perceive things that involve their five senses. For example I wander thro' every charter'd street, How chimney-sweepers cry and flow in blood down palace walls. Symbolism: Symbolism means using symbols to denote ideas and qualities, giving them symbolic meanings that differ from the literal meanings. Here the soldier's sigh symbolizes the state of frustration, the chimney sweep is the symbol of death, darkness and destruction, and the harlot's curse symbolizes the prostitute's pathetic life experiences. Metaphor: It is a number of numbers where an implied comparison is made between the objects different in nature. For example, The mind-forg'd manacles I hear is a metaphor for the hardship of the people who work in industries, which is equal to working in prison. Anaphora: It refers to the repetition of a word or expression in the first part of some verses. The below lines express sorrow of the citizens suppressed under the upper class. In every cry of every Man, In every Infant cries out of fear, in every voice: in every prohibition. Analysis of Poetic Units Used in LondonPoetic and literary units are the same, but some are used only in poetry. Here is the analysis of some of the poetic devices used in this poem. Stanza: A stanza is a poetic form of certain lines. There are four stanzas in this poem, each of which has four lines in it. Quatrain: A quatrain is a square stanza borrowed from Persian poetry. Here is every stanza quatrain as the first. Rim Scheme: The poem follows the ABAB rhyme system and this pattern continuous to the end. End rhyme: End rhyme is used to make the stanza melodious. For example, cry/sigh, hear/tear and flow/woe. Quotes to be usedThe lines listed below are suitable for explaining the lives of people who lead a life of extreme misery and yearn for relief from oppression. In every cry of every Man, In every Infant cries out of fear, in every voice: in every prohibition, the mind-forg'd manacles I hear.