

Allusion in William Blake's Selected Poems

Wilma Prafitri¹, Muhammad Alim Akbar Nasir², Anwar Ibrahim Triyoga³

Mulawarman University

Email: wilma.prafitri@fib.unmul.ac.id

ABSTRAK

Penelitian ini melakukan analisis komprehensif tentang Alusi pada Puisi Pilihan William Blake. Para peneliti memilih tiga puisi terkenal karya William Blake seperti 'The Tyger', 'The Lamb' dan 'A Poison Tree'. Para peneliti mengeksplorasi beberapa jenis kiasan seperti alusi agama, alusi sastra, alusi sejarah, dan alusi mitos. Selain itu, peneliti juga mengeksplorasi alusi otobiografi untuk menemukan implikasi kiasan dalam puisi dan pengalaman pribadi serta filosofi Blake. Dengan menggunakan pendekatan Bezerman, para peneliti menyimpulkan beberapa poin. Pertama, para peneliti menemukan dua belas alusi dalam puisi-puisi pilihan Blake. Secara khusus, ada tiga alusi keagamaan, tiga alusi mitos, dan dua alusi sastra dalam Tyger. Lebih lanjut, peneliti mengidentifikasi dua alusi keagamaan dalam The Lamb. Dalam 'A Poison Tree' ada dua alusi keagamaan dan dua alusi mitos. Alusi adalah perangkat sastra yang menghubungkan teks dengan karya, peristiwa, atau gagasan lain, sehingga memperkaya pemahaman pembaca melalui koneksi tersebut. Dalam kasus puisi William Blake, alusi memainkan peran penting dalam menciptakan lapisan makna, memungkinkan pembaca mengeksplorasi interpretasi yang lebih dalam dan mengkaji tema yang lebih luas.

Kata Kunci: Alusi, Puisi, Autobiografi, Mitos

ABSTRACT

This research conducts a comprehensive analysis about the Allusion on William Blake's Selected Poems. The researchers choose three famous poems by William Blake such as 'The Tyger', 'The Lamb' and 'A Poison Tree'. The researchers explored several types of allusion such as religious allusion, literary allusion, historical allusion, and mythical allusion. Furthermore, the researchers also explored autobiographical allusions in order to find the implication of allusion in the poems and Blake's personal experience and philosophy. Using Bezerman's approach, the researchers concluded several points. First, the researchers found twelve allusions in Blake's selected poems. Specifically, there are three religious allusions, three mythical allusions, and two literary allusions in the Tyger. Furthermore, the researchers identified two religious allusions in The Lamb. In 'A Poison Tree' there are two religious allusions and two mythical allusions. Allusion is a powerful literary device that connects a text to other works, events, or ideas, enriching the reader's understanding through these connections. In the case of William Blake's poetry, allusion plays a critical role in creating layers of meaning, allowing readers to explore deeper interpretations and examine broader themes.

Keywords: Allusion, Poems, Autobiographical, Mythical

A. INTRODUCTION

An allusion is a reference taken from literature or history to a person, place, phrase, or event (Hoepfer & Pickering, 1990:31). It works because of the connections or meanings that allusive words have for the knowledgeable reader, not the meaning of the word itself. Poets can use it to propose concepts they might not want to express out loud, condense complicated ideas into short words, and illustrate points they want to make clear. In writing, allusions aid in the reader's ability to visualize the text by conjuring up images in their mind.

An allusion is an indirect reference. The definition of allusion is at the root of inquiry. The *Oxford English Dictionary* defines allusion as “a covert, implied, or indirect reference.” It is clear that allusion is a type of reference, but as we shall see, in just what way it must be covert, implied, or indirect is a matter of some dispute. We sometimes use the word “allusion” with little care in distinguishing it from “reference”. When a piece of written work makes reference to another piece of written work, this is known as an allusion. Allusions are a type of figure of speech. This is a direct connection to a specific location, person, or event, as well as to another piece of written material or piece of art. When a reference is made to another piece of literature, it not only makes it simpler for the reader to comprehend, but it also gives the present piece of writing the necessary amount of poetic justice that it needs.

Using allusion in poetry comes with some risk. Some readers won’t pause to look up allusions they’re not already familiar with. In fact, some may not recognize an allusion at all. Biblical allusions are common in poetry but are meaningless to anyone who is not familiar with biblical texts. Allusions to famous works of literature are also common. Allusion is a literary device and isn’t relegated exclusively to the realm of poetry (Irwin, 2001).

William Blake, a visionary English poet, lived from 1757 to 1827. He is today regarded as one of the most significant characters of the Romantic Age. Blake illustrated a variety of projects, including books, poems, and his own writing. Blake was an artist, poet, and writer. His poetry has grown in importance in the twenty-first century in ways that no one could have predicted years ago. Many of his poems are speculated as having biblical allusions. He is most known for his poetry volumes, "Songs of Innocence" (1789) and "Songs of Experience" (1794), which deal with themes of innocence, experience, and the human condition. Blake was heavily affected by mysticism and spirituality. He claimed to have had vivid visions at a young age, which influenced much of his work. His paintings frequently represented biblical and mythical subjects, with his own mystical perspective. Blake was also noted for his extreme political and social beliefs. He criticized institutions like the church and the monarchy while advocating for individuality, liberty, and social fairness (Bronowski, 1972).

To conduct this research, the researchers used three previous studies. The first previous study was conducted by Mahmood and Khalil (2019). They focused on analyzing the aspects of intertextuality in the poems ‘The Lamb’ and ‘The Tyger’. The researchers used Charles Bazerman’s theory and found 22 religious and intertextual allusions. Another research was conducted by Saleem (2015). He conducted a comparative study of Allusion in the poetry of John Milton and Persian Poet Hafiz Shirazi. He concluded that Using allusions in poetry has been a common style of poets belonging to various cultures and languages as they add to the beauty and imagery of the poem. The third previous study was conducted by Rosdiana (2016) which analyzed the poem ‘Garden of Love’ by William Blake through the perspective of applied linguistics in the literary world. She tried to correlate the application of figurative language such as metaphor, allusion and imagery in that poem. As a result of the study, she argued that it’s not easy to interpret the poem unless the readers have schemata in their minds.

Based on three previous studies above, the researchers decided to analyze three poems by William Blake using Charles Bazerman’s approach to find the implication of allusion and combined with perspective of autobiographical allusion to figure out personal insight in William Blake’s poems. In this research, the researchers chose three poems such as ‘A Poison Tree’, ‘The Lamb’ and ‘The Tyger’. The researchers chose three selected poems based on several considerations. The first is because those three poems are the most popular and deserved deeper

appreciation. Second, to make this research more manageable, the researchers only choose three poems. Third, there is no single previous research focused on analyzing allusion from intertextual perspective and autobiographical perspective in 'A Poison Tree', 'The Lamb' and 'The Tyger'. Based on the background of the study above, the researchers formulated two research questions such as:

1. What are the implications of allusions used in William Blake's selected poems?
2. How does the use of allusion contribute to the interpretation and understanding of William Blake's selected poem?

B. LITERATURE REVIEW

In this section, the researchers provided some explanations about allusion and William Blake's Poetry.

1. Allusion

Allusions can be made to all sorts of things: history, sports, pop culture, and so on. There are two types of allusions that can be more difficult for readers to notice than other kinds, simply because these allusions require that the reader have more specialized knowledge in order to be able to spot them. These two types of allusions are intertextual allusions and autobiographical allusions.

a. Intertextual Allusions

Intertextual allusions are allusions to other texts. They are often more difficult to identify and understand than allusions to historical events or popular culture because intertextual allusions require a knowledge of other works of literature (Irwin,2001). A writer may use intertextual allusion to invoke a character or plot that they see as having relevance to their own work. Intertextual allusion can also be a tool for writers who want to put their work in dialogue with a particular literary tradition or signal who their influences are without stating them explicitly. There are four types of Intertextual Allusions such as:

- a. Religious Allusions:** Among religious allusions, a part of beliefs is reflected which is related to religions and Zoroastrian religion, Islam, Christianity, and Jewish. Of course, it is to be noted that most of these allusions are familiar to the mind of most audiences and they have not to deal with any challenge for counting its time.
- b. Literary Allusion:** Literary allusions consist of writers and poets referencing characters, settings, plot points, etc., from previous novels, dramas, and poems.
- c. Historical Allusions:** Historical allusion is a literary method in which a writer mentions or directly connects to a historical event, person, or time in their writing. This tactic is widely employed in writing to provide depth, perspective, and complexity to a piece by referencing real-world events or personalities that the audience is familiar with. Here's an explanation about historical allusion (Griffin,355).
- d. Mythical Allusions:** When one considers an allusion in its most basic form, one discovers that it is accompanied by an essential cultural indicator. Considering that a sign is defined as "anything that can stand for something else" (Griffin,2003), it is only reasonable that an allusion be regarded to be comparable to a sign. An allusion not only stands for itself on its own, but it also stands for a cultural or literary reference. In the conventional meaning,

signs are figurative representations; but, in the context of literary works, signs might be names, concepts, or topics. Because of this, it is important to consider the allusions that are found in Handler's work to be broader cultural signs.

Barthes positions the denotation within the first-order denotative system that he has developed for his model. A character, location, or phrase that occurs in an allusion is considered to be the face-value character, place, or phrase. A simple placement of the name of a character, for example, as the signifier and the traits that are associated with that figure as the signified would not be included in this. It would not even contain the acknowledgment of an allusion in this sequence. Because of this, the character becomes a representation of his overall traits. Within the framework of the second-order connotative system, the allusion itself is capable of being applied to that particular character. The setting and features of the work that is being referenced to are then transformed into the signified that is being discussed. The allusion that covers both the new work and the work that is being referenced is the last indication that arises as a result of this two-stage process which is described in more detail below.

In the opinion of semiotic theorists, the fact that connotations shift throughout the course of time is perhaps the most significant characteristic of connotations (Chandler, 2007). Historical and cultural elements are two of the aspects that contribute to the interpretation of a sign. What a sign signifies to one generation could not be the same as what it means to the generation that comes after it. To be more specific, it is possible that a denotation will not acquire its connotation until a separate moment in time. When it comes to the presence of literary references, this concept might be exceptionally important.

b. Autobiographical allusion

An autobiographical allusion is a literary or artistic device where an author or creator references elements from their own life, experiences, or background within their work, but often in an indirect or suggestive manner. This technique allows the creator to bring personal insight and authenticity to their work while providing subtle connections or resonances that may enrich the reader's or viewer's understanding. Unlike explicit autobiography, where the author directly recounts events from their own life, autobiographical allusion involves embedding these personal elements into a fictional or artistic context. This could be through:

- a. Character traits or backstories:** A writer may create a character whose experiences or personality resemble those of the author, though the broader context might be different.
- b. Settings and environments:** A setting that resembles a place where the author grew up, lived, or visited can serve as an autobiographical allusion.
- c. Themes and emotional undertones:** An author might infuse a story with themes or emotional experiences that reflect their own journey, even if the plot or characters are fictional.

Autobiographical allusions can add depth to a work by allowing readers or audiences to pick up on these subtle references and make connections. This can create a sense of intimacy or authenticity, as well as provide an additional layer of interpretation for those who recognize the personal elements within the broader narrative (Pasco, 1994).

2. William Blake's Poetry

His work is renowned for its mix of mystical mysticism and profound intellectual profundity. William Blake (1757-1827) was an English poet, painter, and printmaker. His work is notable for its combination of these two elements. In many instances, his poetry is distinguished by the symbolic and intricate topics that it explores. These themes weave together his own personal vision with bigger societal, political, and spiritual concerns. For the purpose of expressing his philosophy and vision of various parts of life, including his religious view, his social view, his sense of love, and his perception of human to human relationships, William Blake wrote several poems (Prakitri, 2014). It is argued by Mazumdar (2014) that while Blake was a child, he had a number of visions that were related to religious figures such as angels and prophets. This vision serves as the basis for his foundation with regard to the religious characters and features that he references in his poems. By way of illustration, in his poem "The Lamb," the heavenly presence of God is depicted through the gentle features of the lamb.

C. METHOD

The materials chosen for analysis were disclosed in this section, together with the methods used to conduct the analysis.

1. Source of Data

Three poems of William Blake were chosen as the subject of this study. The first poem, *The Lamb*, was taken from Blake's poetry anthology *Songs of Innocence* (1789). The second poem, *The Tyger*, was extracted from the second book of *Songs of Experience* (1794). The third poem 'A Poison Tree' was published in 1794 as part of his *Songs of Experience* collection. In compiling these volumes, Blake meditated on the never-ending conflict between good and evil. The first book, 'Songs of Innocence,' is based on the notions of happiness, purity, and social tranquility; the second volume, *Songs of Experience*, explores the conflicting realities of social and political corruption, destitution, and upheaval.

2. Data Analysis technique

The Greek words *poiēma* (to make) and *poieo* (to produce) are the source of the terms poem and poetry. In other words, a poem is an object of production, an artefact. Analyzing a poem's individual components allows the readers to comprehend the literary work as a whole. Poems may be broken down into their structure, shape, language, metrical pattern, and topic by analyzing them line by line. To understand a poem's meaning and value it more deeply is the aim of literary analysis. During the process of analyzing the poems in this study, the researchers applied several steps such as :

a. Read the poems multiple times

The researchers slowly read the text to appreciate subtleties and intricacies that may be missed otherwise. Examine how the poem's title connects to its message.

b. Read the poem again, this time aloud

Poetry is meant to be read aloud. When reading a poem aloud, pay attention to how the words and syllables create rhythm. Listening to another person recite the poetry might also

aid comprehension. Try to find a recording of the poem online. By reading the poem aloud, the researchers could pay attention to word flow, pauses, and emphasis placement.

c. Study the language in the poem

Poets carefully select words for their compositions. Examine each word's relevance in the line and poem.

d. Study the content of the poem

The researchers examined the substance and meaning of the piece to determine the theme. The researchers learned the poem's historical background by determining when it was written. Determine the location and language of the poet's writing.

e. Rephrase the verse line by line

At this point, the researchers tried to begin with the first line and paraphrase each line. Interpret the meaning and write a summary as it goes.

D. FINDINGS AND DISCUSSION

In this section, the researchers present the findings and discussion in the form of a descriptive explanation.

1. Findings

The researchers found some types of allusion in 'The Tyger', 'The Lamb', and 'A Poison Tree'. Data display and specific explanations are provided below.

a. Excerpt 1

*Tyger Tyger, burning bright,
In the forests of the night;
What immortal hand or eye,
Could frame thy fearful symmetry?*

The researchers classified the first stanza of 'The Tyger' as containing religious allusion. Blake's poem addresses issues concerning creation and the creator. The repeated question, "What immortal hand or eye, Could frame thy fearful symmetry?" parallels the biblical concept of a Creator, which is commonly connected with God. This allusion urges readers to consider the nature of a heavenly creator who could create something as terrifying and strong as a tiger.

b. Excerpt 2

*In what distant deeps or skies.
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand, dare seize the fire?*

In the second stanza above, the researchers interpreted line 3 and 4 as an allusion to John Milton's *Paradise Lost*, where Satan rebels against God, and to the legend of Prometheus, who opposed the gods by stealing fire. These analogies imply a challenge to divine power and the

bravery needed to produce something as terrible as the tiger. Based on these arguments, the researchers decided the second stanza is classified as literary allusion.

c. Excerpt 3

*And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat.
What dread hand? & what dread feet?*

The third stanza above caused some complexities for researchers to decide the type of allusion in it. However, the researchers argued that third stanza allude to the physical and mechanical characteristics of making something, implying that a competent craftsman or artisan was responsible for producing the tiger. The words "shoulder," "art," and "sinews" all refer to a powerful force or creator at work, meaning that it took considerable strength and talent to create such a majestic and possibly dangerous monster. The query of who might "twist the sinews of thy heart" refers to the work and accuracy required to create a living, breathing being, potentially reflecting the concept of divine creation depicted in religious writings such as Genesis in the Bible.

The line "And when thy heart began to beat" may refer to the tale of Prometheus, who in Greek mythology defied the gods by giving fire and life to humans. This allusion to the heart beginning to beat might represent the time the tiger came to life, similar to the moment when Prometheus' gift brought life to humans. This allusion suggests a rebellious deed or the courage necessary to generate life, which might be linked to the legendary tradition of rejecting gods or established standards.

The researchers also interpreted these lines in the context of reanimation and the creation of life, comparable to Mary Shelley's "Frankenstein." The issue of what type of "dread hand" and "dread feet" would labour to bring a creature to life implies something supernatural or monstrous, which is related to concepts of producing life that contradict natural or divine orders. As a conclusion, the researchers classified third stanza as having religious, literary and mythical allusion.

d. Excerpt 4

*What the hammer? what the chain,
In what furnace was thy brain?
What the anvil? what dread grasp.
Dare its deadly terrors clasp?*

The fourth stanza above contained mythical allusion. The usage of phrases like "hammer," "chain," "furnace," and "anvil" alludes to blacksmithing and metallurgy, which represent the process of forging and shaping. The line "In what furnace was thy brain?" may refer to the tale of Prometheus, who stole fire from the gods and gave it to humans. This remark relates to the concept of forbidden knowledge and the courage required to challenge heavenly power.

e. Excerpt 5

*When the stars threw down their spears
And water'd heaven with their tears:
Did he smile his work to see?
Did he who made the Lamb make thee?*

The fifth stanza above contained literary allusion. This statement was supported by the line "Did he who made the Lamb make thee?" This is a reference to another Blake's works. This reference contrasts the soft, innocent lamb with the terrifying tiger, prompting reflection on creation's duality and the ability to be both tender and ferocious within the same divine framework.

f. Excerpt 6

*Tyger Tyger burning bright,
In the forests of the night:
What immortal hand or eye,
Dare frame thy fearful symmetry?*

The sixth stanza contained religious and mythical allusion. The combination of "burning bright" and "in the forests of the night" implies a vibrant, powerful presence inside the darkness, evoking theological imagery of light in the midst of darkness. This contrast might refer to the notion of dualism, in which good and evil, beauty and fear coexist. It might also refer to the paradigm of light and darkness, which appears in many religious and mythical traditions.

After analyzing the allusions used in *The Tyger*, the researchers found three religious allusions, three mythical allusions and two literal allusions. By combining these allusions, Blake's "The Tyger" delves into fundamental themes about creation, divinity, and the coexistence of opposites. The references provide levels of significance and imply that this poem is made as an invitation to open interpretation.

Hereby the researchers explained some findings of Allusion in 'The Lamb'.

g. Excerpt 7

*Little Lamb who made thee
Dost thou know who made thee
Gave thee life & bid thee feed.
By the stream & o'er the mead;
Gave thee clothing of delight,
Softest clothing wooly bright;
Gave thee such a tender voice,
Making all the vales rejoice!
Little Lamb who made thee
Dost thou know who made thee*

The line "Little Lamb, who made thee?" is an allusion to divine creation, as are the following verses. The reference refers to the Book of Genesis in the Bible, when God creates the earth and all living beings. This biblical reference implies that the lamb's existence, nutrition, and beauty

are all the result of heavenly artistry. The lamb's delicate voice and the result of "making all the vales rejoice" might be seen as an allusion to the attributes commonly associated with Christ and, by extension, people who are meek and mild. This motif emphasizes that the lamb's gentle temperament offers joy and tranquilly to all around it, matching Christ's teachings. Blake uses these analogies to emphasize ideas of divine creation, innocence, and the caring characteristics of the divine. The connections to biblical passages and Christian symbolism in this verse serve as a framework for understanding the lamb's soft and charming features, emphasizing the concept of a benign Creator who guides and cares for all creation. Based on these considerations, the researchers decided this first stanza contained religious allusion.

h. Excerpt 8

*Little Lamb I'll tell thee,
Little Lamb I'll tell thee!
He is called by thy name,
For he calls himself a Lamb:
He is meek & he is mild,
He became a little child:
I a child & thou a lamb,
We are called by his name.
Little Lamb God bless thee.
Little Lamb God bless thee.*

The line "He is called by thy name, / For he calls himself a Lamb" clearly refers to Jesus Christ, who is commonly referred to as the "Lamb of God" in Christian theology. This symbol for Jesus appears throughout the New Testament, notably in the Gospel of John and the Book of Revelation. The lamb represents innocence, purity, and sacrifice, attributes linked with Jesus' position in Christian teaching. The line "He became a little child" references to the Christian myth of the Incarnation, in which God became human in the person of Jesus. The most dominant allusions in 'The Lamb' is Religious Allusion.

The researchers elaborated some types of Allusion in 'A Poison Tree' as follows.

i. Excerpt 9

*I was angry with my friend;
I told my wrath, my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.*

The concept of anger and its consequences is a recurring topic throughout the Bible, particularly the Old Testament. The theme of anger leading to catastrophic repercussions may be observed in stories like Cain and Abel (Genesis 4), in which unrestricted fury results in murder. This phrase emphasizes the perils of allowing fury to develop without addressing it, implying that unresolved anger can have serious effects. This is a reference to the biblical narrative found in Genesis 3 about the Garden of Eden and the Tree of Knowledge of Good and Evil. The act of not confronting one's enemy with one's anger permits it to fester, much as the forbidden fruit contributed to humanity's demise. This reference emphasizes the point that

unresolved anger can have dire repercussions, comparable to those described in the Eden story. The researchers argued that the first stanza contained religious allusion.

j. Excerpt 10

*And I watered it in fears,
Night & morning with my tears:
And I sunned it with smiles,
And with soft deceitful wiles.*

The second stanza also talked about nurturing negative emotions lead to hidden destruction. The phrase "soft deceitful wiles" alludes to dishonest behaviour and is reminiscent of biblical tales in which deception is essential. These references show how lying and treachery might appear subtle and harmless at first, but they can eventually have negative effects.

k. Excerpt 11

*And it grew both day and night.
Till it bore an **apple** bright.
And my foe beheld it shine,
And he knew that it was mine.
And into my garden stole,
When the night had veiled the pole;
In the morning glad I see;
My foe outstretched beneath the tree.*

In this tale, the snake tempts Adam and Eve to partake of the fruit from the Tree of Knowledge of Good and Evil, even though God forbids them from doing so. This connection to the forbidden fruit implies that, like the forbidden fruit in the narrative of Eden, the apple in Blake's poem signifies something seductive but possibly dangerous. The speaker uses the metaphor of the "apple bright" to symbolize the climax of her harbored rage, showing how her unresolved anger has developed into something both toxic and alluring. Based on this explanations, the researchers believed that William Blake combined the use of mythical and religious allusion.

1. Autobiographical Allusion

It is undeniable that most of Blake's poetry has autobiographical allusions in the topics, characters, and places that represent his experiences in 18th-century London, spiritual convictions, and aesthetic standards. These references provide insights into Blake's own convictions and visionary view on life and spirituality, even if they are not overtly autobiographical.

Blake saw himself as a visionary who could see beyond the commonplace in his capacity as a poet and artist (Prakitri, 2014). "The Tyger" resonates with Blake's self-image as an artist who worked with spiritual and mystical subjects, since it poses issues about creation, creative mastery, and heavenly inspiration. This may be an analogy drawn from Blake's autobiography about his creative process and his faith in the creative potential of vision and imagination. "The Tyger" has autobiographical references that represent Blake's personal convictions, spiritual journey,

critique of industrialization, and creative philosophy. These topics provide insights into Blake's philosophy and the more general issues he addressed in his work as a visionary and poet.

Blake's thematic collections "Songs of Innocence" and "Songs of Experience" delve into themes of innocence and purity as well as the shift into the complexity of experience (Cape, 2004). One might interpret Blake's portrayal of the lamb as a representation of innocence as an autobiographical allusion to his views on human nature and his desire for a more straightforward, empathetic spirituality. This is a reflection of his tendency towards a faith that values kindness and humility.

2. Discussion

The researchers detected three religious allusions, three mythical allusions, and two literal allusions in *The Tyger* after conducting an analysis of the allusions that were employed in literary works. The poem "The Tyger" by William Blake digs into fundamental topics regarding creation, divinity, and the coexistence of opposites by blending these allusions. In addition to providing multiple levels of relevance, the references provide the impression that this poem is intended to be interpreted in a variety of ways.

In the second poem, *The Lamb* is a symbol of innocence, purity, and sacrifice, four characteristics that are associated with the position that Jesus holds in Christian teaching. The phrase "He became a little child" is a reference to the Christian myth of the Incarnation, which describes the birth of Jesus Christ as the manifestation of God's human nature. Allusions to religion are the most prominent in "The Lamb," which is a work of fiction.

The poem 'A Poison Tree' might make reference to Blake's own comprehension of human interactions and emotions. This illustrates his larger views on the value of candid communication and the perils of suppression. The autobiographical connection in this poem may indicate that Blake was referencing his own observations or experiences about the negative effects of suppressing rage.

D. CONCLUSION

After analyzing the results in this study, the researchers conclude several points. First, the researchers found twelve allusions in Blake's selected poems. Specifically, there are three religious allusions, three mythical allusions, and two literary allusions in *The Tyger*. Furthermore, the researchers identified two religious allusions in *The Lamb*. In 'A Poison Tree' there are two religious allusions and two mythical allusions. The most dominant allusions used in Blake's poems is religious allusion. Religious allusions in Blake's poetry serve to deepen the complexity and richness of his themes, allowing him to address a wide range of spiritual, social, and personal issues. By reinterpreting religious concepts, he challenges readers to rethink their understanding of spirituality, religion, and human experience.

Allusion is a powerful literary device that connects a text to other works, events, or ideas, enriching the reader's understanding through these connections. In the case of William Blake's poetry, allusion plays a critical role in creating layers of meaning, allowing readers to explore deeper interpretations and examine broader themes. Overall, the use of allusion in William Blake's poetry allows for a multi-layered interpretation, connecting his work to a broader tapestry

of cultural, religious, and philosophical themes. It invites readers to explore complex questions and provides a richer context for understanding the depth of his poetic vision.

Based on autobiographical perspective, these selected poems allude into Blake's personal experiences as an artist who worked with spiritual and mystical subjects, since it poses issues about creation, creative mastery, and heavenly inspiration. Since Blake is also a painter and most of his works represent heavenly figures, good and evil.

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