

## ECO CRITICAL READING OF SWEDENBORGIAN AND ARABIAN'S CONCEPTS IN BLAKE'S SELECTED POETRY

### LEITURA ECOCÍRTICA DE CONCEITOS SUECO E ÁRABE NA POESIA SELECIONADA DE BLAKE

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**Resumo.** Blake há muito é considerado um inconveniente entre os críticos ecocríticos e muitos ambientalistas afirmam que ele não pode ser considerado um poeta consciente e ecocrítico. Ao mesmo tempo, há outros críticos que tentam manipular e ignorar algumas das representações negativas da natureza de Blake e mostram que ele pode ser incluído em leituras ecocríticas da era atual. O presente ensaio centra-se na 'Imanência Constante' e na 'Unidade da Existência' de Ibn Arabi e nas noções de 'Correspondência' e 'Influxo' de Emanuel Swedenborg para desenterrar a correlação existente há muito tempo entre a espécie humana e a sua posição em relação à natureza em Poesia selecionada de Blake. Promover tal ponto de vista ecocrítico baseado nas percepções filosóficas de Ibn Arabi e Swedenborg na poesia selecionada de Blake pode revelar a total submissão à consciência espiritual, já que esta ideologia centrada em Deus não permite nada, exceto a reverência ao meio ambiente, pois é o epítome de Deus, o criador absoluto.

**Palavras-chave:** Blake; Correspondência; Imanência constante; ecocrítica; Afluência; Unidade de Existência

**Abstract.** Blake has long been considered an inconvenience among eco-critical critics and many environmentalists have claimed that he cannot be considered to be an eco-critical conscious poet. At the same time there are other critics who try to manipulate and ignore some of Blake's negative representations of nature and show that he can be enlisted in eco-critical readings of the present era. The present essay focuses on Ibn Arabi's 'Constant Immanence' and 'Unity of Existence' and Emanuel Swedenborg's notions of 'Correspondence' and 'Influx' to unearth the long existing correlation between human kind and his/her stance toward nature in Blake's selected poetry. Promoting such ecocritical viewpoint based on philosophical perceptions of Ibn Arabi and Swedenborg in Blake's selected poetry might reveal the total submission to spiritual awareness as this God centric ideology does not let anything except reverence toward the environment as it is the epitome of God, the absolute creator.

**Keywords:** Blake; Correspondence; Constant Immanence; Ecocriticism; Influx; Unity of Existence

## INTRODUCTION

Blake has long been considered an inconvenience among eco-critical critics and texts and many environmentalists have claimed that he cannot be considered to be an eco-critical conscious romantic poet as it "is always dangerous to assume that any poet writes with one eye on his own time and the other confidently winking at our own" (Frye 1969). The bizarre romantic poet and engraver might not easily be recorded among eco-critical writers as his plain comments on nature and human beings overtly hinders the eco critic to assume him as a poet who honors nature over Man. His recurrently quoted "Where man is not nature is barren" (Felstiner 2009) seems to be one of those Blakean's manifests that reaffirms his indifference or lack of reverence towards the elements found in the environment. These all traces made some of the leaders of eco-Romanticism such as Jonathan Bate (2000) fundamentally evade considering Blake an eco-conscious poet in Romantic era. At the same time there are other critics who try to manipulate and ignore some of Blake's negative representations of nature and show that he can be enlisted in eco critical readings of the present era. One of them is James McKusick who reads Blake's Golgonooza as an "Ecotopia" of "human scale technology" and he advises the interested reader to read Jerusalem plates 18 and 19 as a caution against one of the most important ecological problems of the current era, the pollution (McKusick 2000).

There are other Blakean supporters who have tried to enter Blake into the ecological discussions of the present era and have attempted to raise Blake's ecological concerns against those vast conventions that simply recognize him as a poet who sacrifices nature in favor of systematic imagination. Imagining Nature by Kevin Hutchings is an astonishing example which hopefully strives "to delineate an alternative, distinctively Blakean view of the relationship between humanity and nature" (Hutchings 2002). He

advocates that “Blake’s suspicion of ‘nature’ is directed not toward its material reality but rather toward the ways in which human beings have constructed, named, and exploited nature” (Davis Michael 2004). The widespread truth is that Blake can no longer be placed outside ecological range and there are rising attempts toward rereading of his works by an eco-critical aware eye these days.

## **METHOD**

One of the most popular ways that helped to place Blake in this realm might be the way the Romantic poet’s imagination operates. It seems to function as a valuable storehouse of natural repository that has been purified of the contamination of long-life opposition between civilization and nature (Blake 2008). The romantic poet strives “to be simultaneously a geographer of the imagination and a historian of alienation and desecrations that follow the march of civilization” (Bate 2000). Early Romantic poets strive at bridging this gap and they all repeat their concern to accomplish different kinds of compromises and concords in their theoretical as well as literary productions. Many critics and writers have been obsessed by the notion of this cooperation but it seems to originate from what Hegel calls the anthropomorphic nature of Classical Art. He believed that the spiritual idea of Classical Art is anthropomorphic as “the form in which the idea, as spiritual and individual, clothes itself when revealed as a temporal phenomenon, is the human form.

In Hegel’s notion, “the spiritual idea” which is the quintessence of Classical Art is in the human form and is not in a transcendent form so his definition seems to be accompanied by a negative decree as the “spirit is characterized as a particular form of mind, and not as simply absolute and eternal”. This mentioned absolute and eternal spirit needs to be shown and communicated, not just to dwell in a spiritual realm and that is why we witness the “art’s transition to a third and higher form, to wit, the romantic form of art is demanded by what Coleridge would call 'the philosophic idea' of the subject itself”. So, it all appears that by Hegel’s notion of romantic art, the Symbolic Art has raised to a higher level and the romantic art has found a process of self-transcendence within its own world as it strives to seek a union of both human and divine sphere.

The new content, won by this unity, is not dependent upon sensuous representation; it is now exempt from such immediate existence. In this way, however, romantic art becomes art which transcends itself, carrying on this process of self-transcendence within its own artistic sphere and artistic form. The romantic writer goes beyond the classical and human centered type of art and tries to unite, reconcile and bridge the gap between its anthropomorphic and divine nature. Inner sphere is the repository of human and divine in which the writer takes advantage to conquer the outer world and this is the very point that the poet or the writer’s imagination interferes to settle the breach between the nature and the civilization. Those previous diversities or inconsistencies found in Symbolic Art are all replaced by an inner spirituality which can freely enjoy representation in the romantic realm. Externality of things does not suffice and the inner world of the poet’s imagination and feelings has found its own account and meaning and significance shows itself in the flawless form of mind and feeling. What Hegel tries to define by romantic art in a full comprehensive articulation of thought seems to diverge from what its real practitioners strive to do. So all attempts to present a unified definition of Romantic theory seem to seek a route toward a divine perfection and completion. Such studies all resort to reach a comprehensiveness that is already felt in the environment of the poet and the perfection of beauty and art. It might be called that kind of 'Unity of Being' that the poet endeavors hard to accomplish.

## **RESULTS AND DISCUSSION**

### **Philosophical concepts**

The art practitioner in the romantic realm wishes to design all surrounding phenomena to pass through whole. Talking about 'the Unity of Being' reminds the reader of Ibn Arabi’s central concept (Ibn Arabi, 2011) of *Wahdat al-wujud* although it is claimed that he has wrongly been introduced as the true founder of the doctrine of *wahdat al-wujûd*, the Oneness of Being or the Unity of Existence as he is the one who only focuses on *tawhîd* as his directorial norm and provides the term *wujûd* an exceptional status in his terminology.

It is widely believed that nature possesses its own self-governing language and all its features function regularly and it also has got a symbolic value, which makes it closer to the structures and peculiarities of unwritten language. Our planet serves as the most significant natural supply for the existence of a number of material forms and is an essential fragment of the whole cosmos which is principally ruled by the Laws

of Nature and all its functions are in a concordant mode. All existing forms on the Earth such as human beings, hydrosphere and geo-sphere, flora and fauna are mutually dependent, interrelated and unified in a harmonious existential order. "This Order has its own intrinsic laws, which regulate its functioning, articulating physical, chemical, biological, and ecological aspects, as well as human activities. In order to live in harmony with Nature, human beings must recognize and respect its intrinsic laws and its vital cycles. In such a System, all the objects, being and non-beings must live within their limits as determined by the Laws of Nature" (Pathak 2014).

Focusing on some of Swedenborgian concepts such as the theory of 'Correspondence', 'Influx' and 'Micro-and-Macrocosmic Analogies' and Ibn Arabi's 'Unity of Existence' and 'Constant Immanence' shows the existence of a certain direction in all resources including the plant, animal and knowledge (Swedenborg, 2000). As human beings have been progressed from this order, they hold its similar features. Although Man is believed to be disenchanted to identify this intrinsic characteristic with appropriate appreciation of the prevailing orders of the being, he/she might begin to grasp this order and invent the relevant educational orders to bring harmony based on the natural order. Nowadays various scientific investigators state that there is an interconnectedness between all creatures of the entire universe and the cosmos seems to work as an essentially and promptly unified whole "in which everything - large and small - and everyone is interconnected via the zero-point energy field" (Pathak 2014).

The latest related observations by Nicola Tesla, David Bohm and Harold Puthoff seem to achieve that: "Interactions in the domains of nature as well as of consciousness operate via a fundamental field that retains energy and information and forms the heart of the universe.

What physics calls the vacuum or void is actually filled with incomprehensibly complex dynamic networks of highly organized - and organizing - fields of force. Though physicists do not understand the origin and organization of these invisible force fields, they are convinced that they definitely exist and play a regulating or guiding role in all physical systems." (Schwartz 2006)

That is why an enthusiastic attempt has been made to unearth the essential philosophical assumptions of Blake's poetry in Swedenborg's 'influx', his 'doctrine of correspondence' and 'micro-and-macrocosmic analogies' and Ibn Arabi's 'the unity of existence' and 'constant immanence' in this essay. The Blakean reader may not easily enroll William Blake as an environmentally conscious person since the meaning of ecocriticism had not been justified and formulated yet on the Romantic period on which the poet lived, but as Lawrence Buell writes about it, to "retrospectively enlist" (Buell 2005) the works of authors such as Blake makes the eco-critic analyze and rethink the formulations of eco centrism again. No one can easily claim that Blake, had the exact 21st century eco critical notions and concerns when he wrote his famous works such as *The Songs of Innocence*, and *The Songs of Experience*. What makes this poet to open his way to the list of the recent eco critic conscious artists might be the existence of an element of nature that seems alluring to the interested eco critic reader who makes his attempt to review all the existing elements of eco criticism globally. Lawrence Buell might be named as one of them who tries to find a middle path between the accepted principles of eco criticism and applying its doctrines in practice. He believes in the existence of a notion of unity between all eco critical critics and beyond various nations and thinks this can also help the eco critic to rejoin human beings with nature. In his most famous work, *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination*, he comprehends "human beings as ecologically or environmentally embedded" and thinks that nations need to find a "remediation of humankind's alienation from the natural world" (8) of which it is apart. Blake considering Swedenborgian suppositions, proceeds in comprehending poetry as an opening element that demonstrates the representations of the poet's soul and heart in relation to the natural environment and it would not be solely created for the sake of illustration of external things although it might do so (Blake, 2005). It seems that humanity can reshape itself just by developing a new prospect to achieve such a new responsiveness in natural environment. Man seems to partake no alternative left except his/her inward resources to achieve a new facet of mind. Going deep to philosophical roots has proved to be instrumental in such a critical choice. This viewpoint reminds the reader of Louis H. Palmer who states other "species and cultures can no longer be seen as other" (Rosendale 2002).

Human beings and natural creatures need to rejoin in their shared natural realm. Elitism of human beings will no longer work as the lack of the same shared ground between these two will result in catastrophe. Philosophically speaking all beings replicate God's features similar to the river which reflects the spectator's own image. The whole thing is vigorous with life and reveals the Divine Names of Allah in Ibn Arabi's words. This mystic philosopher initiates a universal association based on the most fundamental ontological basis that all things, living and non-living are essentially Absolute. There is no other in absolute

sense. To comprehend the other is to see opposition and separation rather than the One Essence. The One is dedicated to all. All means one as the fundamental stuff of the universe – wujûd – shares the same ground for all creatures in the universe. Therefore, humankind and nature need to rejoin on a collective point at last as the eco-critic Luc Ferry states that the humanity needs “a new ‘natural contract’ to check this egoism and re-establish the harmony that has been lost” (Ferry 1992). He is the one who focuses on the existing grounds between humankind and nature and due to this fact introduces a ‘natural contract’ which is in contrast with the Human-centered ‘social contract’. This ecofriendly replacement might practically aid and amend the threatening rupture that has occurred between nature and humanity. Natural creatures, human beings and all existing atoms of the nature share the same right and the interactive bilateral interrelation between these various parts can prosperously guarantee the continuation of life on earth so this framework might logically reach what the eco-critic Aldo Leopold presents as an “ethic dealing with man’s relation to the land and the animals and plants” (Gilcrest 2002). It is all similar to what Ibn Arabi underscores as the true relationship between Nature and man and due to his belief, that all the existence is His, all surrounding environment of Man possesses to God not the Man so human beings are not freely permitted to exploit and misuse nature. His idea truly reminds the reader of Ferry’s dynamic view about interrelation of Man and nature when considers humanity’s “relationship with nature, now one-directional and in egalitarian, must go from ‘parasitic’ to ‘symbiotic’” (Ferry 1992). They all look for various ways to repair the existing breach between humankind and the surrounding natural world and in turn strive to grab a solution that views the need of all the failings of humanity’s anthropocentric approach and it all needs to be interchanged with a green symbiotic ‘eco critical’ approach. All this would sequentially result in heeding the needs of the surrounding natural world. To probe the nature around, in each case the same God is discovered; in each being His image is presented and, in each creature, the functional decrees are His. Thus Swedenborg’s Correspondence and Influx rules and Ibn Arabi’s Constant Immanence regulate the universe, in nature also a mechanism is seen very similar to what the natural scientist discovers and later shares and finds within divine sphere. The invisible world descending from celestial to natural perceptible world has always been in a constant motion toward what it has been descended from and as Ibn Arabi believes there is no real thing and being except God so it means that all the other phenomena other than God cannot be called Real Being and all the natural world is within His real being which means human kind is part of this great creational process, there is no separated other in this cycle which can freely manipulate the other parts. The interesting point of this discussion goes to rejuvenate values of respect to all living creatures as it is an imperative necessity to commence a wide-ranging worldview to direct humans to a comprehension of reverence for life. Munjed Murad (2010) states: “within this harmony, the natural world is in constant state of prostration to God. Nature’s constant worship of God serves as a foundation to its peaceful harmony”.

This idea of one absolute and all-encompassing existence or unity outspreads to the entire universe. So, it is clear that every living creature holds a right over us. We need to share with nature, the world of non-self, an expression of Ibn Arabi that might echo Buddhist expressions. So, God’s creation is the main source of all the cosmos, a fundamental source that all the surrounding whirls around it and as Chittick (1986) writes in his essay “God surrounds all things: An Islamic Perspective on the Environment”: “The Quranic statement that “God surrounds all things” is an appropriate starting point for any attempt to understand the Islamic point of view on the environment” (Svenbro, 2023). It indicates human beings are not allowed to abuse or compete against Nature. The environment is just part of a greater creation process that belongs to everyone.

### **The Hymn Jerusalem**

Before turning to one of Blake’s common grounds shared by eco critical concerns – views about Humanists-which can simply be found in his eminent Jerusalem and his other poem Milton, there is a much shorter poem known as the hymn Jerusalem, which needs not to be confused with his much lengthier and grander work entitled Jerusalem the Emanation of the Great Albion. This short poem can be seen as an introductory discussion of reading Blake’s selected poetry in the light of Swedenborgian and Arabian concepts with an eco-conscious eye. This is the story of the Christ’s visit to Glastonbury when he was in his youth. Glastonbury -a mythological site- which is claimed to house such myths as “Joseph of Arimathea, the Holy Grail and King Arthur as recorded by ancient historians William of Malmesbury, Venerable Bede, Gerald of Wales and Geoffrey of Monmouth” (Britannica) has been opted as the young Christ’s destination to build a heaven-like green atmosphere there far from the “dark satanic mills” (Blake 184). Blake overtly shows his inclination to witness the establishment of the holy Jerusalem in dry lands of Glastonbury amid the industrial mills which will subsequently lead to a greener setting by this heavenly restoration. “And did

the Countenance Devine, Shine forth upon our clouded hills? And was Jerusalem builded here, Among these dark Satanic Mills?"

The expression "green and pleasant land" used by Blake in this poem seems to have converted to a frequently heard idiom connoting a visibly typical English scenery and setting. "Sometimes it refers, whether with appreciation, nostalgia or critical analysis, to idyllic or enigmatic aspects of the English countryside" (Lubbock 2010) so the poem demonstrates Blake`s tendency to encourage his homeland to step forward improvement and warn then against the miseries that the industrial life will gradually generate. As Christopher Rowland writes "Blake wanted to stir people from their intellectual slumbers, and the daily grind of their toil, to see that they were captivated in the grip of a culture which kept them thinking in ways which served the interests of the powerful" (Rowland 2007). Those powerful people who make their profit by cumulative upsurge of the industrial aspects of the country: "And did those feet in ancient time / Walk upon England`s mountains green? / And was the holy Lamb of God, On England`s pleasant pastures seen? / And did the Countenance Divine Shine forth upon our clouded hills? / And was Jerusalem builded here / Among these dark Satanic mills?"

Blake does not show certainty and asks questions in the midpoint of the poem by this incredulous question, "And was Jerusalem builded here / Among these dark Satanic mills?" It is evident that the poet disparages "Dark Satanic mills" which were the sources of poor people lack of maintenance and their disconnection with lively nature around. Laborers were forced to tolerate ruthless hours and unsafe working conditions. As Blake has always been hostile to any kind of captivity, even religious bondages, another supplementary meaning in "mills" might infer to the country`s churches or any religious institution. What does "Jerusalem" connote? He might have metaphorically used the word "Jerusalem" referring to a supreme world of affection and joint reverence. Blake seems to denounce conventional institutions of industry or religion which imprisons human kind and keeps them away from their innate bondage with natural forces. He talks about a free from repressive indentures community. That is what he exactly anticipates prosperously "In Englands green & pleasant Land." Reading these words using an eco-critical conscious viewpoint can simply introduce and reveal the poet`s visualization and optimism for a better world although the evil might be loitering on the entrance and desires to toil zealously to eradicate it.

### **Jerusalem, The Emanation of the Giant Albion, (Golgonooza) and Milton**

Jerusalem is believed to be Blake`s great masterpiece and it has been supposed that "of all Blake's illuminated epics, this is by far the most public and accessible" (Priviero 2023) filled with Blake`s self-constructed rich symbolism and mythology. The renowned hymn with the same title as Jerusalem which was discussed in the previous section is not associated with this grand poem. It is in effect part of the preface to the other Blake's "prophetic books" titled Milton. The most critical point considering Blake and eco-critical concerns lie in their challenging viewpoints about Humanistic views. In Blake`s famous Jerusalem and his other poem Milton, the reader barely finds the poet`s idea about such important Humanistic figures like Voltaire and Rousseau, Bacon, Locke & Newton on the point the poet goes through forming "off the rotten rags of... Bacon, Locke & Newton" (Blake 253) in his Milton. In Jerusalem the famous humanists are associated with each other and they find another accomplice named Vala who focuses on the "Spindle of destruction" and the other two - Voltaire & Rousseau- support him. Bacon, Newton and Locke are the other assistants. They are the "Sons of the feminine Tabernacle".

Jerusalem's first chapter is about the story of Albion's descent into self-centrism. The story opens by Los`s journey into Albion's interior world. From the very beginning, Albion sets off to expel Jerusalem and Jesus, damaging nature and other aspects of culture and his inner lifecycle. Los continues to resist his apparition and compels him to work for Albion's renewal. Jerusalem grieves, stimulating shadowy Vala as Los shapes Golgonooza, a city that can open into Eden like infinity. It is evident that Urizenic rationality which is the personification of conventional reason and law attacks Jerusalem and obscures the life of the mind. Urizenic rationality is generally portrayed as an unshaven old man and he sometimes carries architectural devices in order to form and make the universe and the so-called webs in which many people are entangled in traps of law and orthodox culture. Los intends to combat against all this trapping and portrays Britain onto Israel, but his shadowy Specter puts forward wrath and shame and impedes him. Then the specter trails Albion's daughters and authorizes Albion's soldier sons who banish Jerusalem. Vala is seen to try to beguile Jerusalem. Albion denounces both of them, and finds himself trapped in this lethal shroud and never admits divine mercy.

Blake is seen to work more on some of the humanistic companions mentioned above who insist on separation of the inner lively natural powers from the arrogant reason. The departure from the natural

world sources, and creating a false selfhood, which moves away from the natural world, creates confrontation not only between people and nature but also among existing nations. In this poem, Albion or England is ailing with a 'soul disease' and her 'mountains run with blood' due to the Napoleonic wars. Religion institution seems to care monarchy and priesthood exists to misuse the lower classes. Two infectious venoms of voracity and warfare have concealed the true message of religion. Albeit, if Albion manages to be reunified with Jerusalem, then the humanity will prosper with love and the story goes on. Blake condemns the Humanists who advocate the importance of reason and selfhood which causes humanity to separate from its origins and creates enmity between people, humanity and nature. Albion's Specter, similar to the antagonist Vala, share the same concerns with the mentioned Humanists. Specter names himself as: "I am your Rational Power! Am I not Bacon & Newton & Locke who teach... doubt & Experience & my two Wings: Voltaire: Rousseau"? Blake classifies Bacon and Newton in the same rank with the power "Reasoning... Serpents" and it all hurt Albion. Albion was the victim who was also offended by the official classes which witnessed "the Loom of Locke whose Woof rage[d] dire" and are centered "by the Water-wheels of Newton". Human's self-centered mentality and ignorance of the natural environment can be known as one of the reasons of Albion's collapse as he was deeply immersed in arrogance and simply overlooked Jesus and also the natural world as well. In Blake's opinion one needs to castoff self-centered mentality and evades the Humanistic attitude. The poet takes into consideration the importance of "Self-Annihilation". This is what makes the human being's way into Jerusalem.

All this Humanistic conspiracy entangled masterfully in Blake's rich system of mythology reminds the reader of what Gary Snyder writes in *The Practice of the Wild*. Concentrating on a type of deep ecological attentiveness may benefit Man and help to understand the prevailing unreliable impressions about human being's relation to the environment because:

Deep Ecology challenges the anthropocentrism at the heart of modern society and the kind of 'shallow ecological' standpoints that see the natural world as merely a resource for humanity and that presupposes that human needs and demand override other considerations. (Rivkin 2017).

This is what Ibn Arabi assumes in his concept of The Unity of Being as he asserts everything is animated with life and demonstrates the Divine Names of Allah. He initiates a universal association based on the most fundamental ontological basis that all things, living and non-living are essentially Absolute. There is no other in absolute sense. To know the other is to see dichotomy rather than the One Essence. The One is all. This is the secret to God's 'Constant Immanence' which overflows from the creator to the creation and moves in a circular motion to the spiritual world again. Swedenborg might admit on such a point that all the forms of various creatures in nature correspond to forms taken on prolifically by Divine 'Influx' and all natural beings occur within Divine by this belief; consequently, nature itself and natural items can be claimed to be "living appearances" from the light of Life itself "(Dresser 2018). All this might consequently show that the early concept of the surviving analogy between microcosm and macrocosm studies the small-scale creature. If one needs to get an understanding of the whole and the greater conception, the existing link here would be love and wisdom as God is unable to wish otherwise than good and can only do good. This thought exercised an extensive inspiration on Swedenborg's view of God's relation to creation. World-soul has been stemmed from the divine source, and this divine origin who is called 'the One' is the cause of the whole world, microcosm and macrocosm and these two are in constant relation to each other. Self-centered reason seems to have no stable position in this kind of Swedenborgian/ Arabian attitude.

### **Golgonooza**

In Blake's epic poem Jerusalem, the natural features and the geography of all this illuminated enormous epic is planned around four major cities: London, Babylon, Golgonooza, and Jerusalem. Three of these four cities seem familiar to the reader, but the mysterious city of Golgonooza is unlikely to be known by readers and seems quite withdrawn and aloof just like a mythological lost City in an old legend of primitive men. Reading Jerusalem and subsequently Golgonooza might baffle the reader at first as there are dissimilar locations introduced in the poem. It is the London city at first sight where Blake commenced his revelation and vision in the poem; the years between 1804-1820 but after reading these lines of Jerusalem "I write in South Molton Street what I both see and hear / in regions of Humanity, in London's opening streets" (Keynes 1996), his described geography diverges from the literal London city then. Bogan (1981) believes "The sights that Blake saw when he walked down Oxford Street included deep glimpses into places not listed in a London guide book, since he records and draws spiritual places revealed to the visionary's eye". London seems alive as it is talking to the reader: "My Streets are my Ideas of Imagination ... My Houses

are thoughts: my Inhabitants, Affections, the children of my thoughts walking within my blood vessels” (Keynes 1996).

### **Vala: The Death and Judgment of the Eternal Man: A Dream of Nine Nights**

Another major common feature shared in both eco critical realm and Blake`s poetry can be termed as Unity. In one of his great works –Vala: The Death and Judgment of the Eternal Man: A Dream of Nine Nights-, Blake ponders on the impression of “A Perfect Unity” and the “Universal Brotherhood of Eden” (Blake 2005). It presents some characters who seem familiar from the poet`s earlier symbolic works (Blake 2008), and explains his celestial mythology on the basis of a Dream of Nine Nights.

A symbolic poem by Blake, originally entitled Vala, written and revised 1795–1804, described as ‘a heroic attempt to write the first psychological epic’. The Four Zoas appear to represent the four human faculties, once united, but then at war with one another until the final radiant vision of joy and peace when the eyes of the Eternal Man ‘behold the depths of wondrous worlds’ and around his tent ‘the little children play among the woolly flocks.’” (Concise Oxford Companion).

### **Beulah**

Beulah is the world of those transient intuitions of eternity which are not hammered into definite form Fearful Symmetry. The most important factor in this poem which is seen to share common interests within eco conscious movement seems to be the cyclic form of creation myth when Man is seen to live in heaven and is integrated with God there. After the fall, Man is perceived to lose the previous congruence with God and then sets off for reestablishing the unfallen condition he had experienced before. Blake appears to settle such a scene in Beulah, a title which can first be found in Bunyan`s work. “Blake superimposes the topography of the Holy Land on that of London, and Jerusalem, safe in the Vale of Lambeth, is said to be ‘hid in Beulah’ – a name drawn from both the Bible and Bunyan to denote a place of rest from intellectual battle (Adlard 1997). This location plays a transitional role and reinforces human beings` resting place in the universe as Moradi states “Blake thinks of Beulah as the stage intermediate between spiritual and physical existence. Beulah would not be the origin from where the creation begins but it is the state of perpetual creation beyond dialectic and dualism known in Eternity and the life on the earth, a sort of becoming” (Moradi 2001).

Some of Blake`s critics used to see this myth of creation as an initial upheaval that makes all human society apart and alienated from God and show how Man strives to come across the numerous predicaments of this world and tries to unite with the previous powerful origins. Frye (1969) states that “the Biblical imagination sees the world in purely poetic terms; it humanizes the world by transforming it into a single form with the mythic outlines of Creation, Fall, Redemption, and Apocalypse” Rosso 1993). By reading The Beulah part of Blake`s poetry it seems that this is the solitary place of survival in which all and all beings are in peace. That is why it is believed that all entities including God are in interrelationship. Any entity's existence is in the process of interruption (acquiring selfhood) within continuation (interrelationship) simultaneously. This proves that Blake has thought of the new myth of creation avoiding the primal crisis of the cyclic myth of creation. He has also introduced a new idea of relationship. (Moradi 2001)

Blake writes in night first: There is from Great Eternity a mild & pleasant rest / Named Beulah a Soft Moony Universe feminine lovely / Pure mild & Gentle given in Mercy to those who sleep / Eternally. Created by the Lamb of God around / on all sides within & without the Universal Man / the daughters of Beulah follow sleepers in all their Dreams / the Circle of Destiny complete they gave to it a Space / And named the Space Ulro & brooded over it in care & love.

It resembles a heaven like location in which Man is relieved and in peace and is not striving toward a tough goal. The Lamb of God can be detected in this dream like setting. Fallen residences of the world - Ulro- seem enthusiastic to regain it although it is not the real Paradise but a mediate stage. Frye writes in Fearful Symmetry that “In the account of 'Eden' in Genesis, the unfallen state of man is presented in terms of Beulah: nothing is left of the flaming city of the sun which Eden must have been” (Frye 1969). He thinks Beulah is illustrated to act as a transitional period and place between spiritual and physical world and there are two gates to reach it “the north and the south toward which mortals approach from beneath and gods from above”. There are other critics who have focused on Beulah and make some other inferences a little different from Frye. So, it even seems to be “that inter-world between Time and Eternity” (Raine 1991). There would be another discussion similar to Lorraine Clark who claims “Blake thinks of creating

something between these two which keeps the contraries in order to dissolve them into pure Becoming”. (Clark 1991)

Creation within the physical world of God and the creator seem to be both in close relation and devoted to each other. Blake infers all this as unity and denounces the existence of any probable departure. After the new world commences, the Spectre of Urthona plays the role of the middling way to connect Los and Enitharmon. “For Los could enter into Enitharmons bosom & explore/Its intricate Labyrinths now the Obdurate heart was broken” (Blake 372). This is how a new relationship between two parts initiates. Although it seems that one part is independent, it is in relation with the other. All this culminates in a perfect unity of all creatures in the middle location of Beulah and as there are some extracts from different longer literary works of Blake mentioning Beulah, it is evident that it is this very special place in which material conflicts might eventually settle down as a bridge between two worlds.

Both Ibn Arabi and Swedenborg`s mutual concepts of ‘Oneness of Being’, ‘Constant Immanence’, ‘Correspondence’ and ‘Influx’ affirms a faculty of consciousness which seems to be proficient of surpassing the creator and created divide, thus overturning the quantifying approach to nature and reinstating the independent nature of qualities such as Being and Creation. By eco critical reading of selected parts of Blake`s poetry, the writer of this essay asserts that a traditional eco-friendly metaphysics certifies the spiritual experience of the flora and fauna of nature, and suggests that nature itself may be used to renovate our consciousness of encountering with nature and all the things in it. It may conclude that an opportunity exists for eco critical reading of Blake`s poetry to prolong our vision and, therefore, applicability by supporting itself with a system of thought sufficient to illustrate the deep existence of the ecological thought in both Ibn Arabi and Swedenborg long lasting concepts.

This idea of unity may be outlined in a famous series of maxims, with similar titles as ‘There Is No Natural Religion and the other one which is titled All Religions Are One. These works are two series of aphoristic statements and the other schemes. In the first one, the poet shapes some very simple and important principles of John Locke`s philosophy about how Man`s physical perception, reason, and the parameters of knowledge work. The second one tries to disprove and restate the first argument in order to show the unbounded quality of spiritual perceptions. Different Religious institutions have usually seen to draw arbitrary limitations among each other but Frye heeds the importance of these works that show “an idea of a unity that tears down the walls of religion present in a trilogy of aphorisms Blake produced, two of which shared the name There Is No Natural Religion and one which was titled All Religions Are One (Frye 1969). Blake seems to be certain that these conventional institutions have erroneously but persistently been entrapped in a type of self-induced separation by themselves and he tried to cover such concept in the poetry: “Every Poem must necessarily be a perfect Unity”. This popular theme of focusing on unity is also perceived in Blake`s great *The Marriage of Heaven and Hell* when he concentrates on orthodox thoughts of those long-lasting seemingly prevailing contradictions which promote a world where all beings are integrated and allied. He goes forward to believe that philosophical thought and religion are both instigated out of a superb power which is the spiritual revelation of the God but is taken by man-made institution of different religions and the holy essence of this power is then diminished. On the other hand, this exact creature of God – the human being – shares a genuine universality of the same poetic powers with the spiritual world to recreate and make, and the source of this special power within Man is the All-Mighty God (Keynes 1996).

In Ibn Arabi`s ideology, God plays the key role as the creator and the all-permeating factor of the environment, the central element that connects all phenomena to each other and can simply pass the conventional boundaries of the existing anthropocentrism in human beings` communities. “That the harmony between man and nature has been destroyed is a fact which most people admit. But not everyone realizes that this disequilibrium is due to the destruction of the harmony between man and God” (Stone 2005). All creatures of the Man`s surrounding environment and the natural phenomena have been woven in a circular process of the Constant Immanence and this viewpoint provides sufficient grounds for ecocritical studies as Ibn Arabi`s unworldliness is seen to be preferably an eco-critical one. God is the all-encompassing Environment or (al-Muhit) in Arabic language. Ibn Arabi`s world view is highly God-centric; he emphasizes the importance of God to be the only doer as: the doer and letting Existence do its will. It is the posture of surrender and trust in the action of the whole. In fact, God is the only doer. It is illusion to believe that we are the real agents of action. The Sufi is a hollow bamboo, a flute on which nature plays the notes and what conflict can there be in such a case with environment. He doesn`t look at it egoistically, capitalistically. He believes more in giving than in taking.

## CONCLUSION

The reciprocal relation between the human being and the natural world as is perceived to be an essential part of 'micro-and-macrocosmic analogies' in Swedenborg's idea reaffirms the Hartman's statement about romantic poets:" In Hartman's view, the desire to maintain something of the interacting unity of self and life, is a central concern of the romantic poets". (Keynes 1996) Blake is one of these poets -although sometimes misleadingly considered to be far from eco critical realm- who seems to be capable of inaugurating a new horizon for the human race to know the universe as he writes in Jerusalem:

Trembling I sit day and night, my friends are astonish'd at me. Yet they forgive my wanderings, I rest not from my great task! To open the Eternal Worlds, to open the immortal Eyes of Man inwards into the Worlds of Thought: into Eternity Ever expanding in the Bosom of God, the Human Imagination. Saviour pour upon me thy Spirit of meekness & love: Annihilate the Selfhood in me, be thou all my life! Guide thou my hand which trembles exceedingly upon the rock of ages.

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