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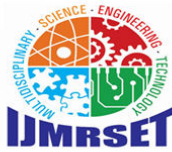
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## International Journal of Multidisciplinary Research in Science, Engineering and Technology (IJMRSET)

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# Redefining Theodicy in the Artistic Depictions of William Blake: Imagination, Perception, and the Problem of Evil.

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**ABSTRACT:** This paper explores the redefinition of theodicy in the artistic and poetic works of William Blake, focusing on how imagination and perception reshape traditional understandings of the problem of evil. Rather than justifying evil within a conventional theological framework, Blake challenges the very premises of orthodox theodicy by rejecting a distant, rationalized God and instead presenting a dynamic, imaginative vision of divinity. Through works such as *Songs of Innocence and of Experience* and *The Marriage of Heaven and Hell*, Blake reinterprets good and evil as interconnected forces shaped by human perception. Evil, in his view, is not merely a moral failing or divine test but a product of restrictive systems—social, religious, and intellectual—that suppress creative energy. Imagination becomes a liberating force that allows individuals to transcend binary oppositions and perceive a more holistic reality. By emphasizing the role of subjective experience, Blake relocates the problem of evil from divine responsibility to human perception and institutional control. This study argues that Blake's artistic vision offers a radical alternative to traditional theodicy, transforming it into a critique of oppressive structures and an affirmation of imaginative freedom as a path toward spiritual and moral insight.

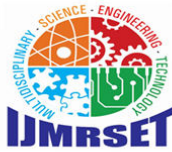
**KEYWORDS:** Theodicy, William Blake, Imagination, Perception, Problem of Evil ,Romanticism ,Divine Justice.

## I. INTRODUCTION

The problem of evil—how suffering, injustice, and moral disorder can exist in a world governed by a benevolent and omnipotent deity—has long stood at the center of theological and philosophical inquiry. Traditionally framed within the discourse of theodicy, this problem seeks to justify divine goodness in the face of pervasive human misery. Yet, for artists and poets, the question of evil is not merely an abstract dilemma but a lived, imaginative reality that demands re-interpretation beyond doctrinal confines. In this regard, the works of William Blake offer a radical reconfiguration of theodicy—one that shifts the focus from rational justification to visionary perception and creative imagination. Blake's artistic universe challenges conventional religious narratives, proposing instead that the roots of evil lie not in divine intention but in the limitations of human perception and the repression of imaginative freedom.

Blake lived during a time of immense political, social, and intellectual upheaval in late eighteenth- and early nineteenth-century England. The rise of Enlightenment rationalism, with its emphasis on reason, empiricism, and scientific order, profoundly influenced theological discourse, often reducing religion to moral law and institutional authority. At the same time, the industrial revolution was transforming human life, generating both progress and profound social inequalities. Within this context, Blake emerged as a fiercely independent thinker who rejected both the rigid orthodoxy of organized religion and the mechanistic worldview of Enlightenment philosophy. For Blake, these dominant paradigms contributed to a distorted understanding of God, humanity, and evil, one that alienated individuals from their true spiritual nature.

Central to Blake's redefinition of theodicy is his concept of imagination as the divine faculty within human beings. Unlike traditional theological frameworks that position God as an external, transcendent authority responsible for the existence or allowance of evil, Blake locates divinity within the human mind itself. In works such as *The Marriage of Heaven and Hell* and *Songs of Innocence and of Experience*, he presents a symbolic and often paradoxical vision of existence, where opposites such as good and evil, innocence and experience, heaven and hell are not mutually exclusive but dynamically interconnected. This dialectical approach undermines the conventional binary logic of theodicy, suggesting that what is perceived as evil may in fact be a necessary component of spiritual growth and creative energy. Blake's critique of



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traditional theodicy is particularly evident in his portrayal of institutional religion, which he often associates with repression, hypocrisy, and moral tyranny. Figures such as Urizen, one of Blake's central mythological characters, embody the oppressive force of reason and law that constrains human freedom and imagination. Urizen represents the false god constructed by human systems—a deity who imposes order through fear and restriction, thereby generating the very conditions of suffering and evil that theodicy seeks to explain. Through such symbolic figures, Blake shifts the origin of evil from divine will to human constructs, arguing that the rigid imposition of moral codes and rational structures fragments the unity of existence and distorts human perception.

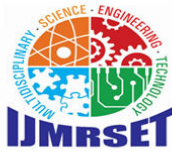
Perception, in Blake's philosophy, plays a crucial role in shaping reality. His famous assertion that "if the doors of perception were cleansed, everything would appear to man as it is: infinite" encapsulates his belief that evil is not an inherent feature of the universe but a consequence of limited and corrupted vision. Human beings, conditioned by societal norms, religious dogma, and rationalist thinking, perceive the world through narrow filters that obscure its true, infinite nature. In this sense, theodicy becomes less about defending God and more about transforming human consciousness. By expanding perception through imagination, individuals can transcend the illusion of evil and recognize the underlying unity and divinity of all existence. Art, for Blake, serves as the primary medium for this transformation. His illuminated manuscripts, which integrate poetry and visual imagery, are not merely aesthetic creations but visionary experiences designed to awaken the reader's imaginative faculties. Through symbolic language, mythological narratives, and intricate illustrations, Blake invites his audience to participate in a re-envisioning of reality that challenges conventional interpretations of good and evil. His art does not provide straightforward answers to the problem of evil; rather, it destabilizes the question itself, revealing its dependence on flawed assumptions about God, morality, and human nature.

Moreover, Blake's redefinition of theodicy is deeply ethical and political. By attributing the existence of evil to oppressive social and religious structures, he implicitly calls for a transformation of these systems. His works critique the exploitation of the poor, the suppression of individual freedom, and the moral hypocrisy of institutions that claim divine authority. In poems such as "London" and "The Chimney Sweeper," Blake exposes the harsh realities of industrial society, linking social injustice to a corrupted spiritual vision. Here, evil is not an abstract metaphysical problem but a tangible consequence of human actions and societal arrangements. This perspective aligns theodicy with a broader project of social critique and reform, emphasizing human responsibility rather than divine justification.

### II. RESEARCH OBJECTIVES

The central objective of this research is to critically reinterpret the concept of theodicy through the artistic and poetic works of William Blake, situating his imaginative vision as a radical departure from traditional theological frameworks. Rather than approaching evil as a philosophical problem requiring logical justification, this study aims to explore how Blake reframes it as a perceptual and imaginative condition rooted in human consciousness. By analyzing Blake's illuminated texts and visual art, the research seeks to demonstrate that his work does not merely respond to the problem of evil but actively reconstructs it through symbolic, mythological, and visionary modes of expression.

A primary objective is to investigate how Blake challenges classical formulations of theodicy, particularly those grounded in Enlightenment rationalism. Thinkers like Gottfried Wilhelm Leibniz attempted to reconcile the existence of evil with a benevolent, omnipotent God by arguing that this world is the "best of all possible worlds." In contrast, Blake rejects such rationalizations, portraying institutional religion and mechanistic reason as complicit in perpetuating suffering. This study will therefore analyze how Blake critiques these systems, especially in works like *The Marriage of Heaven and Hell*, where he subverts binary moral structures and exposes the limitations of orthodox theology. The objective is to position Blake as a counter-Enlightenment thinker who offers an alternative framework rooted in imaginative liberation. Another key objective is to examine the role of imagination as a transformative and redemptive force in Blake's redefinition of theodicy. For Blake, imagination is not merely a creative faculty but a divine power that enables individuals to perceive reality beyond material constraints. This research will explore how imagination functions as a means of overcoming evil—not by eliminating it, but by reinterpreting it. Through close readings of texts such as *Songs of Innocence and of Experience* and *Jerusalem*, the study will demonstrate how Blake uses symbolic imagery to reveal the coexistence of innocence and experience, suggesting that evil arises from limited perception rather than inherent corruption. The objective here is to argue that Blake's theodicy is experiential and dynamic, grounded in the evolution of human awareness.



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Closely related to this is the objective of analyzing Blake's concept of perception and its ethical implications. Influenced by thinkers like John Locke, who emphasized empirical experience, Blake reconfigures perception as a spiritual and imaginative act. He famously asserts that "if the doors of perception were cleansed, everything would appear to man as it is: infinite." This research will examine how distorted perception contributes to the existence of evil in Blake's worldview. By studying his visual art—particularly his engravings and illuminated manuscripts—the research aims to uncover how Blake visually represents constrained and liberated perception. The objective is to establish that, for Blake, evil is not an external force but a condition arising from the limitations imposed by societal, religious, and psychological structures. The research also aims to explore Blake's mythopoeic system as a framework for understanding evil and redemption. Blake creates a complex symbolic universe populated by figures such as Urizen, Los, and Orc, each representing different aspects of human consciousness and social order. This objective involves analyzing how these mythological constructs embody various dimensions of evil—such as tyranny, repression, and rebellion—and how they interact within Blake's cosmology. By interpreting these figures through a theodical lens, the study seeks to show that Blake replaces traditional theological narratives with a personalized myth that emphasizes internal struggle and imaginative regeneration.

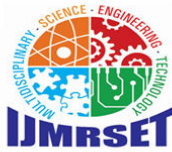
Another important objective is to examine the interplay between Blake's visual and textual art in articulating his redefined theodicy. Unlike conventional literary works, Blake's illuminated books integrate poetry and image to create a unified aesthetic experience. This research will analyze how visual elements—such as color, form, and composition—enhance and complicate the thematic exploration of evil and redemption. For instance, the contrasting imagery in *Songs of Innocence and of Experience* visually reinforces the tension between purity and corruption. The objective is to demonstrate that Blake's artistic medium is integral to his philosophical vision, allowing him to express ideas that transcend linguistic limitations.

### III. METHODOLOGY

This study adopts a qualitative, interpretive, and interdisciplinary methodology to examine how William Blake redefines the concept of theodicy through his artistic and poetic works. Theodicy, traditionally understood as the theological attempt to justify the existence of evil in a world governed by a benevolent and omnipotent God, is approached here not as a fixed doctrinal problem but as a dynamic conceptual framework that Blake reshapes through imagination, perception, and symbolic expression. The methodology is designed to analyze Blake's works as integrated visual-textual artifacts while situating them within broader philosophical, theological, and literary discourses.

At the core of this research lies a hermeneutic approach, which emphasizes interpretation and meaning-making. Blake's works, including *Songs of Innocence and of Experience*, *The Marriage of Heaven and Hell*, and his prophetic books, are not merely literary texts but complex symbolic systems that demand layered reading. Hermeneutics allows for the exploration of how Blake constructs alternative spiritual realities and challenges conventional Christian theodicies. By interpreting recurring motifs—such as contraries, innocence versus experience, and the duality of divine and demonic forces—the study uncovers Blake's rejection of binary moral frameworks and his reconfiguration of evil as a necessary component of human and spiritual development. Complementing the hermeneutic method is a close reading strategy, applied to both textual and visual elements of Blake's illuminated works. Blake's unique technique of combining poetry with engravings requires an integrated analytical approach. Each selected text is examined for its language, imagery, symbolism, and narrative structure, while the accompanying illustrations are analyzed for composition, color symbolism, spatial arrangement, and iconographic references. This dual analysis ensures that meaning is not extracted solely from the written word but from the interplay between text and image, which is central to Blake's artistic vision. Particular attention is paid to how visual elements reinforce, complicate, or subvert the textual narrative, thereby contributing to Blake's redefinition of theodicy.

The study also employs a thematic analysis to identify key patterns related to imagination, perception, and evil across Blake's corpus. Themes such as the critique of institutional religion, the valorization of creative imagination, and the transformation of suffering into spiritual insight are systematically traced. By organizing the analysis around these themes, the research highlights the coherence of Blake's philosophical stance while also acknowledging the complexity and ambiguity inherent in his works. This thematic framework enables a structured yet flexible exploration of how Blake's ideas evolve across different texts and artistic phases.



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An important component of the methodology is contextual analysis, which situates Blake's works within their historical, intellectual, and theological milieu. Blake was writing during a period marked by the Enlightenment, the rise of rationalism, and significant political and social upheaval, including the American and French Revolutions. These contexts are crucial for understanding Blake's resistance to mechanistic and rationalist worldviews, as well as his critique of orthodox Christianity. By engaging with contemporary theological debates on theodicy and Enlightenment notions of reason and empiricism, the study demonstrates how Blake's emphasis on imagination and perception serves as a counter-discourse to dominant paradigms. In addition, the research incorporates philosophical analysis, drawing on concepts from Romanticism, existential thought, and visionary epistemology. Blake's notion that "perception creates reality" aligns with later philosophical inquiries into subjectivity and the construction of meaning. This study examines how Blake's epistemology challenges the idea of objective evil and instead presents it as a function of limited or distorted perception. Philosophical frameworks are used not to impose external interpretations but to illuminate the depth and relevance of Blake's ideas, particularly in relation to the problem of evil.

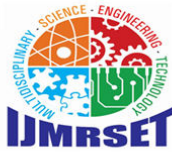
The methodology further includes a comparative approach, wherein Blake's redefinition of theodicy is contrasted with traditional theological positions, such as those articulated by Augustine and Leibniz. While classical theodicies attempt to rationalize evil within a divine plan, Blake rejects such justifications, viewing them as restrictive and dehumanizing. By comparing these perspectives, the study underscores the radical nature of Blake's vision, which does not seek to justify evil but to transform its meaning through imaginative engagement. This comparative dimension also highlights the originality of Blake's contribution to theological and philosophical thought. To ensure rigor and coherence, the study follows a text selection criterion based on relevance to the central themes of imagination, perception, and evil. Primary texts are chosen for their explicit engagement with these concepts and their significance within Blake's oeuvre. Secondary sources, including critical essays, theological studies, and art historical analyses, are used to support and contextualize the interpretations. The research prioritizes scholarly works that engage directly with Blake's philosophy and artistic methods, ensuring a well-rounded and academically grounded analysis.

### IV. BACKGROUND

The problem of evil—often framed through the philosophical and theological concept of theodicy—has long preoccupied thinkers attempting to reconcile the existence of suffering with the notion of a benevolent, omnipotent God. Traditionally, theodicy seeks to justify divine goodness despite the evident presence of evil in the world. However, in the late eighteenth and early nineteenth centuries, this question underwent a profound transformation in the works of visionary artists and poets who challenged orthodox religious frameworks. Among them, William Blake stands out as a radical reinterpreter of theodicy, not through systematic philosophy, but through symbolic art, poetry, and a deeply imaginative worldview. His artistic depictions redefine the problem of evil by relocating it from an external theological dilemma to an internal, perceptual, and imaginative crisis.

Blake lived during a period of intense social, political, and intellectual upheaval. The Enlightenment had elevated reason as the primary tool for understanding the universe, while the Industrial Revolution was reshaping the material and social conditions of life. Simultaneously, institutional religion in England often emphasized moral rigidity and punitive doctrines of sin and judgment. Against this backdrop, Blake rejected both the mechanistic rationalism of the Enlightenment and the authoritarian structures of organized religion. For him, these systems contributed to a distorted perception of reality and, consequently, to the perpetuation of suffering and evil. Central to Blake's redefinition of theodicy is his concept of imagination. Unlike the common understanding of imagination as mere fantasy or creative embellishment, Blake regarded it as the fundamental faculty of human perception and a divine attribute within each individual. He believed that imagination is the means through which humans perceive the infinite and the eternal. In this sense, imagination is not separate from reality but is the very essence of it. Evil, therefore, does not arise from a divine plan or cosmic necessity but from the limitations and distortions of human perception when imagination is suppressed or constrained.

Blake's works consistently critique what he saw as the "mind-forged manacles" imposed by societal institutions, particularly the Church and the state. These institutions, in his view, promote a narrow moral framework that divides existence into rigid binaries such as good and evil, heaven and hell, body and soul. Blake challenges these dualisms by presenting a more dynamic and dialectical vision of reality, where contraries are not oppositional but necessary for progression. In his artistic and poetic universe, what is traditionally labeled as "evil" often represents energy, desire, and creative force—elements that are essential for growth and transformation. This perspective is vividly illustrated in Blake's



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symbolic mythology, where figures and narratives embody complex psychological and spiritual states rather than fixed moral categories. His depiction of divine and demonic figures often subverts conventional expectations. For instance, characters associated with rebellion or transgression are not simply condemned but are portrayed as vital forces challenging oppressive order. In this way, Blake reframes evil not as a moral failing to be eradicated but as an integral part of the human experience that must be understood and integrated.

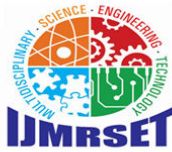
Perception plays a crucial role in Blake's reinterpretation of theodicy. He famously asserted that "if the doors of perception were cleansed, everything would appear to man as it is, infinite." This statement encapsulates his belief that the apparent presence of evil is a consequence of limited perception. Humans, conditioned by societal norms and rationalist thinking, perceive the world in fragmented and distorted ways. This fragmentation leads to the experience of suffering and alienation, which are then attributed to external forces or divine will. Blake, however, insists that by expanding perception through imagination, individuals can transcend these limitations and perceive the unity and divinity inherent in all existence. Blake's artistic method reinforces this philosophical stance. His illuminated prints, which combine text and image in intricate and often nonlinear compositions, invite the viewer to engage actively with the work rather than passively consume it. The interplay of visual and verbal elements disrupts conventional modes of understanding and encourages a more intuitive and imaginative response. This aesthetic approach mirrors his belief that truth cannot be fully grasped through rational analysis alone but must be experienced through a holistic engagement of the senses and the imagination.

### V. LITERATURE REVIEW

The question of theodicy—why a benevolent and omnipotent God permits evil—has long occupied theologians and philosophers. Traditionally defined as an attempt to justify divine goodness in the face of suffering, theodicy seeks to reconcile the existence of evil with faith in God. Classical formulations, from Gottfried Wilhelm Leibniz to later thinkers, frame evil as either necessary for greater good, a consequence of free will, or a means of moral development. Yet, critics argue that such frameworks risk rationalizing or diminishing the lived reality of suffering. Within this broader discourse, the works of William Blake present a radical departure. Rather than offering a conventional theological justification, Blake reimagines theodicy through artistic, imaginative, and perceptual transformations, thereby redefining the relationship between divinity, human perception, and evil. Scholarly engagement with Blake often begins with his rejection of Enlightenment rationalism and mechanistic worldviews. Critics emphasize that Blake's artistic and poetic corpus challenges empirical epistemologies associated with thinkers like Isaac Newton and John Locke, which reduce reality to sensory perception and reason. Instead, Blake elevates imagination as the primary mode of knowing. According to recent studies, imagination for Blake is not merely a creative faculty but a divine and ontological principle that reveals eternal truths. This perspective is central to understanding his redefinition of theodicy: evil is not simply a metaphysical problem requiring logical justification but a perceptual and imaginative distortion of reality.

A significant body of literature explores Blake's concept of imagination as "divine vision." Scholars argue that for Blake, imagination constitutes the presence of God within the human mind, enabling individuals to perceive the infinite within the finite. This notion challenges traditional theodicies that attempt to justify evil through external theological reasoning. Instead, Blake internalizes the problem of evil, situating it within human perception. Evil arises not as an independent metaphysical entity but as a consequence of "single vision," or the limitation of perception to material reality. Thus, Blake reframes theodicy as an epistemological issue: the failure to perceive the divine unity underlying existence leads to the experience of evil. In this context, Blake's dualistic framework of "Innocence" and "Experience" becomes a focal point in literary criticism. Works such as *Songs of Innocence and of Experience* are often interpreted as explorations of contrasting states of human perception. Critics argue that "Innocence" represents a state of imaginative harmony and spiritual unity, whereas "Experience" reflects fragmentation, repression, and moral ambiguity. Rather than privileging one over the other, Blake presents these states dialectically, suggesting that a higher synthesis—achieved through imaginative vision—can transcend the apparent contradiction between good and evil. This dialectical approach complicates traditional theodicy by refusing to categorize evil as merely a necessary counterpart to good; instead, it becomes part of a dynamic process of spiritual awakening.

Another major strand in Blake scholarship examines his critique of institutional religion. Many critics argue that Blake saw organized religion as complicit in perpetuating false theodicies that justify suffering and oppression. By portraying God as a punitive and authoritarian figure, religious institutions, according to Blake, distort the true nature of divinity.



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This critique is evident in his symbolic figures such as Urizen, who embodies restrictive reason and tyrannical law. Scholars interpret Urizen as a representation of the flawed rationalist theodicies that attempt to impose order and justification on the chaos of human suffering. Blake's artistic depictions, therefore, challenge the moral legitimacy of such frameworks and call for a reimagining of divine justice rooted in creativity and freedom. The role of perception in Blake's redefinition of theodicy has also attracted considerable scholarly attention. Critics highlight Blake's famous assertion that "If the doors of perception were cleansed, everything would appear to man as it is: infinite." This statement encapsulates his belief that reality itself is shaped by perception. In this view, evil is not an objective feature of the universe but a byproduct of limited perception. Scholars link this idea to broader philosophical debates about the nature of reality and knowledge, suggesting that Blake anticipates later phenomenological and existential approaches. By emphasizing perception, Blake shifts the focus of theodicy from divine justification to human transformation: the problem of evil becomes a problem of how we see and interpret the world.

Recent interdisciplinary studies have further expanded the scope of Blakean criticism by integrating insights from philosophy, theology, and psychology. Some scholars argue that Blake's work aligns with anti-theodicy perspectives, which reject the very attempt to justify evil. Anti-theodicyists contend that rationalizing suffering can undermine moral responsibility and empathy. Blake's emphasis on imaginative engagement with suffering—rather than abstract justification—resonates with this critique. His art does not seek to explain away evil but to confront it, transform it, and ultimately transcend it through creative vision.

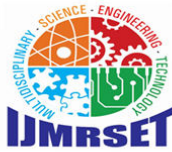
### VI. DISCUSSION

The concept of theodicy—traditionally concerned with reconciling the existence of evil with a benevolent, omnipotent God—undergoes a profound transformation in the artistic and poetic universe of William Blake. Rather than offering a systematic philosophical justification of evil, Blake reimagines the problem through the dynamic interplay of imagination, perception, and spiritual vision. His works challenge orthodox religious frameworks and propose an alternative mode of understanding evil not as a necessary component of divine order, but as a distortion arising from limited human perception and institutionalized belief systems. At the heart of Blake's redefinition of theodicy lies his radical critique of Enlightenment rationalism and organized religion. In contrast to thinkers who attempted to justify evil through logical or theological reasoning, Blake rejects the very premise that God must be defended through rational explanation. For Blake, such attempts are themselves indicative of a fallen mode of perception. He views conventional religion—particularly its emphasis on moral law, repression, and obedience—as complicit in perpetuating a distorted understanding of both divinity and evil. In this sense, Blake shifts the focus of theodicy away from God's responsibility for evil and toward humanity's flawed ways of perceiving and interpreting reality.

Blake's notion of "perception" is central to this shift. He famously asserts that "if the doors of perception were cleansed, everything would appear to man as it is, infinite." This statement encapsulates his belief that the world, in its true essence, is divine and unified, but human beings perceive it in fragmented and limited ways due to the constraints of reason, social conditioning, and moral binaries. Evil, in Blake's framework, is not an ontological necessity but a byproduct of this fragmented perception. It emerges when individuals interpret reality through the restrictive lens of dualistic thinking—good versus evil, body versus soul, reason versus imagination. In Blake's illuminated works, such as *The Marriage of Heaven and Hell*, this critique is vividly dramatized. Here, he subverts traditional Christian dichotomies by presenting "Heaven" as associated with repression and "Hell" with creative energy and desire. Blake provocatively claims that "Energy is Eternal Delight," suggesting that what is traditionally labeled as sinful or evil is, in fact, a vital expression of human creativity and divine vitality. By collapsing the rigid boundaries between good and evil, Blake challenges the foundational assumptions of classical theodicy. Evil is no longer something to be justified in relation to God; rather, it is reinterpreted as a misrecognized form of energy that has been unjustly condemned.

### VII. CONCLUSION

William Blake's redefinition of theodicy does not attempt to resolve the problem of evil through conventional theological justification; instead, it radically reframes the very terms in which the problem is understood. In Blake's artistic and poetic universe, evil is not a metaphysical anomaly that requires justification within a divinely ordered system, but rather a consequence of restricted perception, institutionalized morality, and the repression of imaginative vision. By shifting the focus from divine accountability to human perception and creative consciousness, Blake dismantles traditional



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theodicies that seek to defend God's goodness in the face of suffering. In their place, he offers a visionary framework in which the apparent existence of evil becomes inseparable from the limitations imposed by rationalism, organized religion, and moral dualism.

At the core of Blake's thought lies the conviction that reality itself is shaped by perception. What humans perceive as evil is not an objective, independent force but a product of a divided consciousness that categorizes experience into rigid binaries—good and evil, heaven and hell, innocence and experience. Blake challenges these binaries by presenting contraries as necessary and generative rather than oppositional and destructive. In this sense, evil is not something to be eradicated or justified but something to be understood as part of a dynamic process of existence. Without contraries, Blake suggests, there is no progression; thus, what is traditionally labeled as evil may in fact be essential for growth, creativity, and transformation.

Blake's rejection of orthodox Christianity plays a crucial role in his redefinition of theodicy. He is deeply critical of religious institutions that portray God as a distant, authoritarian figure who permits suffering for inscrutable reasons. Such representations, Blake argues, serve to control human thought and suppress imaginative freedom. In his works, figures such as Urizen embody this oppressive rational order—a false god who imposes laws, restrictions, and moral codes that fragment human consciousness. Under Urizen's rule, the world appears fallen and full of evil, but this condition is not a reflection of divine will; rather, it is the result of humanity's submission to limiting frameworks of thought. In contrast, Blake envisions a divine presence that is intimately connected with human imagination. For him, God is not an external judge but an internal creative force, often identified with the human form itself. This reimagining dissolves the traditional problem of theodicy because it removes the separation between creator and creation. If the divine exists within human imagination, then the experience of evil cannot be attributed to a distant deity; instead, it becomes a reflection of the ways in which human beings perceive and construct their reality. Thus, theodicy is no longer about defending God but about transforming perception.

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