



CONCLUSION

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Gerard Manley Hopkins was a modern poet prematurely born in the 1880^s. It was indeed wise of his friend Robert Bridges for having incubated his friends golden treasure poetry, for thirty long years and then published them to be accepted by the modern generation. Hopkins indeed was a meeting place of aestheticism and religiosity. It wasn't that he was influenced by the Tractarian movement which forced him to present the out-break of his religious frustration in the form of poetry. The basic thing was that the love of God was in his blood. He searched God even in nature, and gave Him glory for all things beautiful, for he believed that they witnessed the beauty of the Lord himself. The Bible was the tour-de-force of his poetic. All his religious poems find their source in The Bible. His vocation as a priest and his staunch Anglican background had made him well-versed in the Biblical Lore.

Hopkins vision of life was exclusively to do everything to bring glory of His Heavenly father. He died a bachelor, as a Jesuit Father at an early age of

forty four. But all his life he remained a person of good standards and adhered to the moral values of a clean human-being. Though he had bound himself to strict religiosity by joining The Society of Jesus, he remained a person sensitive to the world of any common man and to the decay of surrounding nature due to growing industrialization. He wrote of cities having 'brickish-skirts', and mentioned 'war and wounds', about the 'shelterless' and also of the 'wild and wanton work of men'. Hopkins after having written about the filth of this world, never became hopeless and hapless but had a message of hope. He said 'prayer shall fetch pity eternal' is a cry of a man against man's instinct to spoil. This cry of Hopkins is heard in several of his poems as in: "this shows and frail town" in "Duns scotus's Oxford", and about the industrialist man "heir/To his own selfbent so bound" who thoughtlessly spoils 'thy lovely date'. But Hopkins does not brood over the situation nor does does he turn desolate. But after for the hopeless and hapless situation he gives a message hope. He says that prayer shall fetch pity eternal.

The Humanitarian aspect of Hopkins is rigid. Hopkins visualises God in nature so he its destruction is envisioned by him as the destruction of God in nature. There is ambiguity in his tone. Hopkins means to speak about the destruction of Godliness in mankind.

The Humanistic voice of Hopkins is clear in his poetry. He really cared for the 'dear dogged man'. He observed and experienced where man fell prey to his 'self'. In order to make man alert, he wrote "To What Serves Mortal Beauty", "The portrait of two beautiful young people", "Brothers" and "The Handsome Heart". The importance of man to Hopkins is clear here. But whatsoever, Hopkins could not write without any religious thought. Even in the poems that deal with the human element he had the hidden element of The Bible being preached in them. He asks all to wish 'Gods better beauty grace' and to surrender to God who is "beauty's self and beauty's giver".

Hopkins was a man of flesh and blood and also a person of spiritual concern. He belonged to both the worlds. He saw the

suffering and misery of this world. He himself was tempted by certain illusions. He sought the help of the supernatural; the Divine God to fight out the battle of everyday life and he remained successful.

Thinking of his poetic career and development one finds that he remained a Godly character. His fanatic religiosity can drive one to giddy heights. Once he destroyed his poetic creations. The destructions of these was to him as the 'slaughter of the innocents'. For Hopkins there wasn't any compromise between duty, responsibility and his self instinct of creativity. " His life was given to piety"¹. The themes of Crucifixion, Resurrection and The second coming Jesus Christ are dominant in many of his poems. He has mentioned Christ's virgin birth, the purpose of his crucifixion and his recurrent resurrection and the deliverance of man from death by faith in Christ is his message in almost all of his poems.

For the philosophical readers. Hopkins has treated the theme of the end of the world in 'The Nature is a Heraclitean fire and the

Comfort of Resurrection". Here to he defeats the age old philosophy of Heraclitus, the early Greek philosopher, by his faith when he says 'Christ comes, In a flash' I shall be transformed into glory and be at once like 'What Christ is'.

As a religious poet Hopkins has remained successful. From his conversion, the train of his poetic career on the rails of religion. He was particularly fascinated by the virginity and immaculate conception of Mother Mary, the crucifixion of Jesus Christ and the second coming of Jesus Christ for judgement. He envisioned the judgment day with a sense of horror. His vision is both personal and universal.

The quintessential aspect of his poetry is that of religion. Christ was the Hero of all his poems. But his "wreck of Deutschland" stands out to be the most outstanding poem of his poetic career. "The Wreck of The Deutschland" is the outcome of various aspects but is an occasional poem, a religious ode and a deeply spiritual autobiography². The nature poems

that Hopkins wrote are irrepressibly beautiful in their thoughts, magnificently rhythmic and written in piety to bring glory to the creator of this world. They include some of his best known and best loved poems viz. "Gods Grandeur", "The starlight Night", "The windhover" and "Hurrahing in Harvest". Louiz Martz in The poetry of Meditation has claimed that Hopkins belongs to the great seventeenth century tradition. What is peculiar to Hopkins is the astonishing energy with which, time and again, the meditation is made to lead to call for spiritualaction. Hopkins being an ardent believer in the Ruskinian principles of sacramental energy he believes in the presence of a God of infinite goodnessand and beauty is nature.

Hopkins was a very much dedicated Victorian. He was influenced by Ruskinian thoughts. The 'haecceitas' principle of individualization, the object of 'thisness' appealed to him. But Hopkins coined the famous terms 'inscape' and 'instress' which he applied

to all his poems. They gave them the aesthetic and philosophical importance. But the Spiritual Exercises of St. Ignatius Loyola gave him a spiritual fiat.

The terrible sonnets that he wrote between 1884-85 at Dublin were the poems of desolation. But even when he felt most wretched miserable Hopkins could not give up the thought of God. He mentioned the second coming of Jesus Christ and kept warning the decaying Victorian England.

Hopkins's technical nuances are wondrous. The use of sprung rhythm has been daringly experimental. Alliteration, Assonance and Internal Rhymes and Welsh technique of Cynganedd have been sensuous in their effects for a rhythmic poetry. His use of Biblical Symbolism has made his poetry rich. The most significant thing is that all the metrical or prosodic experiments by Hopkins in his poetry are made only for the fusion of sound and sense. The sound of his poetry enhances, explains and supports the sense of his

religious poems. To study the poetry of Hopkins is to realize the truth of Cocteau's great epigram :

"If the Poet has a dream, it is not becoming famous; but of being believed."³

NOTES AND REFERENCES

1. Wain John. Essays on Literature and Ideas, St. Martin's Press, (London 1963) p.26.
2. -----. Gerard Manley Hopkins, Oxford Authors. Catherine Phillips ed. Oxford University Press. (Oxford 1986) p.138. Stanza 30.
3. -----. Cocteau. Hopkins Collection of Critical essays in Idiom of Desperation ed. Geoffrey Hartman Prentice Hall (India, 1980) p.70.