

**COMPARATIVE STUDY ON
GERARD MANLEY HOPKINS AND ST. MAANICKAVAACAKAR**

M. ARUNACHALAM

Ph.D. (P.T.) Scholar, Bharathidasan University, Tiruchirappalli

INTRODUCTION

In this modern era, comparative study of various authors plays a popular role among the learned. Even the great writers like Shakespeare, John Donne, William Words Worth, John Keats and some more are compared by many writers to interpret their inborn ability in their works. So, 'comparative study' helps us to understand more and more the spirit of great authors. This comparative study is of two kinds. One is taking the two works in the same language and the other is in different languages. Both may be the contemporary writers or the writers of different periods.

Before entering to define what comparative literature is, I should bring in my mind what comparative is and what means literature.

COMPARATIVE

In grammar, the comparative is the form of an adjective or adverb which denotes the degree or grade by which a person, thing, or other entity has a property or quality greater or lesser in extent than that of another.

It is not part of the "comparative" in the grammatical sense my article has taken to deal with. A comparative always compares something directly with something else. When comparing two things directly, one can observe, similarities and dissimilarities between them, sometimes contrast too.

LITERATURE

Literature is a word, which is derived from the word Litterature. It means letter. At the time of medieval period it was spelt as litterature. Litt.D. (abbr.) Doctor of Letters. [Latin Litterarum Doctor]

Literature is a written work, especially those valued for form and style, writings of a country or period or on a particular subject, literary production and it may be colloquially known as a printed matter, leaflets, etc. All of such writings considered as having permanent value, excellence of form, great emotional effect and so on. All the writings of a particular subject, time, country and region regarded as having lasting value because of

their beauty and imagination. All writings in prose or verse, esp. those of an imaginative or critical character, without regard to their excellence are often distinguished from scientific writing, news reporting, etc.

COMPARATIVE LITERATURE

Comparative literature is the study of literary works from different cultures often in translation. The study of comparative literature is a study with a wide variety of backgrounds and a diversity of interests and skills, including fluency in foreign languages. For comparative literature is the study of literature in its original languages from a carefully conceptualized cross-cultural perspective. Comparison between the literatures of one culture with that of other cultures represents the most common comparative work done in modern literary studies.

Comparative Literature encompasses the history of literary criticism and important historical and contemporary issues in literary theory. Comparative Literature provides the opportunity to study texts from various historical periods and cultural and literary movements. It helps to develop the intellectual fluency necessary to pose and begin to answer fundamental questions regarding the place of the literary text in society, in cultural traditions, and in aesthetic thought generally. They may also pursue the more advanced questions of specific modes of literary analysis and the function of the literary.

Literary fluency in specific languages is the foundation of all works in Comparative Literature. With that, fluency as a basis of Comparative Literature might engage in an exploration of problems in genre, mode, literary period, movement. It is also slot in an exploration of the literary form; in the analysis of existing theoretical and critical approaches; in the formulation of necessary critical distinctions; of the interaction of literature with other arts and disciplines; of the political, social and intellectual contexts of literature.

Comparative cultural studies do not exclude analysis or other established fields of study. In comparative cultural studies, ideally, the framework of methodologies available in the contextual (e.g., systemic and empirical study of culture) are favoured. Comparative cultural studies include the theoretical as well as methodological postulate to move and to dialogue between cultures, languages, literatures, and disciplines. In other words, attention to other cultures -- that is, the comparative perspective -- is a basic and founding element and factor of the framework.

LIFE OF G.M.HOPKINS AND ST. MAANIKKAVAACAKAR

I have chosen the steady growth and consolidation of the fame of G.M. Hopkins from English language and the great Saint Maanikkavaacakar from Tamil language. Both these poets were in different periods. The former is the 19th century poet and the latter is the 3rd century poet. Here my wish is to compare their works, which illustrate their different attitudes towards the Truth.

Gerard Manley Hopkins was an Anglican, born on July 28, 1844 at Stratford, in England. He is one of the popular English poets and Jesuit priests. He was the most individual of Victorian writers. Hopkins' philosophy emphasized the individuality of every natural thing, which he called "inscape". To Hopkins, each sensuous impression had its own elusive "selfness"; each scene was to him a "sweet especial scene".

In his writings, he often used Sprung Rhythm. The eminent scholar Daiches said that "with Hopkins language was a servant, to be bullied and coerced into an immediate contact with the thought as possible, and that "the rules of grammar and syntax were not allowed to stand in the way, if they affected the immediacy of the expression, they were ignored. The sound - texture of his poetry partly to give richness to his language, partly to bring out subtle relationships between ideas and images, and partly as a guide to the rhythmical stresses, he made greater use than any other English poet of alliteration, assonance, internal full and half - rhyme. In his writings he uses the compounding words like 'quickgold', 'daredeaths', 'moonmarks' and so on. His attitude to human suffering was deeply rooted in his belief in God's merciful nature.

Maanikkavaacakar was born in Tiru Vaataoor in Ramanaatha Puram District of Panty Nadu, the south of Tamil Nadu. He was appointed as the Prime Minister in Arimartana Paantian Court. He devoted most of his time in searching after the truth of human life. His longing for finding the Ultimate Goal of the human life was so immense.

Maanikkavaacakar's Thiruvaacakam is the work of heart, based on feelings out of experience poured out spontaneously and not the work of brain based on hard efforts and out of will to be a poet. The entire Thiruvaacakam is purely on self - experience, emotions, high wisdom, deep knowledge and observation of St. Maanikkavaacakar on various fields. His works are very free from any sort of imagination and unwanted description that usually found in the works of other poets. Even the similes used here are also so natural and common. Thiruvaacakam has several sorts of lyrics of Tamil poems namely Asiriyappa, Venpa, Kalippa and Viruththam of the Tamil lyrics. Thiruvaacakam was the very first mass literature written for the use of mass. So its language is also simple, sweet and common so

as to be understood by everybody. He had broken the hard style of very tough language that was difficult even for the scholars to understand.

COMPARISON

The first four lines of the octave in God's Grandeur, Hopkins describes a natural world through which God's presence runs like an electrical current, becoming shortly visible in flashes like the refracted glinting of light produced by metal foil when quickly moved.

"The world is charged with the grandeur of God. It will flame out, like shining from shook foil; It gathers to the greatness, like the ooze of oil Crushed"

Alternatively, God's presence is a rich oil, a kind of sap that wells up "to a greatness" when tapped with a certain kind of patient pressure.

Why do men then now not reckon his rod?

Given these clear, strong proofs of God's presence in the world, the poet asks how it is that humans fail to heed His divine authority.

In Thiruvaacakam St. Maanickavaacakar implies

".....The Lord is the 'effulgent light whom none can see flood of delight'....."

- Civa Puraanam

"Yet my precious pearl, dazzling brilliance of lustrous gems, made me"

- Athicaya Patthu

the God's presence.

"Will not those pure of heart sing of our Lord?" - Ode on Thiru Empavai

"O you who do not come forward today itselfbecome slaves"-Yaathirai Patthu

However, the human beings forget to praise Him. Hence the poet repeats the stirring call to leave off worldly confusion and join the band of pilgrims, and gain enlightenment.

"The Windhover" by Gerard Manley Hopkins is a semi-romantic, religious poem dedicated to Christ. It begins with description of nature and ends in meditation on God and Christ and his beauty, greatness and grace.

".....caught this morning morning's minion,

king- dom of daylight's dauphin, dapple-dawn-drawn Falcon,....."

Hopkins has mixed his romantic fascination with the nature with his religious favour of gratitude towards God for giving us a beautiful nature. The beauty of nature illustrated here is a wonderful bird flying in the air.

St. Maanickavaacakar also thinks so. He extols the revealed and the subtle relationship of the Lord in his interplay with the Universe in his psalm **'The Rhapsody on**

Civa' (Thiru Antappakuthi). According to the philosophy underlying the opening twelve lines of the psalm, the Supreme Being's interplay with the elemental universe is depicted.

**"The planetary spheres that constitute the elemental universe
He moves the world..... The Beauteous One"**

The processes of Evolution, Preservation and Dissolution, bring out the supreme greatness of Civa who stands above his operations and at the same time, He pervades the minutest atoms in the world.

The octave of 'The Windhover' describes the flight of a kestrel that he saw that morning. The sestet is divided in two parts: the first three lines are about the bird and the comparison of the bird with Christ who is 'a billion times lovelier',

"..... a billion Times told lovelier, more dangerous, O my chevalier!....."
and the last three lines express his memories and appreciation of Christ. But the poem is rather difficult because the poet has used odd old English words, only implications, and Christian symbols to suggest the pain (gall), wound (gash), blood (vermillion), sacrifice, and so the greatness of Christ. The bottom-line of the difficult ideas in this poem is that 'it is because of the sacrifice of Christ that we have such a life, and we can enjoy the majestic beauty of the nature: so we should thanks him.

The crowning experience of St. Maanickavaacakar is the gem of Thiru Antappakuthi, **"The Ancient Sea of Transcendent Bliss A surfeit of harvest (of bliss)!** (lines 66-95) and it is set forth in a beautiful allegory under the image of the cloud-the grace of the manifested Lord is praised allegorically.

In these lines is found a beautiful allegory in which the Ancient Sea of Transcendent Bliss, the cloud, and the Lightning are God. The glossy snake is the five senses which bind man to earthly things even as the coil of a snake binds its victim. Cruel torturous summer is the suffering, which is the portion of unregenerate man. The suddenly flowering is the sudden appearance of God in the guise of **Guru** of glorious aspect. The thundering drum is God's righteous wrath at man's endless revolutions on the cycle of births and deaths and the kaanthal is the palms of devotees joined in grateful adoration.

The description of the first stanza and the comparison of the second stanza of G.M.Hopkins are all forgotten when the poet deeply meditates and exalts in the sacrifice and greatness of Christ in the last three-line stanza. The red ember-like the light of the morning sun on the horizon of the blue-bleak sky and he is lost in contemplation. By implication, the poem is therefore a poem of thanksgiving to Christ. It is a hymn that is romantic in form but religious in theme.

From line 141 to the end of the poem St. Maanickavaacakar's emotions, leap to a boundless joy and his ecstasy bodies forth in euphoric poetry. With the flaming heat of personal experience, St. Maanickavaacakar recaptures in poetry, the ecstatic blissful joy of his first meeting of the beloved.

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