ABSTRACT

The thesis entitled SACRAMENTAL VISION IN THE POETRY OF HOPKINS AND BHARATHI: A COMPARATIVE STUDY attempts to bring out the sacramental vision in their poems. A close study of these writers reveals that their basic religious consciousness is marked by the dialectic of the divine and the mundane. Both poets appear to have made up their minds to pursue the path of spirituality at an early age. They have gone ahead with their quest in spite of the various difficulties and afflictions on the way. Ultimately they are convinced of their spiritual victory.

The introductory chapter states the aim of the dissertation. It explains the nature of the comparative study. It presents a brief introduction to the two poets and their works. It outlines their philosophical, theological and the poetic traditions which have influenced them. It also provides an overview of the rest of the chapters.

Chapter II attempts to bring out the essential similarity between Hopkins and Bharathi in the understanding of their respective godheads. It discusses the Vedantic concept of Brahman and the Parmenidean Being. Hopkins identifies his God with Being, and Bharathi his God with Brahman. Both see their respective godheads as invisible and inexhaustible Divine Energy. Bharathi’s songs on Kannan and Hopkins’s poems on Christ are discussed to establish the essential similarity between Kannan and Christ. Both acknowledge their respective incarnate gods as the Ultimate Reality. Hopkins’s poems on the Blessed Virgin and
Bharathi's on his goddess Sakti are examined to discover the similarities between Mary and Sakti.

Chapter III examines the nature—poems of Hopkins and Bharathi, under elemental categories. Hopkins's *Pied Beauty* and Bharathi's *kāṭṭi: inpan* are analyzed as poems on creation bringing out their dialectic view of creation. The landscape poems / passages reveal their perception of the sanctity of the earth. Both poets see the birds as symbols of liberation and dramatize the revelation of divinity in a bird. A discussion of Hopkins's *The Windhover* and Bharathi's *kālaipoļutu* brings out their perception of divinity in birds. Hopkins and Bharathi see Air / Wind as a creative as well as destructive power. Their poems / passages on the various water sources reveal their attachment of sanctity to water. Both poets believe in the solar myth and look upon the sun as god himself. Bharathi's ūjīkūttu (The Apocalypse) and Hopkins's *That Nature is a Heraclitean Fire*...are poems on the dissolution of the world, which signifies the return of the name --and–form world to its creator.

Chapter IV seeks to bring out the similarities between Hopkins and Bharathi as men of practical religion. Both believe in the divinity of man and seek to realize it in their personal lives. They present an exemplary Self-Realization -- Hopkins in the second part of *The Wreck of the Deutschland* and Bharathi in *pāńcāli capataŋ*. They seem to have followed the four paths of Self-Realization. As men of Action (*karmayogis*), both dedicate their lives to selfless work and uphold the
cause of the downtrodden. They also perceive divinity in the toilers. As men of devotion (bhaktiyoga) they show great love for and deep faith in their respective gods. They long for union with god and record their sufferings in this regard - Bharathi in some of his songs on Kannan and Hopkins in the Sonnets of Desolation. Both realize the need for contemplation (rajayoga) in Self-Realization. Ultimately they declare that they have attained gnosis (gnanayoga)—Hopkins in *That Nature Is a Heraclitean Fire* and Bharathi in *nāṇ*. The theme of these poems are reinforced by the use of parallelism of thought and sound.

Chapter V sums up the findings of the previous chapters and attempts a brief conclusion. It points out how Hopkins and Bharathi share a dialectic view of God and the world. It tries to justify the relevance of the present study. The chapter concludes by suggesting the areas for further explorations into their poetry.