

A Stylistic Analysis of G. M. Hopkins' *Sea and the Skylark*

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Abstract

This research examines the most-read poem, "The Sea and the Skylark," by G.M. Hopkins. Gerard Manley Hopkins was a great sonneteer, a patriot, an artist, a devotional poet of dogmatic Christianity, and a modern poet. "The Sea and the Skylark" was written by Hopkins in May 1877 in the town of Rhyl, close to St. Bueno's College, where Hopkins stayed for three years to finish his theological studies. The poet composed this predictive sonnet when he was captivated by the corruption of mankind compared with the inherent innocence of nature. This paper examines numerous literary devices, namely, metaphor, imagery, symbolism, consonance, rhyme, rhythm, and Cynghanedd, which are the backbone of this poem. Artistic excellence and the chiasmic effect also support this religious sonnet.

1. Introduction

Gerard Manley Hopkins, born in 1844 and died in 1889, was a Victorian poet famous for implementing sprung rhythm in the majority of his poems (Quadri, et al., 2022; Yadav, et al., 2021; 2022). During his study at St. Bueno's College of Wales, Hopkins was disturbed by the constant alteration of nature caused by man's activities. At that time, he composed the sonnet "Sea and the Skylark." The poem not merely picturizes the town of Rhyl in particular, but perhaps it may be any "shallow and frail town." When Hopkins was standing on the shore, he meticulously listened to the sound produced by the waves on his right and the skylark's song from his left. These two sounds are linked with the distant past with the distant future. Corruption of nature with religion is the central theme of his poems, and "Sea and the

Skylark" is one of those. The poet states that although the city is "shallow and frail," the tides and the skylark are "too old to end." The poem deals with the idea of the purity of God's creations and the greed of man, and due to this fact, human beings are deprived of natural pleasures. This poem, written in 1877, is an Italian sonnet divided into an octave and a sestet. The first line of the octave exhibits joy and enthusiasm, but the following lines of the sestet exhibit negativity and depression. The rhyming scheme of the poem is ABBA ABBA CDC CDC. The original title of the poem was 'Walking by the Sea.' Sea is the main element in this poem. In this poem, the poet mentions two noises; out of these, one noise is made by the sea, and another noise is made by the skylark (bird). The central theme of the poem is the "downfall of humanity," which is based on two ideas; Christianity- The sonnet, while reflecting Christian faith and beliefs, conveys that the sea and the skylark are both emblems of divine presence and are never-ending whereas the deterioration of town represents man's decline. Humans are deprived of divine love due to their impatience and ego. Nature- The sea and the skylark are the two primitive sounds that are the elements of the natural environment. They symbolize purity in this desolate world. Consequently, they can survive for centuries and, indeed, never vanish.

The poem states about the deterioration of human life. And day by day, human beings are going far away from nature; the poet states that two immemorial sounds emerge in his right and left ear, which appears to be associated with perpetuity. The poet says that on his right, he heard the sea waves which crash against the shore, the periodic movement of water with a long-lasting roar; as long as the moon's phases change and it orbits the earth, the sea will repeatedly be found visiting the shore. He remarks particularly on the contrasting sounds of the high and the low tide. These tides are also affected by the moon and the sounds. The sea makes a roaring sound at times and a pleasant and gentle soothing sound at other instances.

On his left, above the sand, Hopkins hears the lark, a songbird with a musical voice, which sings as it ascends until it is visible as a speck against the sky. The poet is surprised by the skylark's ability when it ascends in full song time after time during the day. It also sings while descending. The poet ends the sonnet with a deep sense of loss at the thought that man is losing his identity.

Hopkins presents a contrast between the life-giving purity of nature and the sordidness of human civilization. The town mentioned in the sonnet is a seaside town, Rhyl, in Wales. However, the poem is not an attack, particularly on that town or the Wales people. It is a general meditation on Nature and man. In the sestet, the last six lines of the sonnet, Hopkins reflects on how it is a shame that we have lost the ability to pay attention to and appreciate these sounds of creation—the sea and the skylark. These two voices are the noblest and most primitive sounds, but people have lost their sense of hearing them due to greed and lust for power. Although the current era is dirty and filthy, these two sounds remain pure. Despite thinking of themselves as the chosen ones or leaders, Humankind is not striving to save the planet. Rather, they are damaging it and doing it in a manner that will bring them down. Figurative and metrical analysis plays a pivotal role in understanding any poem thoroughly (Yadav, 2020). Therefore, the ulterior motive of this research paper is to perform a critical analysis of this poem. According to the objective, the basic question that arises is: What are the multifarious literary devices employed by the poet in this poem? How do poetic

devices support scrutinizing any lyrical piece? Proceeding in a similar vein, this article reflects on the different aspects of this religious sonnet.

2. Poetic devices used in the poem

Diction: "It is a noun defined as a style of speaking or writing. It depends upon the choice of words, accent, inflection, intonation, and speech. Sound quality manifested by an individual speaker, usually judged in terms of prevailing standards of acceptability enunciation" (Lennard 367). Diction or choice of words often separates good writing from bad writing. It is essential to use words appropriately to facilitate the reader. Proper terminology helps individuals decipher the different contexts and settings used (Yadav, 2020).

In literature, writers choose specific words to convey mood, tone, and atmosphere to their readers. A writer's choice of words affects the reader's attitude and conveys the writer's feelings toward the literary work (Yadav, 2020). Hopkins intricately employed consonance and alliteration. A particular case of consonance is alliteration, where the repeated consonant sound is at the beginning of words (consonant sound of the first syllable). "Consonance, on the other hand, is the repetition of two or more consonant (non-Vowel) sounds within a line. "A consonant is a reminder that anything that is not a vowel is not a word" (Concise Oxford Dictionary, 1996). Alliteration: "Alliteration is derived from a Latin word called 'latria' which means 'letters of alphabets'; here, the sound of letters is noticed. Alliteration is a literary device in which several words, having the same first consonant sound, occur close together in a series" (Concise Oxford Dictionary 1996). Alliteration depends not on letters but sounds, not knotty /n/ alliterative, cigarette/s/ chase/s/ not alliterative, e.g., Furrow, Followed, Free. Here the consonant sound 'F' is the same in all three words.

Metaphor: "When the comparison is made between two, unlike things, without the connectives 'like' and 'as' it is called a Metaphor. A metaphor is an implied comparison. The meaning is suggested by the images. A Metaphor suggests the comparison between two things not usually thought of as similar" (Concise Oxford Dictionary-1996). 'The sense of a metaphoric remark emerges from the impossibility of a literal interpretation' (Ricoeur 1977). Furthermore, Boyle broadens the definition of metaphor to include 'metaphorical rhythm,' or instances in which the sound patterns of poems resemble their meaning (Boyle 1960: xii). The Sea and The Skylark are entirely packed with rhyme. The sound of words indicates (clarity of meanings) a specific sense in this poem. This effect occurs due to the application of vowels and consonants proficiently. This poem is remarkable because of the onomatopoeic impacts in the first two quatrains.

Onomatopoeia: "It is the Greek word which means the sound that is made. The meaning of some words is conveyed by its sound. Such words are called onomatopoeia. It creates the sound effect that mimics the description more expressive and interesting" (Concise Oxford Dictionary 1996). For instance, the hiss of a snake. The mew of the cat. The roar of thunder. Zig-Zag paths

Imagery: In these words, phrases or sentences are used in such a way that it creates a clear picture or image of an object in our mind. For example, poetic images of the countryside. Hopkins' ability to transform his ideas and feelings into images is crucial to his lyrical skill (Yadav, 2020). Hopkins' thoughts usually flow ahead in groups of twos and threes, according to Gardner—a syntactic and imagery synchrony (Gardner, 1949). Occasionally, the jumbled pictures meld into a single image, resulting in "one spectacular

synthetic image” (Ibid 1946). Hopkins' imagery is frequently a key to unlocking poetic concepts. Still, it is so entwined with syntactical expression and dramatic sentiment that several elements must be appropriately examined within a particular notion to extract the full consequences from even the most basic metaphor or symbol. For example, in "Sea and the Skylark," the skylark is the subject of the second quatrain, which is one of several birds Hopkins mentions in his poem (falcons and thrushes are two other examples).

Symbolism: Symbols help the reader understand the poetry piece more easily. Symbol or symbolism means indication or sign (Yadav, 2020). “A symbol is something which represents something else (often an idea or quality) by analogy or association, it means that symbol is a particular word which co-relates with the other words of same meaning” (Oxford Learners Dictionary); for instance: ‘The Sun’ indicates or co-relates the words light, heat and hot. So the symbol represents one thing with the help of the other.

Sprung Rhythm: According to Catherine Mackenzie, this sonnet is composed partly in standard and sprung rhythms. Sprung rhythm is a pliable stress rhythm. In a sprung rhythm, a foot may include one or several syllables. The meter remains the same; several stress matters do not syllable (Yadav, et al., 2021; 2022). As sprung rhythm is a natural rhythm of speech, G. M. Hopkins applied it. According to W H Gardner, the 'fundamental principle of sprung rhythm is that 'one stress tends to make one foot, irrespective of how many or how few syllables' (Gardner 1949)

Chiasmus is a reversed link between the grammatical parts of linear sentences (as in Goldsmith's to stop being too afraid to leave). It's a rhetorical device that "repeats utterances in inverted order" (Alm-arvius 2003). It can also be parallel processing. For example, Fair is foul, and foul is fair. One Hamar proverb states, “The hyena – its son is a lion; the lion – its son is a hyena” (EC/Strecker 2014). This aphorism refers to intergenerational rivalry as “magnificent fathers who are like lions beget sons who are miserable like hyenas, and then—mysteriously—the hyenas again beget lions, and so on” (EC/Strecker 2014). In the third line of the octave of "Sea and the Skylark," the poet employed chiasmus. A chiasm is commonly characterized as "a harmony of words, phrases, or themes around a vital central notion, assuming that the sequence of these words, phrases, or themes is reversed in the second half over the first half." (Brouwer 1999).

3. Metrical device cyghanedd

The metrical device of Cyghanedd was invented in Old Welsh in the sixth-century CE, and its popularity peaked in the thirteenth and fourteenth centuries (Parry 1936). Despite this, Welsh poetry has persisted in being influenced by it. Patterns of Poetry: An Encyclopedia of Patterns by Miller William and Lewis Turco's The Book of Forms: A Handbook of Poetics by Lewis Turco may have introduced American readers to these sophisticated Welsh forms. According to W.H. Auden, aspiring poets should focus on writing Welsh stanzas, such as the three-line englyn. (Gwyneth Lewis 2014). It was discovered by Gerard Manley Hopkins while he was a student at the Jesuit College in Tremeirchion, Flint shire, and it served as the foundation for his sprung-rhythm style, which revolutionized English poetry. But it relates to Welsh, not only because of a long relationship history but also because of structural considerations (Twm Morys 2019). The sequence of alliterations indicates the effect of Welsh folk music cyghanedd ('consonant-chime') (McChesney1968).

4. Stylistic analysis

Gerard Manley Hopkins was motivated by the charm and instress (Yadav, et al., 2021; 2022) of Wales and through Welsh poetic devices termed Cynghanedd. Cynghanedd is the fundamental notion of sound- sequence within a single line, employing stress, alliteration, and rhyme. It is a strict, complex structure of rhyme and alliteration used in Welsh. In 1877, the year of his ordinance, he composed numerous innovative, mostly ode-like sonnets; among those poems was "The Sea and the Skylark." Particular and sensorial locations play a significant role at the beginning of the octet" (Mariani 2008). The poet is standing on or alongside the beach at Rhyl, the coastal town in north Wales where the sonnet's first part was composed. "Along with a feeling of double-occasion, he perceived the sea on his right and the song of the lark arising from the grassland on his left" (Mariani 2008).

The recording of these compound sounds needs two ears, and from the diction, all the range of polyphonic consequences it can distribute. An attracting inharmonious word-doubling in the first line ("ear and ear" the homonym of two noises too old") are additionally complex by the 'en' echo over the line break: end / Trench" Used as an intransitive verb, "trench" is dramatic, and the dash-enhanced pause appears to extend the deepness of the cut incised. The sea itself creates a divided sound, as "a flood or a fall" with the sizeable pebbly sternness of "right," "tide," "ramps" indicating the incoming tide, and a tender consonantal strand representing the "low lull-off" as the tide withdraws. That the operations are uninterrupted and limitless is beautifully conveyed in the present participle "frequenting." "The moon and the sea are nearly personified, but Hopkins confronts poetic convention as he flirts with it, inventing into two lines the aural complication of a five-part figure" (Mackenzie 2007). As "a flood or a fall," the sea makes an eclectic sound, with the massive, crumbly roughness of "right," "tide," and "ramps" indicating the approaching tide, and a smoother alphabetic strand indicating the "low lull-off" as the tide recedes.

The present participle "frequenting" effectively conveys that the activity is ongoing and indefinite. The water and the moon seem virtually personified, yet Hopkins defies poetic tradition by combining the sonic intricacy of a five-part fugue into two lines. As the second quatrain opens, coupled spondees aid in sounding out internal rhymes. The lark's "score" is his melody, which is visualized as a skein that unties in an unending complicated sequence that blends the "rash-fresh" and the "repetitive" in a process that is "re-winded" and "new-skeinèd." The twisting and spiraling action of a "wild winch whirl" ("whirl" is apparently a noun here) are both spontaneous and regulated, and no note of this music is excess or wasted, according to line eight. In crisps of curl off wild winch swirl..., the description of the lark song in line seven nearly follows the trend of the cynghanedd gores (cross-cynghanedd): Maybe the lark is humming a rendition of Cyngenedd himself. The feverish intensity is aided by the recurring Ws that provoked weariness in line four ("whereas the moon shall wear and wend").

In the sestet, Hopkins condemns human interference with a blend of frothily light and grittily ponderous adjectives ("shallow," "frail," "sordid," "turbid") and evokes small industrialization in the stern, violent, reduced rhymes of "Our make and making break, are breaking...". Generally, the rhythms are more syllabic than those of the octet. The sea and the skylark exemplify God's and mother nature's ethical challenge: they "rang right out" the shrunken, man-made present, "right" now returning adverbially to include both "completely" and "correctively." Mud and slime are symbols of spiritual decay; they were undoubtedly apparent by-products of the construction activity that transformed Rhyl from an eons fishing

community to a Victorian "watering place." Even earlier in the sonnet, in words like "trench" and "roar," these human efforts at creation are subliminally present. They provide more elemental audio effects to the rhythmic and melodious Cynganedd of Hopkins' praise, despite being repetitive in their intentional reasoning. Compared to "being's final dust," "being's first slime" could symbolize renewal instead of despair.

The skylark is the subject of the second quatrain. The dunes are on his left hand, and the lark is flying across them. We are asked to imagine the bird's song as an orchestral score, spilling out of its neck and descending like a fisherman's line reeling out to turn sound into a picture. There are knots on the line where this has been forced into the reel, so it is not a linear line. Instead, a bar line is represented by each twist. The line is also being spun onto a new reel, which the bird will grab as he comes flying down, allowing him to start over. A conceit is a term used to describe a complex vision. Therefore, Hopkins employed imagery in this poem. The term 're-winded' is a play on words, as a fisherman resets his reel, but an object can also be wound or tuned, as in 'winding a trumpet.' Here Hopkins also employed metaphor as he compares the lark song with the reel of a fisherman's line.

The poem "Sea and the Skylark" is packed with technical notions. The entire rhyming scheme is based only on four sounds (comprised in this sonnet by 'end,' 'shore,' 'town,' and 'time'), and Hopkins has remarkably achieved his motive without countering what he meant to say. The rhyming scheme of the sestet is pleasant and triumphant, with each rhyming word fixed in its appropriate place. The poem line 'with a flood or a fall, low lull-off or all roar' creates an onomatopoeic effect which effectively describes the sound of an ascending and descending wave. The coinage words of Hopkins, namely, 'rash-fresh' and 'crisp of curl,' are no doubt extensively pleasant. The poem is remarkable because of its numerous alliterations. Alliteration is the repetition of a similar letter (usually a consonant) in a cluster of words, for instance, a deep, dark, dank, and ditch'. Often these alliterations are merely employed for decoration, and the poet selects a second-best word because of his mannerism. In fact, this poetic device can abundantly strengthen the poet's argument. These consonantal chimes are very significant in this poem. Hopkins mentions that he composed this poem during his stay in Wales when he was attracted to the consonant chime. For instance, 'wear and wend,' 'pour and pelt,' 'spill nor spend,' and 'shame this shallow.' Occasionally Hopkins employs alliteration with an onomatopoeic effect, as in the phrase 'off wild which whirl.' The onomatopoeic effect is also apparent in the succeeding lines: "With a flood or a fall, low lull-off or all roar," and "rash-fresh re-winded new-skeined score."

Several times Hopkins has also employed alliteration for the sake of contrast, as in 'flood and a fall.' The sonnet is about the Christian faith and beliefs. The sea and the skylark represent God's creation, whereas the town represents man's fall. Mankind has lost Divine love because of his zeal and selfish nature. The sea and the skylark are those two classical sounds that symbolize nature. They symbolize virtue and morality in this murky world. Therefore, they can survive for a long time, and it is crystal clear that they will never become extinct. Hopkins has intricately employed symbolism in this poem. The octave is exclusively illustrative, providing brief imagery of sea and skylark as Hopkins creates a specific inscape of them (Yadav, et al., 2021; 2022). The poem line 'how these two shame this shallow and frail town!' is left to the sestet for comment in the form of an exclamation instead of giving rise to a question (like "The Starlight Night" and "Spring").

5. Chiastic effect

poem. The irony pop-ups through a further irony. Although Darwinism and Christianity are usually against each other, both agree that mankind is the superior form of evolution in the world. Moreover, according to Hopkins, mankind's progress is taking him in the direction of man's first slime; in other words, it is moving backward.

7. Use of coinage words

Coinage is the process of creating a new word, intentionally or accidentally, without using previous word formation techniques, mostly from apparent naught (Yadav, et al., 2021; 2022). Here "trench" is a coinage word, and the poet is a master of coining new words. The word "trench" is produced from "drench," which means to wet something. Therefore, the trench is something to make wet from the sound. The word "lull-off" is analogous to a lullaby; it has mollifying quality. Sometimes the waves of the sea are very fast, like a flood which produces a roaring sound, while sometimes, it falls and produces a low lull-off effect. The flood and the waves' fall rely on the moon's altering size. Therefore, according to the moon's gravitational force, there will be either flood or a fall.

"His rash-fresh re-winded new – skeined score," the choice of beautiful words rash-fresh is remarkable. "rash" means something which is not pre-meditated, and 'rash-fresh' means spontaneous or un-pre-meditated. Therefore, the skylark is singing in a "rash-fresh" manner; unaware of what he is singing, he continues singing. The coinage word new-skeined means creating an image of a weaving machine. Here the skylark is singing a song in a new-skeined manner.

8. Structure of the sonnet and cynghanedd

Hopkins, poems include features of Welsh Cynghanedd ("chiming"). Like the Anglo-Saxon verse, Cynghanedd employs a separate line, yet Anglo – Saxon poetry needs only the stressed consonants to reoccur and to reoccur in a similar sequence (Yadav, et al., 2022), as they do here. The poem "The Sea and the Skylark" is also Welsh-inspired, yet in this case, Hopkins is less devoted to constant sequence, alternatively choosing to fill up the frequency of his "chiming" as he redesigns Welsh patterns to an English line:

Left hand, off the land, I hear the lark ascend,
His rash-fresh re-winded new-skeinèd score
In crisps of curl off wild winch whirl, and pour
And pelt music, till none's to spill nor spend.

Although this is an iambic pentameter, ABBA quatrain, yet permissive replacements personate this, analogous to chiming within and beyond lines. Including the striking reoccurrence of initial consonants, the first two lines also comprise five cases of "vowel+ nd" amalgamations: hand, land, ascend, winded' skeined causing consonant chiming as well as internal rhyme, a type of pulling consonant which is the feature of Cynghanedd. The identical sound that begins some words ends others, and the intensity of assonance is such that one rarely perceives that there is an end rhyme. Scrutinized, this is an altered ABBA English quatrain, yet in practice, the poem's structure is built with Welsh-derived, interwoven sound reoccurrence much more than with meter, and consequently, the poem includes a rare un-English sound. Like several other Hopkins' poems, The Sea and the Skylark was composed in what Hopkins called "My Welsh days When I was fascinated with Cynghanedd." Subsequently, he mentioned, "The chiming of consonants I got in part from the Welsh, which is very rich in sound and imagery." These inventions are the significant attributes of Hopkins, "sprung rhythm," the assumption he initially proposed at St. Buenos.

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It is noticed that each of the 14 lines encompasses 10 syllables (pentametric). "The Italian framework established in English by Milton and Wordsworth" was utilized by Hopkins. The fourteen lines of the 'Mil-tonic' poem are split into eight (octave) and six (sestet), with their rhyme emphasizing the pattern of both portions." Hopkins builds a four-stanza poem by dividing his 'octave' into two stanzas of four lines (quatrains) and his 'sestet' into two stanzas of three lines (tercets). Within the first eight lines, there is a recurrence of ending vowels and consonants, which confirms its uniformity as a counterpoint to the last six lines. As previously stated, Hopkins' nature vision in the octave turns to the corrupt human realm in the sestet. The sonnet's pattern reflects this difference between the octave and the sestet. Hopkins employs unique rhyming vowel and consonant groups (as is customary) and alters the pattern in the last tercet.

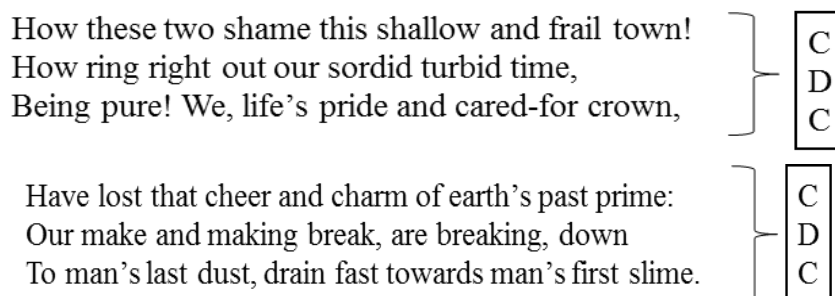


Figure 1: Modified sestet rhyming scheme (Fraser, 2018)

Rather than following the CDC rhyming pattern from the first tercet, Hopkins reverses it (DCD), giving the poem a minor twist. Several other prominent examples of Hopkins' sonnet pattern alteration appear, such as his invention of the 10.5 lines 'Curtal Sonnet' pattern (as seen in 'Pied Beauty'), which is based on the Petrarchan sonnet. Despite this, the inversion of the last triplet of 'The Sea and the Sky-lark' adds a novel twist to the traditional style while exhibiting sestet cohesion. Leaving unnoticed his spacing of the sestet into two tercets, the rhyming pattern is as follows: C-D-C-D-C-D. Though this variation lacks the classic form's regularity, the alternating rhyme pattern between the -own and -ime ends creates a flow that would otherwise be hindered. This could result from Hopkins' desire for smooth text and sprung rhythm, aided by the sonnet's use of the Welsh poetic form *cynghanedd*. The Welsh term *cynghanedd* (pronounced 'king-a-need') means 'harmony,' and it refers to four different sorts of sophisticated Welsh poetic patterns.

Welsh poetry was always supposed to be recited; therefore, *Cynghanedd* serves as both a rigid lyrical framework and a technique for achieving an appealing aural aesthetic. According to Hopkins, it is the "chiming of consonants." He used it in its most basic form in 'The Sea and the Skylark,' which prescribes internal rhyming between lines, including alliteration for emphasis. "At its basic level, Hopkins' style is similar to Welsh poetry in the classical tradition, which is primarily frugal, evocative, and direct." Indeed, there is an indication that Hopkins was intrigued and used internal rhyming and alliteration before his stay in Wales, which could explain why he chose to study *Cynghanedd*. The basic form of *Cynghanedd* employs just internal rhyme ('The bend was never-ending'), in which the stressed word preceding the caesura rhymes with the stressed final syllable. This is an essential reverberating harmony." Consonants that follow an accented syllable last longer than those that follow an unaccented syllable (Williams 1989). Hopkins exploits this in line 3 of 'The Sea and the Skylark,' as well as expanding the alliteration. (see Figure 2). The stressed

word 'fall' rhymes with 'all' in the final syllable, and there is a balance of alliteration along either side of the caesura (shown by a vertical line in Figure 2) with both 'flood' and 'fall,' as well as 'low' and 'lull-off.'

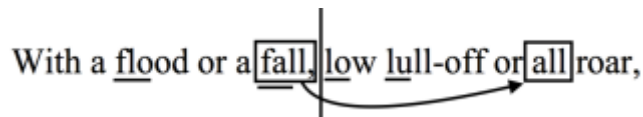


Figure 2: Basic example of Cynghanedd (Fraser 2018)

Line 3's alliteration balance is an allusion towards a more complex pattern of Cynghanedd known as cynghanedd groes (cross harmony). Consonants correlate "exactly, in sequence, in each of the two parts of the line, before the stressed vowel of the highlighted word," according to the primary principle of cynghanedd groes. (Rowlands 1976). The cross-harmonic form's mechanics aim to "balance the consonants in two parts of the line along either side of the caesura." Although Hopkins utilizes real cynghanedd groes, alliteration, not the consonants, balances in line 3. Hopkins balances consonants in two methods: one in which the significant consonants on each side of the caesura recur (see Figure 3) and another in which the many consonants on the left side of the caesura are retrograded on the next side (see Figure 4). When employing Cynghanedd, only the most notably heard consonants (typically on stressed syllables) are evaluated, as only the most notably heard consonants (generally on stressed words) factor into the structural application. Hopkins does not always 'balance' all the consonants from the first half of the line with the corresponding consonants in the second half. Hopkins, for example, uses the backward balancing of cynghanedd groes in line 12 of 'The Sea and the Skylark,' but swaps both ending T consonant occurrences with commencing D consonant occurrences. (see Figure 4). This shows that he is constant in his consonant replacement: if a consonant letter is substituted in the first half of the caesura, the identical substituted letter in the framework should be replaced by the selected letter in the second half.

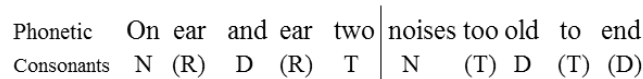


Figure 3: Line 1, Normal cynghanedd groes, replaced consonants (Fraser, 2018)

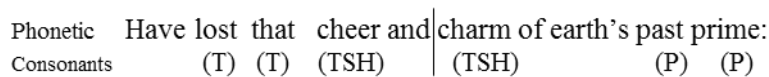


Figure 4: Line 12, Cynghanedd groes retrograded, replaced consonants (Fraser, 2018)

Line 2 from the opening quatrain is one of the more intricate lines concerning 'cross-harmony' construction from 'The Sea and the Skylark.'(see Figure 5). With dozens of consonant substitutions along either side of the caesura, the line casually uses the retrograded type of cynghanedd groes. However, this interpretation appeared faulty, particularly because both the line's beginning and finishing consonants are altered. With a few exclusions, it is then discovered that the first half of the line's consonants run in the same sequence (as in conventional cynghanedd groes) across a more extended period. The first half of the line's consonant sequence, TR-SH-R-T, is repeated in the second half as T-R-SH-R, omitting the final T

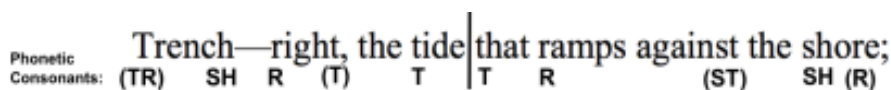


Figure 5: Line 2, complex cynghanedd groes (Fraser, 2018)

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The introduction of the term 'against,' which appears almost purposely ironic, muddies this double use of Cynghanedd groes. Hopkins left no record of his proper usage of Cynghanedd; thus, it's tough to predict whether he meant this line to be examined using two different cynghanedd groes. Nevertheless, the metric patterns were incorporated into Hopkins' sonnets without really conforming to the precise Welsh measures or use of consonants, indicating that Hopkins' use of Cynghanedd is more flexible than its use in Welsh poetry. Moreover, it inspired him to write magnificent works like 'The Sea and the Sky-lark,' structurally and artistically. Hopkins' engagement with self-regulation and keen musicianship was excellently matched to the starkness of syntax and the harmony of sound. Hopkins' inscape and the Welsh poetic form were suited entirely. The pre-compositional approach, the production of framework, content, and the thought of bringing all these pieces together were all based on reciting this sonnet.

9. Conclusion

The main objective of this article was to comprehend Hopkins' "The Sea and the Skylark" through critical examination. After conducting a critical analysis, this research paper conjures up the outcome of the analysis. This sonnet is composed in both sprung rhythm and standard rhythm. The poem's line "with a flood or a fall, low lull-off or all roar" effectively describes the sound of a retreating and advancing wave, enhancing the onomatopoeic effect. The Hopkinsian coinages "trench," "lull-off," "rash-fresh," and "crisp of curls" are remarkable in this poem. The use of consonant chimes such as "wear and wend," "pour and pelt," "spill nor spend," and "shame this shallow" are noteworthy. Hopkins has employed alliteration and onomatopoeic effect, as in "off wild which whirl." He has also utilized alliteration to create contrast, as in "flood and a fall." The sonnet's imagery, symbolism, choice of words, and biblical reference exhibit the poet's religious spirit. The line "His rash-fresh re-winded new -skeined score" is evident in the use of metaphor. Here Hopkins has compared the song of the lark with a fisherman's reel. Hopkins' "The Sea and the Skylark" is a masterwork, drawing the reader's observation to different topics such as nature, Christian ideals, and avarice for money. The sea and the skylark are eternal emblems of innocence, whereas mankind will undoubtedly reach its end due to his mistakes. The above-stated interpretation and critical analysis show that the poet was obsessed with the corruption of mankind when contrasted with innocent nature. This research is a practical guideline for upcoming researchers who aspire to work in a similar stream.

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