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Semantic and Thematic Aspects in the Carrion Comfort by Gerard Manley Hopkins

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Abstract

Gerard Manley Hopkins sought a stronger rhetorical style in verse-sprung rhythm for the shape, sound, and sense of Carrion Comfort. The poet shows a sense of desolation produced partly by spiritual aridity and partly by a feeling of artistic frustration. The poem reveals strong tensions between his delight in the sensuous world, his urge to express it, and his equally powerful sense of religious vocation in the sonnet. This sonnet is enriched with the vivid use of echo figures of speech, alliteration, repetition, and a highly compressed syntax to project profound personal experiences, including his sense of God's mystery, grandeur, and mercy in the energizing prosodic element of his verse sprung rhythm, in which each foot may consist of one stressed syllable and any number of unstressed syllables instead of the regular number of syllables used in the traditional meter. Despair *and dejection play a prominent role in displaying the writer's semantic point of view. The tone of the octave and sestet differ drastically in aspects. Initially, the tone is full of distress, while later, the technique is cheerful. This research attempt will seek answers to how the poem's mode and structure dramatize the speaker's exchange with his interiority and the exterior world? What is the effect of the variations in syntax reflecting a claustrophobic interior consciousness? Therefore, this paper explores the semantic and thematic aspects of the sonnet successfully, keeping in mind the poem's thematic aspects and perspectives.*

1. INTRODUCTION: THEMATIC ASPECTS

Gerard Manley Hopkins (Essex) was brought up by his literary-loving parents, who exposed him to Christianity and literary attitudes. As a result, even if others mocked him, he looked committed to reading the Bible daily while in boarding school. He studied Greek and Latin with R. W. Dixon, a minor Pre-Raphaelite poet who eventually became one of Hopkins'

Hampstead correspondents. Hopkins enjoyed wandering the broad countryside of this location because of his critical instructor, John Keats, who had previously spent thirty years there. As a result, Hopkins' poetry is rich in Latin and Greek in sprung rhythm theory and religious figures in natural colour and prayer. Robert Bridges entitled this poem Carrion Comfort; this phrase describes devout despair or feeding on the carcass of one's soul. According to Bridges, this is the sonnet about which Hopkins stated, “if ever anything was written in blood, one of these was." Bridges subsequently raised objections to this opinion.

The terrible sonnet, Carrion Comfort, was composed by Hopkins in Ireland in 1885. However, its revision date was placed in 1887. It is one of his terrible sonnets, a series of six despairing poems about spiritual apathy, with an underlying sense of artistic frustration. Gerard Manley Hopkins starts with describes the intense despair of the narrator and the sadness he has been suffering. Robert Bridges invented the sonnet's title based on the first line. As in Spelt from Sibyl's Leaves for an overview of these sonnets (Jahan, 2013). This, on the other hand, is poetry that places a strong emphasis on God and makes frequent allusions to the Bible. There are several subtexts. The Bible is the model of theodicy since it is about a man having a hard time understanding why God has allowed all sorts of misfortunes to fall on him (Abrams, 1993; Wooding, 2015). Finally, God speaks to him regarding several of his inquiries. Hopkins' questions remain unanswered in the sonnet. He does offer one explanation, but it seems to merely lead to more investigations (Russell-Brown, 2015). There are some subtexts in the theodicy model. Ultimately, God answers many of his questions for him. In the sonnet, Hopkins' questions remain unanswered (Wolfe, 1968). He makes an effort to provide a response, but it only appears to raise more questions. Other subtexts include (i) Keats' Ode to a Nightingale, in which the poet explores suicide as a means of getting out of extreme pain, and Ode to Melancholy, in which he discusses accepting loss as a way of more fully entering life. (ii) Tennyson's The Two Voices likewise addresses suicide, and the two voices in the sestet are mentioned here: "O which one?" Hopkins sobs. And (iii) Shakespeare's "To Be or Not to Be" monologue in Hamlet (Sobolev, 2001).

Hopkins addresses dejection and disappointment in Carrion Comfort, which can be found (i) in the octave-(a) quatrain one: the statement directed at "despair," and (b) quatrain two: questions directed to God, and (ii) in the sestet-(a) tercet one: an attempted answer to questions, to bring "cheer," and (b) tercet two: more questions for himself in his struggle with God (Sobolev, 2004). In Catholic theology, the sin of despair is sometimes considered the greatest of the seven deadly sins because it denies the possibility of "God's grace" (Gallet, 1988). The poem begins abruptly with a succession of negatives intended to persuade Hopkins that he is not going down that path, regardless of the source of his sadness or “dark night of the soul" (Feeney & Sundermeier, 1992). As Carrion Comfort means or symbol of despair that is the rotten and corrupt side of comfort, as though comfort and despair are more than opposites: once comfort decays and rots away, it turns to despair. Hence, in the sonnet, Carrion refers to dead meat that has been left lying around and may be consumed by decomposers and birds such as vultures or carrion crows (Grafe, 2019) like Sradh (श्राद्ध) in Hinduism.

Despair is specifically addressed (or apostrophized) as "carrion comfort." Despair is viewed as a negative comfort linked with death, most notably suicide. Furthermore, positive-negativity appears to reflect the idea of negative "comfort" in the parallelism of line two (with its image of our body being knit together—as utilized by Shakespeare and others): (a) the negatives are doubled: "Not... cry I can no longer," (b) then re-expressed as the positive "I can,"

and (c) even if it is merely "not choose not to be," the double negatives return in a sentence reminiscent of Hamlet's. Ironically, the creative process always produces "something," thereby eliminating negativity paradoxically (Grafe, 2020).

In the second quatrain, Hopkins addresses a question to God, asking why he is being forced into such misery. In God's wrath, Hopkins is "frantic to avoid thee," he says (Mariani, 2022). A far different Hopkins from the one who praised God's service in The Windhover is depicted in this work. To him, the "wring-world"—an excellent metaphor for a drained and depleted universe—seems insurmountable against God's right foot... Having deep faith in God, Hopkins was pleased with the purification through suffering by God (Rose, 1977). The first tercet begins in the same way other sestets would try to solve the difficulty stated in the octave (Starčević, 2016). The first solution is that "my chaff might fly," implying that Hopkins' suffering has purified him. In this method, wheat and other cereals are blown away into the sky, leaving behind just the heavier grains. As a Jesuit, Hopkins has had to "kissed the rod" as part of his discipline, but he has also found moments of joy, "would laugh, rejoice," throughout the process (Wormald, 2002).

Therefore, Hopkins has a divided nature towards God's actions and philosophy. Sansom (2002) notes that Hopkins cannot reconcile himself to the process or perceive himself as fully surrendered to it as he should be (Sansom, 2021). He has the sensation of being two individuals simultaneously, which he expresses within the second tercet. Even though the discipline is complex, there is a person who worships Christ as "the hero." (a) There is also another person in him who has previously fought against God, and (b) the sensation at the conclusion is that this second person is still striving, even though Hopkins declares it to be "now done darkness." The sonnet concludes openly. A solution has been proposed, but it does not satisfy Hopkins since we are alone as readers only (Walker, 2007; Walker, 2008).

The desire to give up is a typical one. In Carrion, comfort is something Hopkins has had to deal with, but in an audacious introduction, he rejects it. There are always alternatives to suicide, even if those alternatives are as simple as "not choosing," which must be the most courageous option. Being really honest also helps to avoid the urge. He considers God to be a dictator (Tomlinson, 2018). A less accurate individual would not say such a "non-politically correct" phrase, especially for a priest (Riach, 2016). This is the sonnet's drama, as it becomes a confessional poem. According to Hopkins' description of the "black night," the encounter appeared to have taken place "that night, that year ago." There are two possibilities: (i) this could reference a similar event in The Wreck of the Deutschland, and (ii) he could simply be referring to the present (Stolarek, 2012). This fits better with the tone, which suggests no true, or at least final, resolution to the inner turmoil (Hayes & Moore-Cantwell, 2011). Therefore, after avoiding the abyss of despair, the poet challenges God about the pain that has brought him so close to despair. He wonders why God would "shock" his reality and send him writhing with his mighty right foot (Ganvir, 2020).

The poem is strongly expressionistic, with the title being a vivid image, an oxymoron, as "carrion" and "comfort" have diametrically opposed emotional ebbs. The word "feast" adds to the impression of a good thing turning hideous, as one could imagine vultures "feasting" on a body (White, 2015). A somewhat more conventional depiction of the skeletons becoming knitted or stranded around each other would be more appropriate (Rogers, 1981). The second quatrain uses the imagery of God's strength. It is used in the second quatrain, which is called anthropomorphism. For example, the strong angel in Revelation "put his right foot upon the

sea," and Christ is named "The Lion of the Tribe of Judah," who here preys "with darksome devouring eyes." God's adversaries are usually subjected to this wrath, but Hopkins becomes "frantic to escape thee." The poet compares God's curses to harvesting the good (Cornelia, 1974). In the concluding lines of the octave, the imagery anticipates the beginning lines of the sestet, with "fan," "tempest," and "heaped." The biblical metaphor of wheat flour being kneaded to be dough and winnowed away by the "tempest," leaving "my grain pure and clear," resolves itself in the sestet.

A few religious iconographies are based on the burning of straw as one method of getting rid of chaff; the rest rely on letting the wind do it (Sobolev, 2004). "He says John the Baptist of Christ, "whose fan is in his hand, and he will completely purge his floor," and he will "collect his wheat into the garner, but he will burn up the chaff with an unquenchable fire," says John the Baptist of Christ. "Right foot," "eyes," and the phrase "hand rather, my heart lo!" all refer to parts of the body that represent a person's overall attitude, while "rod" stands for authority and sovereignty; the act of kissing the rod is a symbolic submission to control that is enacted literally at the coronation of a monarch. Finally, there is a section where God and Jacob engage in a nighttime wrestling match throughout Genesis. "And Jacob was alone, and there wrestled a man with him until the breaking of day," it reads. Because "I saw God face to face, and yet my life was spared," Jacob named the place Peniel. Hopkins' exclamation of "my God!" is a genuine ejaculation of fear and bewilderment, as if he had no idea he was struggling with God, just as Jacob had no idea he was battling with God in the first place. The two "my Gods" then mirror Christ's final scream as he died on the cross: "(My God), my God, why hast thou deserted me?" Hopkins' ending on that note is much more striking than his beginning. He claims to be a participant in Christ's desolation (Russell-Brown, 2015).

Hopkins mentions to Bridges, as a victim, that one of his sonnets concerning this period was written in blood. It is thought he meant this one—the tone is so urgent that it transcends the confession's soul-searching: especially excruciating are phrases like "me heaped there; me frantic to avoid thee and flee?" The recurrence of "me" is repeated throughout the sestet by the queries' equally horrific "me"'s. Finally, a complex adjectival phrase, "the hero whose heaven-handling tossed me, foot tread me?" is used by Hopkins (Manin, 2015). "Is this comfort meant to console me, who has experienced my hero hurling me about as part of his heavenly intentions," "heaven-handling, and his foot stepping on me?" that is one "me."

In terms of Hopkins' antagonistic attitude, the other "me" is the one "who fought him." The divided personality's two "me"'s resembles New Testament writer Paul when he laments, in a chapter devoted exclusively to the divided personality, "O wretched man that I am! "Who will release me from this body of death?" Alliteration and compound sentences are examples of figures of speech. (a) Hopkins' terms "lionlimb," "wring-world," and "heaven-handling" should not be overlooked. Although less obvious than in other places, the alliterative patterns nonetheless catch the reader's eye: "right foot rock" and "darksome consuming." (c) Internal rhymes, such as "sheer and clear" and "toil, that coil," appear briefly but powerfully. Rudeness is defined as acting impolite or disrespectful (Fennell, 2012). Therefore, the significant themes in Carrion Comfort are acceptance, suffering, and inner conflict, through which the speaker describes his miserable life, marred by a series of tragedies throughout the sonnet (Fennell, 2014).

Furthermore, this Petrarchan and terrible sonnet (Russell-Brown, 2015) has been expanded from the regular pentameter pattern to a hexameter in the form of a sprung rhythm,

an irregular system of prosody developed by Hopkins. It is based on the number of stressed syllables in a line and permits an indeterminate number of unstressed syllables. Sometimes this has been called the alexandrine, but technically it is an able line. Many lines here are twelve or thirteen syllables in length, but a number is significantly longer; thus, the term is best avoided in this sonnet. The sentence structure (Milroy, 1971) goes very tightly with the quatrain/tercet structure (Crossref, 2022). However, significant enjambments solidify the counterpoint, especially in the second quatrain and second tercet. This is where Hopkins' own agony cannot be contained in the set lines of the sonnet and spills over. Caesurae are apparently dotted haphazardly, again giving the idea of broken-up lines that cannot hold a regular pattern (Richards, 1974). The meter begins predominantly falling, with the dramatic stress on the first word, “Not,” an unusual word to stress, re-enforcing Hopkins' emphasis with a second “Not” beginning the following line (Raiger, 1999). The third line starts with two unstressed syllables, but, according to Hopkins' sprung rhythm, the foot begins with the previous “man,” and the two unstressed syllables follow that to make the dactyl (Britannica, 2017). The same can be done in line two, taking the first two unstressed syllables back to the previous “scan” and lines twelve to fourteen (Hurley, 2021).

Therefore, complete in brief, the speaker struggles to confront and overcome the stagnation of his despair and desolation. The beginning of the poem is a direct response to a personified "Despair." The speaker's last three words, "not choose not to be," echo Hamlet's famous question in soliloquy, but Hopkins' dispirited speaker knows what the answer should be. Although the speaker refuses to accept despair, he is still incapable of fully moving beyond it. He asserts that he intends to look to the future and possibilities rather than succumbing to negative thinking. Whereas the opening of the poem is a response to the temptation of falling into despair, the rest of the poem is a series of questions which seek an answer to the problem. By the end of the second quatrain, the speaker has distanced himself from his former despondency through his imagination. The speaker has shifted his focus from the present to the past as he comments on himself as if through the lens of memory: "me heaped there." As the images are presented, they become successively more fearsome, and the questions become more rapid and urgent. As a result of the distancing, the speaker reaches a turning point in his thinking. The speaker has been slowly groping towards an all-encompassing idea of truth, and he arrives at least a partial answer in the sestet.

As the speaker finds himself on the brink of reaching a more conclusive answer to his questions, he becomes more eager and energetic. The speaker's questions become a source of internal pressure which drives him out of his depression. The questions are markers of how far the speaker has come since the sonnets start. In the conclusion of the sonnet, the previous sense of loss and desolation is replaced with the wonder of God coming in revelation. In this poem, as in Tennyson's In Memoriam, the speaker reaches out of himself due to his realization of God in the world (Byecroft, 2003).

2. SEMANTIC ASPECTS

Carrion Comfort has a highly peculiar, argumentative, and exclamatory tone. The stress the poet experiences nearly shreds the sonnet apart along with its varying length, the recurrent run-in lines, and the heavy stopping, with ends of sentences, in the line. This exclamatory tone is additionally strengthened with discontinuous syntax, repetition, and parenthesis. This tone is a segment of the theme. The poem's extremely peculiar and innovative tone regenerates the

event that brings forth the poem with great strength. This poem defines poetry as a heightened language that puts forward revelation more than exposition and explanation more than a statement. In other words, this sonnet is rhetoric. In this context, Donald McChesney points out that "rhetorically, this sonnet is a masterpiece (Rose, 1977). Notable are the restless weaving of alliteration and internal rhyme, the constant shift of pace and mood, all capped and closed by the memorable last line". The resentful grapple enclosed in Hopkins' soul betwixt “love as getting” is personified in the poem in the form of a wrestling match betwixt himself and God (Earle, 2020). There is the imagery of a nightmare in the octave. The choice of the word "seems" is enclosed in the brackets by the poet. Although it was considered punishment, later, it became an act of submission and joy. This fact is confirmed when the poet uses the phrases “heart lapped strength, stole joy, would laugh, cheer” (Palmer, 1993).

Hopkins composed this sonnet when he was undergoing great emotional stress. It exhibits the poet's spiritual anguish. The phrase "Carrion Comfort" symbolizes sensual pleasures. At the same time, the word “despair” chosen by the poet indicates the poet's mastery. Considering the opening lines of the poem, Russell points out: "Although the struggle at the beginning of Carrion Comfort is similar to that of The Wreck of the Deutschland, but in The Wreck, it is God who is mastering Hopkins, while in the later poem it is Hopkins who is mastering despair. The opening three lines experience the purpose of continuing in the conflict at any cost, only for a moment; the purpose seems to lose strength to some degree in “slack they may be," as if Hopkins is accepting one of his opponents’ points. Yet, one more time, it puts together a specific weary strength till Hopkins is successful in the victorious assertion, “I can.” But the victory is not perfect- a rejection to give into despair is negative, and the problems persist, making despair such a precise temptation" (Hardwick, 1989). Acceptance, pain, and inner turmoil are the key topics explored in Carrion Comfort. The narrator explains his miserable life, plagued by a succession of misfortunes throughout the poem. Poems are a combination of figures of speech and meaningful words. Hopkins has extensively employed figurative language in Carrion Comfort. Moving in the same direction, this paper focuses on blending figurative language with words possessing proper semantic attributes. This research also explores the use of syntax in this poem.

Therefore, the study proceeds above the stated restricted exposures and references, which puts forward the research objectives to analyze and examine the present and upcoming challenges in this research field and their results in a more clarified form. This article also defines and explains the details of semantic usages and essential themes in the poem's text script. Researchers technically examined the names through which the diction and themes fulfil the significant roles in the semantic aspects and syntactic structure that succeeded in the queued lexical and figures of speech combined together in the small verse lines that elucidated them, particularly in the famous poem Carrion Comfort. Consequently, after carefully reading the article, audiences will be able to find the answers to these complicated and complex questions regarding semantics analysis in the text of Carrion Comfort: Are there words or phrases still in general use but which have been affected by the semantic change? Can you compare the original meaning with the current one and consider why such a change might have occurred? Can you find any examples where a word now has more positive or negative connotations (amelioration/pejoration) than when it was used in older texts? Do the terms have more than one meaning or are there ambiguities in their meaning? Is there any use of metaphor or imagery? What effect does this have? For the spelling and orthography: Are there any non-

standard spellings? Are these single examples or patterns? Are the spellings consistent? Is punctuation a modern standard? Look at speech marks and apostrophes and consider the effect these. Are there any archaisms in the lexical comprehension questions? Can you think of any reason these words have fallen out of usage? Is the Lexis standard high frequency or elevated low frequency? Can you think of any reason why this might be the case? Are these nouns generally common, or is there much use of abstract nouns? Why might proper nouns have been used a lot? Is there much descriptive lexis, and does it appear pre- or post-modification? If so, what effect does it have? Is there subject-specific lexis? If so, what effect does this have?

Hopkins composed six sonnets, mirroring the moods of melancholy and loneliness. Carrion Comfort is the first sonnet. The type of sonnet is Petrarchan, possessing an octave and a sestet with the rhyme scheme ABBAABBACDCDCD. The poem explains a feeling of distress and contradiction. Literary devices are representations of a writer's thoughts and sentiments. The writers use such techniques to make their few words enjoyable for the audience. An end rhyme is employed to add melody to the verse. In the poem, the poet employs end rhyme. “Man/can, me/flee, and rod/trod” exhibits the use of end rhyme. The meter used in the poem is not perfectly iambic pentameter. There is an alteration between trochees and iambs, yet despite it, there is an addition of a final stressed syllable at the end of the line. “In me or, most weary, cry I can no more. I can”; the mark of accent over the word or is remarkable. Hopkins generally employed these accent marks to signify words that should be stressed. Stressed syllables have erupted in this poem, like those in nursery rhymes. The use of stressed syllables indicates extensive use of sprung rhythm in this poem.

Not, I’ll not, carrion comfort, Despair, not feast on thee;
Not untwist — slack they may be — these last strands of man
In me ór, most weary, cry I can no more. I can;
Can something, hope, wish day come, not choose not to be.

(Carrion Comfort: Octave, 1-4)

It is evident from the first lines of Carrion Comfort that the poet is speaking of despair. The word "carrion" is signified by the word "despair." Hopkins' decision to use sadness to fill the force with agony demonstrates a wish to infuse the power with suffering. It's more like a sentient, interactive being than anything you encounter on your own. An apostrophe occurs when a poet or speaker expresses an abstract notion of sorrow, mortality, or love.

Death is referred to as carrion comfort by him. Carrion, or deceased animals, find solace in the feeling or experience of existence. According to the speaker, despair and death are inextricably linked to the point where they feed on each other. Hopkins' speaker, who may or may not be the writer, assures mortality that he will not feast on thee. He is deciding not to succumb to despair or "untwist... these remaining strands of man / In me,” as he states in the second and third lines. The writer has no intention of succumbing to his great sadness or losing the last vestiges of “man” or “mankind” he possesses. He can no longer cry due to exhaustion and his determination not to give up. He continues this in the fourth verse, noting that he might “hope and wish the day would come.” Finally, he claims that he cannot opt to cease to exist. He's not planning to kill himself. The verse phrase “not feast on thee”; indicates the use of imagery as it creates an unpleasant image of vultures feasting on dead animals' flesh. The poet states here that he will not become the meal of a feast.

The word "carrion," in its noun form, means the decaying flesh of dead animals. Carrion is often confused with Carian, which in its adjective form means relating to or characteristic of

Caria, an ancient region of South-Western Asia Minor. Whereas, in its noun form, "Carian" means a native or inhabitant of Caria, an old part of South-Western Asia Minor. Therefore, Carrion can be termed a homophone that falls under the homonymy category. On the other hand, comfort in its noun form means a state of physical ease and freedom from pain or easing a person's feelings of grief or distress. While as a verb, "comfort" means reducing grief or despair. Consequently, comfort is polysemous. Like Carrion and comfort, they are both the opposite of each other. Therefore, it can be said that paradox has been employed, "Despair, not feast on thee." Despair might act as an agent through the perspective of a semantic role. At the same time, the word "thee" is the theme in the poetic line as it receives the action.

The repetition of vowel sounds in the same line is known as assonance. The sound of /o/, for instance, in "In me ór, most weary, cry I can no longer. Not, I'll not, carrion comfort, Despair, not feast on thee", and the sound of /ee/ in "Not, I'll not, carrion comfort, Despair, not feast on thee." Enjambment is described as an idea in verse that does not end at a line break but instead continues onto another line. "Not untwist — loose as they may be — these remaining strands of man." I can no longer cry in me ór, the most exhausted. "I'm sure I can." A metaphor is a figure of speech that makes an inferred comparison between things and individuals of diverse natures. For instance, the poet equates sadness to Carrion's comfort in,

But ah, but O thou terrible, why wouldst thou rude on me
Thy wring-world right foot rock? lay a lionlimb against me? scan
With darksome devouring eyes my bruisèd bones? and fan,
O in turns of tempest, me heaped there; me frantic to avoid thee and flee?

(Carrion Comfort: Octave, 5-8)

The poet alludes to "despair as O thou awful" in the second half of the octet. He rhetorically inquires as to why he's been treated in this manner. The poet believes he has been struck by "Despair's wring-world right foot." His universe has been shattered and wrung. The sentiment of sadness is evidently prevalent in this poetry. It has the capacity to kill the speaker, but as previously indicated, he is adamant in his refusal. He continues by inquiring why "Despair" chose to "lay a lion limb against him." It is an odd term, yet it has a Biblical connection, notably in the Book of Peter. The demon is described as a lion in the Bible. The speaker has been fully utilized by Despair. It is like a predator, burrowing "devouring eyes" into his bruised bones. Storms, or "turns of tempest," might be sent to the speaker, who is frequently "heaped there." Because of these abrupt disasters, he's desperate to get away from despair. Alliteration is the repeated use of consonant sounds in the same line in rapid succession. The sound of /d/ in "of now done darkness, I wretch lay wrestling and with darksome devouring eyes my bruised" and the sound of /h/ in "Cheer whom though? the hero whose heaven-handling thrown me; foot tread" are two instances. The poem has a double alliteration, namely, "bruise-bone, carrion comfort," and "lion- limb." Personification is the process of imbuing inanimate objects with human characteristics. For instance, the feeling of sadness is personalized by expressing it with the word "thou."

Why? That my chaff might fly; my grain lie, sheer and clear.
Nay in all that toil, that coil, since (seems) I kissed the rod,
Hand rather, my heart lo! lapped strength, stole joy, would laugh, chéer.

(Carrion Comfort: Sestet, 9-11)

There is a noticeable change between the first and second stanzas of Carrion Comfort, as the poem takes a turn, or volta. The speaker will now take considerable time to explain why

he came to be in such a bad condition in the first instance. A metaphor appears at the start of the first line. He relates himself to a stalk of wheat while questioning Despair's motivations. He feels that the power afflicted everything on him for his "chaff" to fly and display his "grain" plainly. This is the text's first positive sentence, indicating that the speaker may, after all, be able to conquer Despair. In essence, he claims that everything he has undergone and continues to endure was inflicted on him to develop him better. He goes on like this, arguing that his pain has ultimately been beneficial to himself. He has worked to get over it, but now he is able to "kiss the rod." This is an allusion to a rod traditionally used to punish someone, generally a youngster. This is another way of saying he's thankful for everything that has occurred to him. He expresses gratitude to "Despair" and, most likely, God for what has happened to him. His heart "lapped power" during his ordeal and "stole delight." From the verse line "Nay in all that toil, that coil, since (seems) I kissed the rod," the word "rod" means "the use of a stick as punishment" or "a wand or a staff as a symbol of office authority or power." It is noticed that "rod" has two different denotative meanings. Hence, it can be considered a homograph. On the other hand, the word "rod" possesses several connotative meanings in different senses. (a) rod is a thin straight bar, especially of wood or metal, (b) a fishing rod, (c) a wand or staff as a symbol of office, authority, or power, (d) a slender straight stick or shoot going on or cut from a tree or bush, (e) a stick used for canning or flogging, (f) the use of a stick as punishment. Out of these, the first one, i.e., "rod is a thin straight bar, especially of wood or metal," comes under the immediate sense of polysemy, while the others are in a transferred sense. In the verse phrase "since (seems) I kissed the rod, I" (poet himself) is the doer of the action; therefore, the poet plays the role of an agent. Whereas "rod" receives the action, it fills the semantic role of the theme.

Cheer whom though? the hero whose heaven-handling flung me, fóot tród
Me? or me that fought him? O which one? is it each one? That night, that year
Of now done darkness I wretch lay wrestling with (my God!) my God.

(Carrion Comfort: Sestet, 12-14)

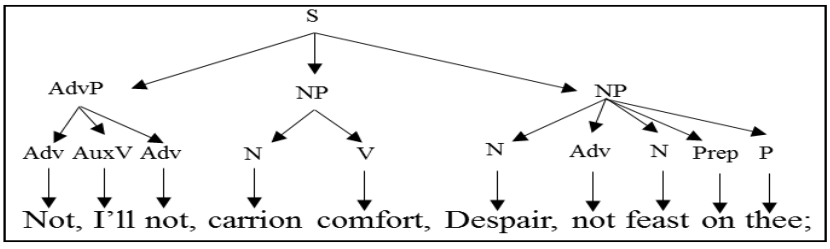
The speaker of Carrion Comfort raises a couple of additional questions in the last three lines. First and foremost, who should his heart be cheering for? Another reference to God could be the "hero" who tossed him into despair. Alternatively, perhaps his soul might rejoice for the speaker who "fought him." There is a third alternative, and his heart may be able to support both. It's possible that "everyone" deserves appreciation. The speaker has clearly put the obscurity to one aspect in the final statement. This entire procedure has brought him to one ultimate result: he was wrestling with God the entire time. The exclamation here gives the impression that the speaker realized it right away. Imagery is a technique for persuading readers to view objects via their five senses. "Of now done darkness I wretch lay fighting with (my God!) my God," for instance, or "In me ór, most weary, cry I no more can. But cheer whom? says the hero, the hero whose heaven-handling flung me, foot trod."

Poets often play with syntax, which is the arrangement of words into meaningful verbal patterns such as phrases, clauses, and sentences. Syntax constitutes one of our mediums for analyzing the literature values and understanding the literary works' character symbols. So it dictates how words from different parts of speech are put together to convey a complete thought of the verse lines. Cureton (1980) elaborated that linguistic critics tend to be overly analytical and fail to connect what they know about the elements of a text to what we should know about the poem's concept and texture.

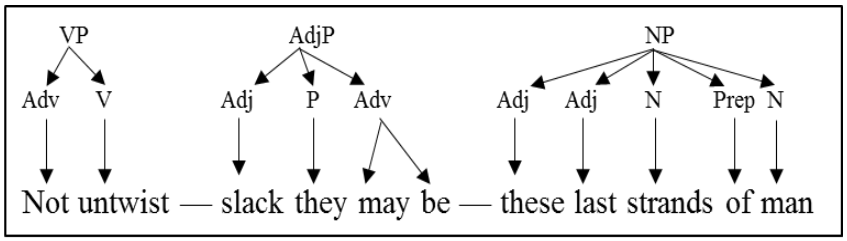
As a result, poetic syntax has traditionally been studied from a structural rather than an aesthetic perspective. The problem (Greenfield, 1963) is that these studies have often diminished or muddled the diverse aesthetic impacts of poetic syntax and have consistently failed in their attempts to compare syntactic patterns across texts, poets, or historical periods. An anaesthetic orientation to studying poetic syntax avoids many of these problems. Syntactic aesthetic effects can be divided into reasonably distinct aesthetic "channels" that cross-cut structural classifications, yielding an analytical tool that can be used to characterize and compare poets' syntactic aesthetic styles. In this process, researchers evaluated the contribution of syntax to the overall aesthetic structure of their poetic texts and poetic texts in general. Hopkins' fabrication of syntax and texture manipulates attention to help the author convey different meanings, emotions, and emphasis with the fair use of grammar, particularly in Carrion Comfort's syntactic lines. Readers can find the answers to these questions regarding syntax: Are there any unfamiliar inflections? Can the reader see why these might have become obsolete? Are there any archaic pronouns, e.g., thou? Are there different ways of creating negatives, questions, orders, etc.? Why might these have fallen out of usage? Is the syntax different from that of Modern Standard? Is there a predominance of a particular type of sentence (e.g., simple, compound, or complex)? Readers should think about why this might be the case. For example, do declarative sentences predominate, or are there other types of sentences (e.g., imperative, interrogative, exclamatory)? What is the effect of this? Is there any construction in the passive voice, and what is the impact? How do the mode and structure of the poem dramatize the speaker's exchange with his interiority and the exterior world? What is the effect of the variations in syntax reflects a claustrophobic interior consciousness? Do the beginning statements signify a bleak finality in contrast to the succession of questions that reflect a sense of hope and regeneration? How do the speaker's communion and exchange with God in this poem contrast with "I wake and feel"?

As we are used to hearing things in a specific order, breaking with regular syntax draws attention to what is being said and how it is. In fact, researchers recommended picking one aspect of the syntax and using it to look at the text of the sonnet. Start with sentence length and focus on just that. Then add repetition, then the first and last words of sentences. Soon you'll find yourself spotting more and more. This will help analyze each sentence and discuss it efficiently by observing the content and syntax of each sentence or group of sentences. Carrion Comfort Syntax refers to word order and how it works with grammatical structures. Therefore, the syntax phrases and clauses can be interpreted in this sonnet:

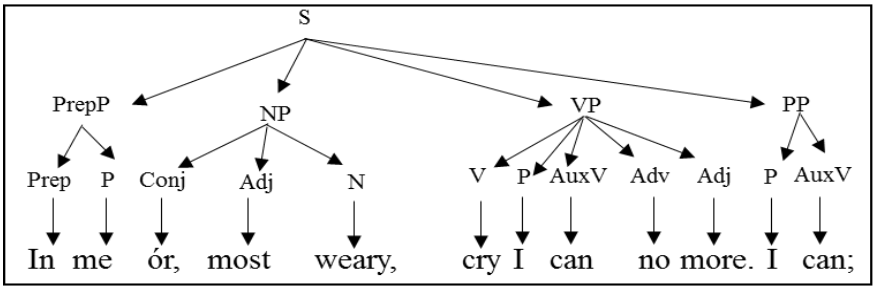
a. *Not, I'll not, carrion comfort, Despair, not feast on thee;*



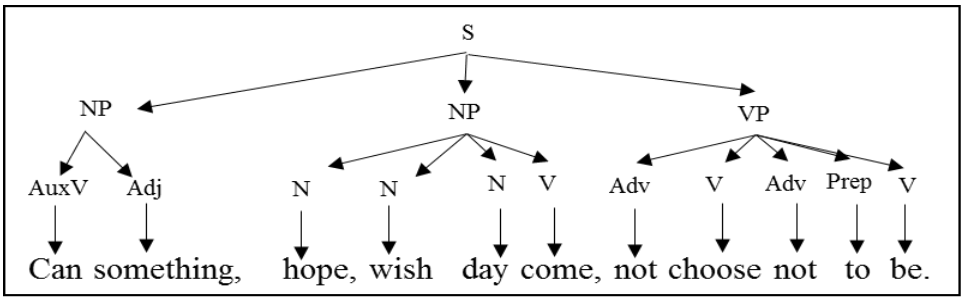
b. Not untwist — slack they may be — these last strands of man



c. *In me ór, most weary, cry I can no more. I can;*

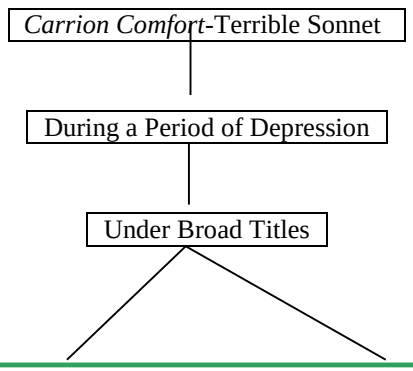


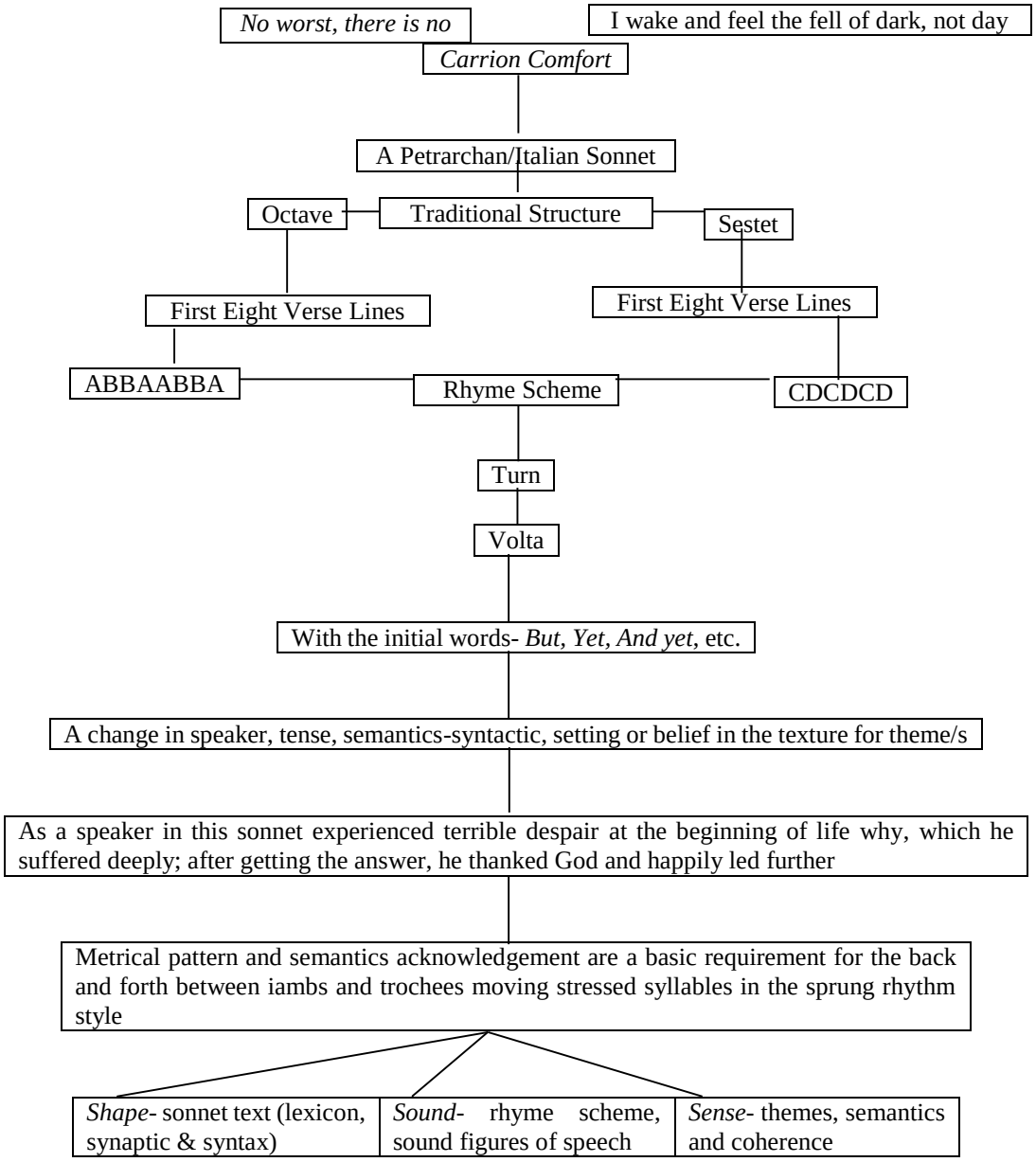
d. *Can something, hope, wish day come, not choose not to be.*



The three negatives, “no, not, not,” exhibit the strong determination or resolution that the poet will not get defeated by hopelessness or comforted by despair. The capitalization of the letter “D” in Despair signifies the intense emotions of the poet. The use of the auxiliary verb “can” in the poem phrase “I can no more. I can”; indicates the decisive resolution of the poet. The initial lines of the poem include negative diction. The first quatrain of the octave exhibits the poet's strong determination despite earthly suffering. “But ah!” in this phrase, the interjection “ah!” demonstrates the relief of the poet. “But O thou terrible, O” acts as an apostrophe. “Lay a lion limb against me” indicates the use of mythological allusion. “With darksome devouring eyes my bruised bones?” this phrase is interrogative. In this, there is the use of personification for what the image of despair is. in the second quatrain of octave the speaker states about his mental suffering or pain. Although in octave tone of the speaker is all about pain, distress, and determination, in the sestet, the style totally changes; it is joyful.

Hence, Carrion Comfort by Gerard Manley Hopkins is one of his terrible sonnets, a series of six despairing poems about spiritual apathy and lethargy with an underlying sense of artistic frustration that was written during a period of depression-





In comparison, thematic aspects represent a poetic articulation of desolation and abandonment and the progression from grief and despair to personal redemption. Does the poem have something to say about life or human nature? Then, this sonnet highlights some of the constituent symptoms of religious anguish, particularly the fragmentation of the poet's identity. The poem is a stand-in for despair, and he says you can have them both. He moves on with his life and puts those stinky, rotten feelings behind him.

The narrator opens the poem by focusing on the sense of sorrow. Despair is told in these words that the "final strands of man" he possesses will not be abandoned; he will not destroy himself. He wishes to fight on. The reason he has been treated so horribly is the subject of several lines in which he expresses despair. The narrator looks through the various terrible ways he has been beset by despair. The speaker then provides a significantly different viewpoint on these experiences in the second stanza. He appears to have passed them successfully. He has grown more potent as a result of their efforts. He has absorbed fresh strength and can now rejoice in him and God for putting him through this trial. Moreover, can something, hope, wish day come, not choose not to be? "With darksome devouring eyes, my

bruised bones? And fan, O in turns of tempest, me heaped there; me frantic to avoid thee and flee?"

Therefore, Hopkins describes the attitude and mood of the depths of a speaker's despair and the realizations that follow. He comes to this by not giving in to the poem's speaker, reader, and subject matter that pervade the experience of reading the poem; it is created by the poem's vocabulary, metrical regularity or irregularity, syntax, use of figurative language, and rhyme—used of a queued lexicon of archaic and common speech in his sprung rhythm style. Therefore, more than most other poets, Hopkins (Hentz, 1971) exemplifies the multiple levels of language by merging, in a word, the archaic or even obsolete with the modern meaning and by repeating words in different contexts to explore the extraordinary range of possibilities of language. Here, Hopkins plays with his language and rhythms so that the apostrophe, figurative language, packed words, repetition, syntactical shortcuts, broken cohesion, ambiguous semantic presentation, abrupt pauses, and juxtaposed stressed monosyllables give the poem vitality and intense nervous energy.

3. CONCLUSION

After analyzing the semantic and thematic texture of Carrion Comfort, this article puts forward the outcome of the analysis. This poem achieves perceptual, visual, and spatial depiction through deviant syntax. Simultaneously, the intellectual and rational processes of human thought are conscientiously exhibited. Rhythm, rhyming, alliteration, assonance, meter, and consonant chiming are intrinsic to the form and meaning of this poem. Hopkins stresses the inexplicability of God's plans and that God can turn evil into virtuous out of events that may appear disastrous to humans. Although meter and rhyme are not specific in the poem's opening line, there are pauses called caesuras (a break in the line of poetry). This paper investigates that in Carrion Comfort, Hopkins associates his metric innovation with musical structures. In this poem, the stressed syllables are mostly first, as the accent or the chief accent always appears to be first in a musical bar. As this paper examined Carrion Comfort from the semantic point of view, it is noticed that the elements of idiom and figurative speech are occasionally transferred into relatively invariable meanings. The language of the octave is full of pain and distress, with negative diction. Whereas in sestet language is completely different, it is joyful and includes allusion. In the second part of the poem, the poet employed Anglo-Saxon words.

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Conflicts of Interest

The author declares no conflict of interest.

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