

日本英文学会第 83 回大会 Symposia 第二部門
詩のことばと散文のことば——韻文の存在理由を探る

横溢する叙情性——Wordsworth と Byron の場合

笠原 順路

[I] *From* William Wordsworth, 'Preface' to *Lyrical Ballads* (1800, 1802, 1805, etc.):--

(a) Now the music of harmonious metrical language, the sense of difficulty overcome, and the blind association of pleasure which has been previously received from works of rhyme or metre of the same or similar construction, an indistinct perception perpetually renewed of language closely resembling that of real life, and yet, in the circumstance of metre, differing from it so widely -- all these imperceptibly make up a complex feeling of delight, which is of the most important use in tempering the painful feeling which will always be found intermingled with powerful descriptions of the deeper passions.

(1800 without underlined parts; 1802, 1805 and all subsequent editions. Owen & Smyser, I, 151)

(b) The Poet writes under one restriction only, namely, the necessity of giving immediate pleasure to a human Being...as a Man. ... Nor let this necessity of giving immediate pleasure be considered as a degradation of the Poet's art. It is far otherwise. It is an acknowledgment of the beauty of the universe, an acknowledgment of the more sincere, because not formal, but indirect.... ...wherever we sympathise with pain, it will be found that the sympathy is produced and carried on by subtle combinations with pleasure. ... He [the Poet] considers man and the objects that surround him as acting and re-acting upon each other, so as to produce an infinite complexity of pain and pleasure...he considers him as looking upon this complex scene of ideas and sensations, and finding every where objects that immediately excite in him sympathies which, from the necessities of his nature, are accompanied by an overbalance of enjoyment.

(1802, 1805 and all subsequent editions. Owen & Smyser, I, 139-40)

[II] Wordsworth, 'The Solitary Reaper' (comp. 1805, pub. 1807): OMMITTED

[III] *From* Edmund Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1757):--

- (a) ...they [pain and terror] are capable of producing delight; not pleasure but a sort of delightful horror, a sort of tranquillity tinged with terror. (4:7; Boulton, 136)
- (b) ...both [pain and terror] agreeing, either primarily, or secondarily, in producing a tension, contraction, or violent emotion of the nerves....(4:3; Boulton, 132)
- (c) ...it is almost impossible not to conclude, that beauty acts by relaxing the solids of the whole system. There are all the appearances of such a relaxation; and a relaxation somewhat below the natural tone seems to me to be the cause of all positive pleasure. (4:19; Boulton, 149-50)

[IV] Examples of 'delightful horror':--

- (a) John Langhorne: Ye rocks on precipices pil'd! / Ye ragged desarts, waste and wild! / Delightful horrors, hail!
- (b) Charlotte Smith: The insatiate ocean gives not up its dead. / 'Tis not his voice Hark! The deep thunder roll; / Upheaves the ground; the rocky barriers fail; / Approach ye horrors that delight my soul...
- (c) Lord Byron: All which expands the spirit, yet appals, / Gather around these summits...

[V] Ann Radcliffe, *From* 'On the Supernatural in Poetry', in *The New Monthly Magazine*, Vol. 16 (1826), 149:--

Terror and horror are so far opposite, that the first expands the soul, and awakens the faculties to a high degree of life; the other contracts, freezes, and nearly annihilates them.)

[VI] Lord Byron, *Childe Harold's Pilgrimage*, IV, 128-45: OMMITTED

[VII] Metrical scheme for Stanza 141:--

- [A] There **were** his **young** barbarians...
- [B] **There** were his **young** barbarians...
- [C] **T h e r e** were his **young** barbarians...
- [D] **T h e r e** was their **Dacian mother**...
- [E] **B**utcher'd to make a Roman...
- [F] And unavenged?—Arise! ye Goths, and glut your ire!