

# 博士論文全文の要約

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## Gerard Manley Hopkins and His Poetics of Fancy

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This thesis deals with Hopkins's term fancy which he also regarded as the language of inspiration. Fancy is the term paired with imagination in the well-known Romantic poetics, and fancy has been given a secondary and degraded position under imagination. The aim of this article is to shed a new light on fancy, which is expressed positively in Hopkins's poetics and later becomes the essence of his idiosyncratic concept of inscape.

Among the few critics who mention Hopkins's word 'fancy', John E. Keating questioned Hopkins's use of the term in stanza 28 of 'The Wreck of the Deutschland' because Hopkins later uses the term with 'pejorative connotations' (94). Keating takes an example from a Hopkins's letter of 1881 to Dixon and writes: 'Indeed, he himself accepts the pejorative connotations of the word, when...he criticizes a phrase in Browning's *Instans Tyrannus* as coming "of frigid fancy with no imagination"' (LII 56-57). In 1972, Robert Boyle counters the argument of Keating, developing fancy's relevance to 'The beginning of the end' and 'The Wreck of the Deutschland'. It is natural for critics concerning Hopkins's 'fancy' to quote the word from these works, suggesting support for the point of view taken by this paper, which will argue, contrary to Boyle, that Hopkins used the term 'fancy' in Wordsworth's sense. In fact, Hopkins's idea of fancy is influenced by Coleridge's definition in his essay 'Poetic Diction' (1865), where he criticizes Wordsworth. His criticism of Wordsworth's poetic diction can also be seen in his letter in 1864 concerning his use of an 'intolerable deal of' Parnassian' (LIII 218). Furthermore, Hopkins's attitude toward the idea of fancy changes in his later years. He also distinguishes 'Parnassian', or weary and practical poetic diction, from 'the language of inspiration' as fancy. This essay will first study Hopkins's influences, then focus on Hopkins's poetics of fancy before his conversion to Roman Catholicism and experiments of fancy or the language of inspiration in his works around 1865. Next, it will study his poetics of fancy especially in 'The Wreck of the Deutschland'.

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Hopkins's criticism of Parnassian started from his disbelief in Tennyson's poetic diction and fancy before his conversion to Roman Catholicism. Then he worked on *Floris in Italy* following the manner of Shakespeare's fancy as the language of inspiration with passion, which became his idiosyncratic poetics. Hopkins's idea of fancy as abrupt was influenced by Coleridge and Ruskin, and he pursued it with the aesthetics of his time when the Gothic Revival flourished with its emphasis on fancy as the varieties of the parts and parallelisms between them. Hopkins criticized Parnassian or the mannerisms of Tennyson, Swinburne and Wordsworth because they were trapped by the romantic imagination. Therefore, he sought after the reality of the object in his metaphorical expressions, which should be free from the ego. After his conversion, Hopkins exploited his own poetic diction with passion and surprise, and his efforts bore fruit in the nun's voice, 'O Christ, Christ, come quickly', repeated by the poet's voice, 'Fancy, come faster', with an implication of the abrupt parallelism between Christ and fancy. He further explored his poetics of fancy as inscape in the several sonnets, such as 'The Sea and the Skylark' (1877) and 'Henry Purcell' (1879), but in his later years, his use of the term fancy in 'St. Winefred's Well' (1882) and '(The Soldier)' (1885) have some pejorative connotations. Thus, the later works of Hopkins reveal the anxiety of the poet, who is trapped by the ego or his subjective imagination and cannot fancy or see the inscapes of objects in nature as Christ's incarnation.

Hopkins's poetic diction is a condensed evocation of art and nature with fancy as the source of his inspiration. His objectivism is due to fancy's abrupt parallelism, by which the subject and the object with distinctive selves, are united, while the poet's self contemplating them is lost in his poetic diction to reveal the metapoetical nature of his works. Hopkins's metaphors are not ordinary figures expressing the attributes of things but they are autonomous and have their nature within themselves. Hopkins's poetic idiosyncrasy is generated by the parallelism between distinctive and autonomous images to repeat the surprise and ecstasy of the poet contemplating art and nature. He endeavored to achieve the poetry of inspiration with his emphasis on fancy as poetic

diction to reinstate it as a 'new Realism'. Hopkins's fancy concerning the world of objects reveals the loss of the self and the intrusion of others in the nature of poetic figures, structures and styles. It also foregrounds the discontinuous nature of a new poetic diction, which demonstrates unfettered combinations between autonomous images and signs in metalanguage in advance of semiotic literary theories. Hopkins's poetry displays the fixity of fancy, which reigns over the fluidity of imagination, and the self drifting among images until it is absorbed into fancy as the language of inspiration or Christ incarnate.