An Analysis of Part VII
in *In Parenthesis*
in Relation to
"Tradition and the Individual Talent"

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Abstract

In "Tradition and the Individual Talent," T. S. Eliot (1888–1965) implies an impersonal theory of poetry which is substantiated by the ideas of historical sense and depersonalization. David Jones (1895–1974) applies this theory to his *In Parenthesis* by bringing allusions and juxtapositions into its narrative. The present paper, concentrating on the Part VII in *In Parenthesis*, attempts to investigate whether these allusions and juxtapositions are effective in 1) connecting the past and the present and 2) exposing Jones' attitude of writing *In Parenthesis*. The paper falls into three parts. The first part briefly introduces Eliot's impersonal theory of poetry and Jones' application of this theory. The second part examines the allusions and juxtapositions in Part VII, namely, biblical allusions, the allusions of King Arthur and Chanson de Roland, the allusions of the Welsh folklore, the juxtapositions of the time before and of the war, and the imagery of life and death. The conclusion points out that, in writing *In Parenthesis*, David Jones tries to sympathize with and ennoble the individual soldiers and to ridicule the war.
「括弧之內」與「傳統及個人才賦」

劉開鈴 *

摘 要

艾略特（一八八八—一九六五）在其「傳統及個人才賦」一文中指出，一個詩人必須知道到時間的過去和現在，才能寫出真正反映傳統並創新局的作品；換言之，一部作品不僅有它本身的生命，同時也是各種傳統、文化的集結。大衛・瓊斯（一八九五—一九七四）在其作品「括弧之內」一書中，即經由典故及並列的使用而發揮了艾略特的理論。本文以此書第七章為重點，旨在歸納那些典故及並列是否有助於連接過去與現在的時間；試探討論瓊斯寫此書的態度。全文分為三部份：首先略述艾略特的理論及瓊斯如何運用此理論；次詳細分析「括弧之內」第七章中典故及並列的使用，分別仔細分析為宗教、受難典故、亞瑟王及「羅蘭之歌」典故、威廉斯民謠典故、非戰時期與戰時生活並列、以及死與生的並列；結論則以爲大衛・瓊斯經由這些典故及並列的使用同時表達了他對詩的嘗試以及他對參加第一次世界大戰士兵的同情與尊敬。因爲他自己也曾是參戰者之一，並目睹了無數同胞的犧牲與捐軀。

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