CHAPTER V

Four Quartets

The *Four Quartets* is a collection of four poems, which were first published as separate poems at different times. Later, in 1943 they were combined and published as a sequence under this title.

'Burnt Norton', the first of the *Quartets*, appeared unostentatiously as the final poem in T.S. Eliot's *Collected Poems 1909 – 1935*, published by Faber in 1936. A meditation on time, love and God, the poem, with its mastery on language, was described as a newly created concept of infinitely rich meanings. When Eliot turned again to write lyric poems during the second world-war the 'East Coker' came to be published in 1940 in the "New English Weekly" on the formal pattern of 'Burnt Norton'. The 'Dry Salvages' appeared later in 1941.

Finally, in 1943 when all the four poems appeared as a sequence, the poems retained their titles, the nuances — both in language/structure and in themes. The question, which arises, is why Eliot preferred to call it as Quartets. Does the poet get any help in musical analogy? If yes, then, in what way? The answer can be sought by what he himself indicates and what Ānandavardhana would perceive a poem doing because both Eliot and Ānandavardhana believe that the effect of poetry lies in not what it says but what it does. Music is a means and method in this activity and in his lecture on "The Music of poetry" Eliot avows:

I think that a poem may gain much from the study of music: how much technical knowledge of musical form is desirable I do not know, for I have not that...
technical knowledge myself. But I believe that the properties in which music concerns the poet most nearly, are the sense of rhythm and the sense of structure. I think that it might be possible for a poet to work too closely to musical analogies: the result might be an effect of artificiality; but I know that a poem, or a passage of a poem, may tend to realize itself first as a particular rhythm before it reaches expression in words, and that this rhythm may bring to birth the idea and the image... there are possibilities of transition in a poem comparable in the different movements of a symphony or a quartet, there are possibilities of contrapuntal arrangement of subject – matter. It is in the concert room, rather than in the opera house, that the germ of poetry may be quickened.¹

Two points are noticeable in the above statement, one, the significance of rhythm in poetry; two, the structure that can be borrowed from musical compositions as in a quartet or a symphony.

Sonata, Quartet or Symphony are compositions set for particular groups of instruments. Domenico Scarletti started music in one key, transposed (or changed) to another key and to new tune. Sonata form considerably extended

this method of musical construction, dividing a piece of music into three main sections. These were the 'exposition', the 'development' and the 'recapitulation' as in a dramatic plot. These three sections were closely linked and balanced by changes of key and by changes in musical ideas from one section to another. The form allowed composers to concentrate more ideas into a single piece. As in a dramatic plot, it begins with contrasting themes, develops with variations in mood and ends in recapitulation and conclusion. Each poem in the *Four Quartets* is structurally a poetic equivalent of the classical symphony or quartet or sonata. The structure is clear when all the four poems are read.

Each poem contains what are best described as five 'movements', each with its inner necessary structure. The first movement suggests at once a musical analogy. In each poem it contains statement and counter statement, or two contrasted but related themes, like the first and second subjects of a movement in strict sonata form. The analogy must not be taken too literally. Eliot is not initiating 'Sonata form' and in each poem the treatment or development of the two subjects is slightly different.

In 'The Dry Salvages', for instance, the poet takes two symbols of river and sea for different kinds of time: the time we feel in our pulse, in our personal lives and the time we become aware of through our imagination, continuing from time immemorial till unknown future. The two subjects are presented successively in contrast. The first movement of 'Burnt Norton' shows a similar division into two statements. Here the contrast is between abstract speculation and an experience in the garden, a meditation on consciousness and a
presentation of consciousness. The pattern continues to be same with little variations in the other two poems also. In general, however, it is true to say that the first movement is built on contradictions, which the poem is to reconcile.

The second movement is constructed on opposite principle of a single subject handled in two boldly contrasted ways. The effect is like that of hearing the same melody played on a different group of instruments. The movement opens with a highly lyrical passage in a traditional metrical form, as in ‘Burnt Norton’ it is irregularly rhyming octasyllabic form. This is followed immediately by an extremely colloquial passage in which the idea, which had been developed through a metaphor or symbol in the first half of the movement, is expanded and developed in a conversational manner.

In the third movement, one is less conscious of musical analogies. This movement is the core of each poem, out of which reconcilement grows; it is an exploration with a twist of ideas of the first two movements. For instance, in the ‘Burnt Norton’ after a break in metre there is a change that comes upon mind, “the darkness shall be light, and the stillness the dancing”.

The fourth movement is short and lyrical. The fifth recapitulates the themes of the poem with personal and topical applications and makes a resolution of the contradictions in the first. Structurewise this movement is divided into two parts, where the colloquial is followed by a quick return of image. “In various ways”, suggests Helen Gardner, “the last lines echo the beginning of
the whole poem or emplay from the other poems in a conclusion of tender gravity, touched by a lyric sweetness.²

This form has helped Eliot in many ways. It solves the problem of long poem where each separate poem has a structural unity. Besides, each section has one theme where the poet exposes the possible contradictions related to that subject and then shows how these contradictions can always be resolved. Each of these poems begins, as in the first and second stage in the plot of a drama, with a conflict or contradictory situation. Third stage leads to critical thinking till the fourth and fifth stage end in denouement and conclusion. This type of dramatic development creates a sense of unity and assigns to it the quality of being a suggestive poetry or dhvanyātmak kāvya.

The *Four Quartets* comprises four poems and each of them has been named after a place where Eliot had either lived in or visited. Though the titles do not tell anything about the places or the theme, there must have been some experiences associated with these places, which inspired thoughts or ideas that are presented as the themes of these poems.

Whatever be the reasons behind these names, the poems in the collection, are rich in theme. The *Four Quartets* has been Eliot's masterpiece, where besides taking the themes of time, the discovery of meaning in twittering world, the discovery of peace and joy in the flux of time and the discovery of God as 'here, now, always', the poet comes out more with the solution to his peculiar problems as a poet, i.e., the difficulty of giving artistic expressions to profound

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religious apprehensions, the problem of writing the sort of poetry that Eliot is here trying to write and of finding the “phrase and sentence that is right”.

The last idea that runs through all the four poems like the central theme, recalls Eliot’s lifelong preoccupation with poetic craftsmanship. This topic, as one of the themes, holds a significant place from the point of view that craftsmanship or the stylistic devices have been taken as the prime functionaries both by Eliot and Ānandavardhana. In his essay “The Social Function of Poetry (1943)” Eliot stated, “we may say that the duty of the poet as poet is only indirectly to his people, his direct duty is to his language, first to preserve and second to extend and to improve.” 3 What he means by “to extend and improve” is answered by Helen Gardner. She comments:

The difference between poets which makes us call one poet a major poet, and deny the title to another, even though we may think him a very great poet, is, I think, after we have made certain other stipulations, a question of the use of language. The major poet's work must have bulk, he must attempt with success one or other of the greater poetic forms, which test his gifts of invention and variation; he cannot claim the title on a handful of lyrics, however exquisite. His subject matter must have universally recognized importance and he must treat it with that imaginative authority we call

originality; he must have something at once personal and of general relevance to say on important aspects of human experience... the further quality which distinguishes the major poet is a special power of language, a special feeling for the connection of words in sound and meaning.⁴

Calling a poet’s power of connecting words in sound and meaning as ‘Auditory Imagination’ Eliot, in his essay “The Use of Poetry”, defines it as:

the feeling for syllable and rhythm, penetrating far below the conscious level of thought and feeling, invigorating every word; sinking to the most primitive and forgotten, returning to the origin and bringing something back, seeking the beginning and the end. It works through meaning, certainly or not without meaning in the ordinary sense, and fuses the old and obliterated and trite, the current and the new and surprising, the most ancient and the most civilized mentality.⁵

Eliot’s contention is that a poem has both to create a wide range of meanings and to evoke the desired feelings in the readers. In this activity a major role is played by words, syntax and patterns of various phrases, etc., not because language is the medium but more because of certain laws of

⁵ Ibid., p. 6.
language by which it works. Meanings often depend upon the context in which certain expressions are made or certain stylistic devices and the various associations of meanings in the individuals words. Force of these at times is so strong that a poet cannot claim any final meanings in his own language. Denotation becoming secondary, the connotation gains a higher place. This is the crux of the theory of poetry extended by both Eliot and Ānandavardhana. Ānandavardhana goes to the extent to call suggestion as the soul of poetry. Needless to say that this is the pivot on which his entire theory revolves and in this activity even certain letters and sounds play an important role. He writes: "Suggestion with undiscerned sequentiality will flash forth in letter, word etc., sentence, composition and finally the work as a whole." 

The objection that letters cannot be suggestive because they are meaningless by themselves, is answered as follows:

The (Sanskrit) letters 's', and 's' letters conjunct with 'r' and 'dh' — all these become deterrents of the erotic sentiment. Hence those letters are not conducive to a particular sentiment. When these very letters are employed in relation to the sentiment of disgust and so forth, they will only intensify them. Hence also letters suggest sentiments.

In this respect both Ānandavardhana and Eliot view literature as a game

7. Ibid., p. 115.
of words, the textual patterns and their power to create new meanings. Each of the *Quartets*, except 'The Dry Salvages', opens its final movement with the consideration of words, though the approach to the mystery of language is different in all the three.

In 'Burnt Norton' the approach is philosophic. Words, he says, have meaning only in relation to other words. They exist in time and in usage and since contexts and usage change, the life of a word is a continual death. Yet within a pattern, in a poem, the word's life is preserved almost miraculously by art, in a kind of true life beyond its life in speech; it is there stable, not in itself, but in its relation to all the other words in the poem, which in turn are held to their meaning by their relation to it.

In 'East Coker', the most personal of *Quartets*, the approach is practical. The stress here is on the poet's inevitable defeat. For twenty years, he says, he has made every attempt to be the perfect user of words but always he found himself giving "a new start". The reason for defeat is that one always might want to say a thing and that too in a certain way to convey certain sense but words dupe, for, they can always give new meanings.

But in 'Little Gidding', in the last tranquil and beautiful movement, the mysterious union of words in poetry, to create a poem, is thought as symbol, or rather another manifestation, of the process by which the past and future are woven together into meaning in our personal lives and history. The word and the moment are both points at which meaning is apprehended. The dance of poetry and dance of life obey the same laws and disclose the same truth.
What we call the beginning is often the end
And to make an end is to make a beginning.
The end is where we start from. And every phrase
And sentence that is right (where every word is at home,
Taking its place to support the others,
The word neither diffident nor ostentatious,
The complete consort dancing together)
Every phrase and every sentence is an end and a beginning,
Every poem an epitaph. 8

Poet's defeat is inevitable; there is always an exploration of the words and
meaning which make us go round and round never reaching the end. The words,
which Eliot gives here in parenthesis, expanding the poet's sense of rightness in
phrase and sentence, suggesting how it is that words through pattern may reach
the stillness, describe with the precision of poetry, by themselves illustrating the
definition what is meant by 'auditory imagination'.

The words therefore do not stand by themselves alone. The feel in them,
their sense and meaning depend on the music of the whole poem and their
combination with other words. They have always in poetry at least, in above
sense, something deep and something more to say. It is true that
Anandavardhana has not developed such logical theory regarding the nature of

p. 197. For Further Citations from this poem the parenthetical documentation (F. Q., Line No.)
will be given against the verse.
words but certainly the logic of his theory depends upon these conceptions, which must have worked at the back of his mind while he sought suggestion as the soul of poetry. Thus what Eliot of the twentieth century avows and what Anandavardhana of the ninth century expected, follow the same line and Eliot's *Four Quartets* is a combination of the two — the theory of language and its practices.

Another characteristic appearance, in this context, is the use of registers with a remarkable range and variety from the most colloquial, most prosaic everyday talk:

You say I am repeating

Something I have said before. I shall say it again.  (F. Q. 313-314)

through discursively philosophical:

What might have been is an abstraction

Remaining a perpetual possibility

Only in a world of speculation  (F. Q. 6-8)

to, at the other extreme, sensitive lyricism:

Now the hedgerow

Is blanched for an hour with transitory blossom of snow, (F. Q. 638-639)

or the highly formal contemplative lyric:

Love is the unfamiliar Name

Behind the hands that wave  (F. Q. 844-845)

Besides this, there is another variety and that is of form or structure, which varies by inner necessity. In other words, it is "clearly adapted to the creator's
way of thinking and feeling: to his desire to submit to the discipline of strict poetic laws and at the same time to have liberty in the development of verse capable of extremes of variation, and in bringing together ideas and experiences often divorced." 9

There are thus modifications and improvements in the use of traditional metre, symbols, the imagery and lyricism. Whether a poet succeeds in bringing this power to suggest and connote depends on poet's poetic ingenuity.

This however, does not mean that the various other themes, which Eliot evolves in different poems of the collection, are negligible or hold secondary place. In fact, his philosophy of life and the theory of language run parallel, each assisting in the development and exposition of the other till, as in a Sonata, the poet is able to resolve all these into a final conclusion.

BURNT NORTON

'Burnt Norton' refers to a large country house in Gloucestershire, England. Eliot stayed near it during the summer of 1934, and must have visited the garden of the house, perhaps with some other person. The visit appears to have been the occasion or the inspiration of an experience of spiritual illumination for the poet and this experience stood out from the dull sequence of ordinary life as a moment of rare significance. Mingled with the experience, virtually as aspects of it, are memories — personal and literary — of earlier 'moments' of a similar sort.

The rest of the poem consists of various reflections on the meaning of such experiences and their relationship to the drab round of everyday existence.

in the flux of time. Each of the four poems of the *Four Quartets* is coloured by a particular element. In 'Burnt Norton' the element is air and the abstract words used for it are, "echo, disturbing dust, vibrant air, music, sunlight, eyebeam" etc. Actually all these synonyms act as symbols. The vastudhvani here is itself vyanjaka. It further suggests that the poet is going to talk about something abstract and intangible but vital to life and the theme is permanence in the flux.

The poem opens with an epigraph. Its two sentences are from the writings of the pre-Socratic Greek philosopher, Heraclitus. Eliot's two questions here may be translated as:

> Although the word governs all things, most people
> live as though they had wisdom of their own.
> The way up and the way down are the same.

In the light of the *Four Quartets* as a whole Eliot reads into the term "word" the notion of the Divine Wisdom which intersected with the world of time in the Incarnation. In this sense the first sentence of the above citation comes to mean something like: through submission to the Almighty 'word', freedom from the flux, in which most people are caught, is possible.

Throughout the poem Eliot alludes to the second sentence in the sense in which Heraclitus took it and it refers to the idea of the everlasting revolution of the cycle of change, including that among the elements earth, air, water and fire. The implication of this myth is that existence on earth is ultimately of no significance. But it also has a second meaning for Eliot, namely, that two aspects of the way of salvation, the way of affirmation sometimes known as the
illuminative way ("the way up") and the negative way, sometimes known as the purgative way ("the way down") lead to the same end — the communion with God.

Thus the epigraph prepares a background creating a mood and an atmosphere for the poem. Although it is attached to 'Burnt Norton' it could in fact form a suitable introduction as well as the prakarana (context) to the four poems.

The idea given in the first movement of 'Burnt Norton' is that Eternity is hidden behind the flux of time; only that a man should have the eye and the sense to realise it. To convey this idea Eliot takes shelter behind a variety of concrete images which first emerge as vastudhvani, for, through the external things of the world the poet suggests some deeper meaning. The whole movement can be included under vīvakṣitānyaparavācyadhvani, i.e., suggestion with intended but further extending literal import.

The movement is written in three stanzas. The first stanza points at the ephemeral nature of the world, suggested through the image of impermanence of time.

The second stanza, comprising a single sentence, asks if a man should try to disturb the peace of his mind by seeking the 'Reality'.

The third and the last stanza answers the problems of the two by suggesting that man should definitely seek the 'Permanent' in the transitory.

Stanza one presents arguments. The poet's first argument is that, "what might have been and what has been/ point to one end, which is always present", i.e., past, present and future are always there in the time present for mind can
make the past or future as a thought at any moment. In other words, if we say that something is of the past or future it is merely a speculation, otherwise, what might have been is an abstraction. Time is a process of change only in human mind; otherwise, in Eternity all is still or permanent. To convey the last idea Eliot uses vastudhvani and takes "rose-garden" as the symbol of Eternity. He says:

Footfalls echo in the memory
Down the passage which we did not take
Towards the door we never opened
Into the rose-garden. (F. & Q. 11-14)

"Footfalls" suggests the idea of past echoing in memory. We think of past as past, because we have never tried to open the doors to the "rose-garden". Two images here are of significance. One, of "footfalls echo" and the other, of "rose-garden". The arthaśaktimūladhvani (suggestion based on the power of sense) in "footfalls" suggests that something is thumping on mind and the word "echo" completes the idea that something is resounding and for resounding there must have been a sound first. Similarly, the "rose-garden" in its prakarana (context), reminds the garden of Eden lost to us and the two clauses "we did not take" and "we never opened" suggest the idea of our indifference towards this 'Reality'.

Stanza two, comprising a single sentence, puts up a question. Although there is no mark of question the format is of an interrogative sentence:

But to what purpose
Disturbing the dust on a bowl of rose leaves
I do not know. (F. Q. 16-18)

The device used here, to bring suggestion, is again vastudhvani which comprises different objects like "dust...bowl..." and the "rose-leaves". The phrase "rose-leaves", as "rose-garden", stands for something beautiful and as such the Eternal. The word "dust" with its vācyārtha (literal meaning), suggests this ephemeral, material world. The whole image subordinates its literal sense and the vivakṣitavācyā (intended literal import) further extends to suggest the question: should a man try to remove the superficial layer of this impermanent world and seek the Eternity, which is lying behind this transitory world? The question, beginning with adversative conjunction "But", suggests that there is a kind of doubt in poet's mind. He is not sure whether it is worthwhile to make a search of such reality and this idea of conflict is further enhanced by the doubt in the concluding phrase of the sentence, "I do not know".

The third stanza, the central and the longest part of the movement, follows with its elusive intimations of some illuminative experience. First the poet emphasizes the idea that there is nothing in the garden itself which holds any promise. It has an "empty alley... a drained pool" and is "dry... brown edged". In this most unpromising setting the moment of illumination comes almost as a surprise and there is a momentary transfiguration of the garden:

And the pool was filled with water out of sunlight
And the lotus rose, quietly, quietly,
The surface glittered out of heart of light
And they were behind us reflected in the pool. (F. Q. 37-40)
On the surface level, the abhidha (denotation) working in these lines, denotes the vācyārtha that the poet has witnessed a natural phenomenon, a mirage of water created by an effect of the sunlight. But the poet's intention is not to stop here and this vivakṣitavācyāya further extends to suggest the deeper idea that the poet has experienced a momentary illumination. The suggester here is an image but before we look to it as a whole we find that the single words individually also become suggestive.

The most significant suggester of the idea that the vision was a moment of illumination, is the word "lotos". The association of "lotos" is usually with something religious, but the way in which the lotos flower transcends the element (water) with its roots and stem in earth, while the flower up in the air receiving light from sun, suggests the conquest of the flux and a rise into the world of Eternity.

However, at this moment when he is standing at the threshold of the garden the poet is unable to take a decision whether to enter or not. Then the voice of a thrush, which is more like 'hermit thrush' in Whitman's poem "When Lilacs Last in the Dooryard Bloomed" guiding the path of human beings, shakes him to be "quick" and "find them".

Here actually the poet has given an external symbol to his intuition in the form of a thrush. The voice of the thrush is poet's inner voice which goads him to seek the Eternity.

The question which arises here is that in which prakarana (context) the word "them" is used. Is it for the "they" of line twenty three or for the "children" of
line forty? When we come to the seventh line of this stanza, two adjectives "dignified" and "invisible" lead to the suggestion of possible answers to the question. The abhidhā in the word "dignified" conveys the sense of someone stately or impressive, which suggests them to be adult, not the children. And the thought may be of the man and the woman in the Garden of Eden. Similarly, the abhidhā in the adjective "invisible" brings the vyāṅgyārtha (suggested meaning) that the strange inhabitants of the garden are not real people but a part of the poet's imagination. These "dignified and invisible" ones are referred to in his vision. When the poet says that "they" were behind "us" and both "they" and "us" were seen reflected together in the same pool, dhvani comes as a flash. Water pool represents imagination, "they" the Eternity and "us" the poet himself. The image subordinating itself suggests the idea that for the poet it is a moment of epiphany, when for a while at least, the poet feels himself as one with the Eternal. He has experienced his union with the Permanence and the Timeless in this transitory world.

As the poet was passing through this experience, suddenly "a cloud passed and the pool was empty". As the natural circumstances change so also the moment of illumination passes away. The sun disappears behind a cloud cutting off the mirage like effect in the pool. This passing seems to be as sudden and surprising as was the coming of the vision. Once the vision disappears the garden is restored to its former ordinariness. It is the word "empty" again which suggests this and the movement concludes with the return to the ordinary world.
The second movement carries reflections arising out of the experience at Burnt Norton. It shows that both the evil and the virtue are present in the sphere of God's world. Even the brutish life is capable of being transposed. The movement is divided into two parts.

The first part is a short and beautiful lyric which dwells on the idea of reconciliation of the flux of time and Eternity.

The second stanza is a longer, more discursive passage, meditative in tone and character, a contemplation of the moment of Grace or illumination of Eternity disclosed in time.

To begin with, stanza one has more figures, images and allusions as suggesters, which make it a highly complex piece of poetry.

The image of 'still centre', which recurs throughout Eliot's plays and later poems to symbolise Eternity or God, begins this movement:

Garlic and sapphires in the mud

Clot the bedded axle tree (F. Q. 49-50)

It derives from the notion of a wheel. The "axle-tree" in Ptolemaic astronomy is an imaginary line which forms the still centre of the circling universe. The word "axle" by its abhidhā also denotes a rod connecting a pair of wheels of a vehicle on which the wheels turn. The "wheel" in the prakarana (context) of the poem suggests the flux of time, for it always moves and changes its place and position. The centre of a wheel is a hypothetical point of absolute stillness or peace on which the rest of it revolve. This image suggests that God is
the still centre on which this whole universe or the transitory world rests. However, the image is not yet complete.

In the first line the poet refers to “garlic and sapphire”. “Garlic” is a herb, which has a very strong smell as well as taste, while “sapphire” is a very beautiful gem of blue colour. With this vācyārtha (denoted meaning) the objects “garlic” and "sapphires" suggest the sins of lust and avarice, primary sources of motivation to those who live within this flux. When the poet says that “garlic and sapphires... clot the axle tree” the suggestion that rises is that the temptations and attractions of this world, acting as tempters, hinder the process of realization of Eternity for those people, who are entangled in the pleasures of this world. They are unable to see that Permanent Reality which is integral to the ephemeral world. The śabdaśaktimūladhvani in the words “mud... clot... blood...wars” enhances the idea of fleshiness and ugliness of the world and the lowering tendencies of the sensual and the sensuous.

The last ten lines of this stanza form one single sentence though deviating from normal syntax. Again there is an image and that is of the circulatory system in human body:

The dance along the artery
The circulation of the lymph
Are figured in the drift of stars (F. & S. 54-56)

The abhidhā power of words denotes the vācyārtha of the coursing of blood through the circulatory system. But if we see the deeper meaning the rūpaka (metaphor), subordinating itself, suggests human life in the flux of time.
“Dance” suggests movement and this movement of blood in the arteries has been compared to the silent and imperceptible progress or movement of the stars in the sky. *Alaṅkāradhvani* (suggestion of figure) can be seen functioning effectively, for the idea of similarity has been suggested. And the single word that suggests this similarity is “figured” hence it becomes a *vyāñjaka śabdāḥ*. But the *alaṅkāradhvani* subordinating itself brings in the *vyaṅgyārtha* that life in the flux of time is capable of being resolved into a harmony with the Eternity. After the constant shifting up and down, the lyric finds its resolution in the peaceful assurance of the last line, “But reconciled among the stars”. Hence the two ideas taken in this stanza are of the flux and the still point and a self-realized man can always see a harmony between the two.

The second stanza of this movement begins with the contemplation of the “still point”, the source of harmonies described in the lyric. The device used here to bring suggestion is the figure *virodha* (paradox). In the first five lines the mystery of God is expressed through a series of five paradoxes: "Neither flesh nor fleshless/Neither from nor towards/ Neither arrest nor movement/Neither movement from nor towards/Neither ascent not decline."

Here we can see a very beautiful and impressive way of suggesting the Emersonian idea that God is inescapable because of his immanence. He has manifested himself in various forms of nature. Even all human beings are a part of Him. On the other hand, he is unapproachable in His transcendence.

What catches our attention next is the repetition of the word “dance” in connection with the still point. Eliot writes:
at the still point there the dance is

...

Except for the point, the still point,

There would be no dance, and there is only the dance. (F. Q. 45-49)

The word "dance" carries suggestive force. A dance is an action dependent for its perfection on harmony of movements. This vācyārtha of "dance", when seen in the prakarana, suggests the idea that a sense of life of perfect harmony depends on that life being centred on the "still point". And this life only is worth having.

The poet finds himself unable to describe his apprehension of the still point in terms of space or time. The last phrase "and there is only the dance" becomes suggestive. Just as a dancer, while absorbed in dancing, becomes oblivious of his surroundings, in the same way, communion with God is a liberating experience releasing from "action and suffering". But it does not mean that we no longer experience desire and compulsion. Only that they are "yet surrounded by a grace of sense". In other words they are transfigured when God becomes the controlling pressure.

The movement concludes with the idea that man's life in time, his subjection to the flux allows only the fleeting experiences of illumination, because the intensity of joy and despair, which we feel in our relationship with God, has certain quality "which flesh cannot endure". This reminds us of the concluding lines of the first movement, where the poet has projected the same idea, "human kind cannot bear very much reality".
Such experiences of a timeless quality, can only be seen and appreciated within the pattern of time, "...only in time can the moment in the rose garden/Be remembered". At the same time, when the poet has the illuminative experience, he forgets this world of time and is conscious of that timeless reality only. In this way, "Only through time, time is conquered". Because when we have such illuminative experiences in this world, we try to attain the intensity of joy at the still point. So only through such experiences the world of time can be "conquered".

The third movement contains two passages of irregular iambic lines. It describes the two types of prayers affecting man's life — the illuminative and the purgative. Instead of directly stating their names and characteristics the poet suggests them with the help of alaṅkāradhvani giving it an impressive and appealing touch.

The first passage opens with the picture of this ordinary life as a sordid bondage to the flux of time:

Here is a place of disaffection

Time before and time after

In a dim light. (F. Q. 93-95)

The opening word "here" points to this transitory world where everything is bound to time. The phrase "dim light" in the third line suggests that the sense of time is blurred and dulled, because in this life no illuminating experiences occur, which might serve to mark the passage of time.
The next seven lines of this stanza refer to illumination and purgation. These are two traditions of prayer, or, rather, two phases of the life of prayer as taught in the Christian tradition. The lines run as:

... neither daylight
Investing form with lucid stillness
Turning shadow into transient beauty
With slow rotation suggesting permanence
Nor darkness to purify the soul
Emptying the sensual with deprivation
Cleansing affection from the temporal. (F. Q. 95-101)

In the Christian tradition it is believed that in the illuminative way light, grace, well-being are experienced as a free gift of God. On the contrary, the purgative way is the way of disciplined purgation, rigorous self-denial where the soul is punished for its sins and becomes purified.

In this context the words “daylight... lucid stillness... beauty... permanence” conveying a sense of peace, heightened perception and the beauty of things suggest the experience of the divine gift of illumination. The beauty is enhanced by the mellifluous sounds in the words. In the same context the words “purify... emptying... deprivation... cleansing” with the vācyārtha suggest the life involved in the purgative way. Here alaṅkāraśadhvani can be seen working effectively because the idea of contrast between this drab and meaningless world and the world of illumination or purgation is suggested.
In the rest of the stanza the poet returns to the ordinary world of the flux with which he started. What he emphasizes here is the idea of hollowness and futility of life if cut off from God, by picturing this world as "filled with fancies and empty of meaning". Similar idea of triviality and insignificance of life is further enhanced and intensified by the use of *alaṅkāradhvani* through *rūpaka* (metaphor) when he says:

Men and bits of paper, whirled by the cold wind *(f. & 107)*

Here the idea of similarity between men and bits of paper is suggested as they share a common fate in the cold wind. The life of human beings on this earth is as futile, hollow and a waste as the "bits of paper" are.

The stanza as a whole projects a very striking picture of this world with the help of various adjectives, as "dim... strained... time-ridden... distracted... tumid... cold... unwholesome... faded... torpid... gloomy... twittering" used in relation to the worldly objects. The stanza can be categorised as *vivakṣitānyaparavācyya* for the intended literal import further extends to suggest the waste land picture of pointlessness and monotony, inhabited by the hollow men.

The second section of this movement is addressed to the reader as an exhortation to go by the purgative way. It is chiefly concerned with elaborating more precisely the requirements of the purgative way as a descent into the inner darkness of isolation and total negation of the self:

Descend lower, descend only

Into the world of perpetual solitude...
Internal darkness, deprivation
And destitution of all property,
Desiccation of the world of sense,
Evacuation of the world of fancy,
Inoperancy of the world of spirit. (F. 6: 117-124)

Here the single words "sense... fancy... spirit" are suggesting respectively understanding, memory and will and what the poet suggests is that the purgative way demands that all these have to be mortified or denied.

Purgative and illuminative ways are same in that they both involve "abstention from movement", that is, what the saints call "holy indolence", a quiet "waiting upon God". In this way, the poet consoles the reader saying that there is a kind of darkness which would release flesh and blood from this vain existence and that is the purifying darkness of mystics or the discipline which will in due course succeed in detaching the disciple from the world of flesh and blood. However, poet's use of certain stylistic devices and figures to emphasise the idea of the negative side of life on this earth can be analysed appreciatively. The poet uses parallelism in the first line "Descend lower, descend only" (in the citation above) and in the last three phrases at the end of each line viz., "world of sense", "world of fancy" and "world of spirit". He is using all words with a negative sense and beginning with alliterative sound 'd' as in 'darkness', 'deprivation', 'destitution', etc. These help the poet hammer down the idea in reader's mind.

The fourth movement consists of a short irregular lyric. On the surface level, it is a garden landscape, and the cloud obscuring the sun is reminiscent of
the garden scene in the first movement. But at the deeper level it seems to be a lyrical expression of doubt that whether we can ever expect release from this situation and reach the still point, the heart of light, which we experienced in the rose-garden.

The movement begins with a couplet:

Time and bell have buried the day
The black cloud carries the sun away. (F. Q. 130-131)

By the abhidhā this opening couplet describes the darkness first as that of the night following the day and then, as the gloom when a cloud overshadows the sun. It is true that both are temporary darkness as when the night passes daylight comes and similarly, when the cloud disappears light of the sun comes again. But the feeling evoked here is of something frightening and final. There are two words in the couplet, which evoke such feeling and they are: “buried... carries... away”. “Buried” with its vācyārtha reminds us of death and the repetition of cacophonous sound ‘k’ in “black cloud carries” intensifies this feeling. It is difficult not to think here of the dark night of the soul in the purgative way.

Following this couplet are two questions put up by the poet:

Will the sunflower turn to us, will the clematis
Stray down, bend to us; tendril and spray
Clutch and cling?
Chill
Fingers of yew be curled
Down on us? \( (F. Q. 132-137) \)

The clematis and sunflower are flowers said to be associated with Christ and the Blessed Virgin Mary. The \( \text{vācyārtha} \) (literal sense) of bending of these flowers put in a question form suggests doubt in the mind of the poet that whether redemption will reach “down” into the world of “internal darkness” or not. The yew tree, because it is frequently grown in churchyards, is often taken to symbolise death, although the fact that it is evergreen is sometimes taken as symbolic of immortality. The \textit{prakarana} (context) here clearly requires that it is taken as a symbol of death. The phrase “chill fingers” by its metaphorical sense enhances the idea of death as human body becomes cold after death.

Starting with darkness in this movement the poet expresses a doubt and concludes with a reassertion of faith in the “light” at “the still point”:

... After the king fisher’s wing

Has answered light to light, and is silent, the light is still

At the still point of the turning world. \( (F. Q. 137-139) \)

The \textit{vastudhvani} in the image of the bird kingfisher, flashing past and briefly catching the light of the sun on its wings, is an assurance or pledge of the ever bright sun, which goes on radiating light even when we cannot see it. This image, when seen in the context, suggests that however fearful and final our internal darkness may seem, the moments of illumination provide an assurance of the eternally abiding light at the still point. This is the answer to the question of the poet.
The last and fifth movement introducing the theme of words and language leads towards final resolution where the new ideas as well the earlier themes get resolved.

In three stages Eliot takes three ideas:

1. The work of art as a movement in which stillness is attained.
2. The difficulties of precision in art.
3. The problem of art merges into the problems of life: the attainment of a ‘still centre’ is the object in both.

The passage opens with reflections on the nature of a work of art and the problems of an artist:

Words move, music moves
Only in time: but that which is only living
Can only die. Only by the form, the pattern
Can words or music reach
The stillness. (F. Q. 140-145)

Time, here, stands for flux and when the poet says that words and music move "only in time" he suggests that the material of art too is a part of flux, hence destructible. For, the moment a word is spoken it is there, but no sooner than the moment passes the word is lost. However, the transient material of art can acquire permanence or still point “by the form, the pattern” as “the Chinese jar still/Moves perpetually in its stillness”. Like the Keatsian Grecian Urn, through virodha (paradox) the poet suggests the idea how the flux and the Eternity go together. The repeated use of the adverb “only” suggests the singularity of each
action. Similarly, with the internal rhyming in line one the word "move" is repeated to impress the idea of flux. This is followed by the second problem, that is, the difficulty in reaching precision in art. Eliot writes:

... words strain,
Crack and sometimes break, under the burden,
Under the tension, slip, slide, perish,
Decay with imprecision.  

(F. Q. 152-155)

The idea given is that it is the nature of words that often fails to denote the required meanings and starts connoting more than what is intended. The *alaṅkāradhvani* in the metaphor "under the burden" is given by the poet to suggest the idea of someone/something crushing under burden and failing to perform its action.

After a consideration of words liable to be rendered useless for art by their debasement in common use, a sudden shift from art to life comes. He writes:

The Word in the desert
Is most attacked by voices of temptation.  

(F. Q. 158-159)

Biblical reference comes here for, the word "Word" with capital 'W' stands for Jesus Christ (The Word of God or divine wisdom, made flesh) who was attacked during his sojourn in the desert by temptations. These temptations are illustrated in two strikingly imaginative scenes appearing in the last two lines of the stanza:

The crying shadow in the funeral dance
The loud lament of the disconsolate chimera.  

(F. Q. 160-161)
The vācyārtha conveyed by the abhidhā (denotation) is avivakṣita or unintended because it is incompatible. "Crying" and "lament" suggest something sorrowful, sad and painful. What is suggested here is a sense of pain and confused darkness. In short, the poet wants to suggest the idea that in spite of the deceptive nature of words one is always tempted to speak in words and expect good results though the end of effort is defeat.

In the recapitulatory lines of this movement the experience of 'Burnt Norton' is recalled within the framework of the teaching on prayer:

The detail of the pattern is movement
As in the figure of ten stairs. (F·A· 162-163)

The stairs or staircase image recurs throughout Eliot’s poetry, but here the precise reference to the “figure of the ten stairs” makes the derivation from the teaching of St. John of the Cross plain and indisputable. St. John of the Cross used this figure constantly to describe the way to union with God.

In other words, the idea suggested is that the primary ‘cause’ or God which has caused all flux itself is ‘still’ and unmoving. It is only when this timeless is “caught in the form of limitation” that flux appears. Similarly, ideas which cause art in themselves are unchangeable. Movement appears no sooner than they are given an existence in words — spoken or written.

Thus art and life have this common problem of reaching the still point. But this is quite possible. Eliot writes:

Sudden in the shaft of sunlight
Even while the dust moves
There rises the hidden laughter
Of children in the foliage. (F. Q. 172-175)

Just as in the dust one can suddenly hear the enticing laughter so also in the flux one can experience the eternity. The poet has resolved the problem, which was raised in section one and successfully unites and gives an appreciable solution to the problem common both to art and life.

EAST COKER

The entire gamut of Eliot's poetry has both a social and spiritual purpose or one can say that in the present world crisis Eliot sees the broader spiritual problem. He wrote elsewhere: "The period immediately following the war of 1914 is often spoken as a time of disillusionment in some ways and for some people it was rather a period of illusion". And in the concluding paragraph of "The Ideals of Christian" in the autumn of 1919, he expressed that the events of 1938 had shaken him to see humiliating attitude and change of values in the first world-war society, the society which had downgraded itself to the slavery of banks, companies and industries. His 'East Coker' is produced with this background in his mind.

'East Coker' is named after a small village in Somerset, a rural country in the West of England. It was the ancestral village of the poet, from which, in the seventeenth century, one of his predecessors Andrew Eliot, had emigrated to America. Earlier still, in the last fifteenth century, a more remote forebear, Sir Thomas Elyot, author of among other books, The Boke Named The Gouverner

(1531) had been born there. Eliot visited the village in 1937, in his fiftieth year. The poet's body now rests in the churchyard at East Coker.

The structure of this second 'Quartet' is very close to that of the first. Literary allusions again form a considerable element and include some lines taken directly and without alternation of the Tudor orthography, from Sir Thomas Elyot's *The Gouverner*. To quote James Johnson, "The Elder Elyot had tried... to suggest for his period a pattern of harmonious living and control based on the Platonic ideals of the Renaissance. The young man [T. S. Eliot] faced by the darkness of the present moment recognizes parallels between his own interest and those of his precursor". Both found how the individualist approach of the Renaissance and modern times led man to mechanical view and spiritual poverty. However, with this theme and his meditation on the passage of time a number of themes are again interwoven. But the phrase "In my beginning is my end" becomes central to the whole poem. The wording of the theme is possibly an echo of the inscription "En ma fin est mon commencement", embroidered upon the chair of State of Mary, Queen of Scots. Sweeney suggests:

Throughout the poem we find this theme given two interpretations: a spiritual one and a material or temporal one. In the spiritual interpretation the 'beginning' is seen as the highest type of knowledge — the intuition of pure being which Christopher Dowson regards as 'the starting point of human

progress'; and man's end — the goal or purpose — is the knowledge of the Divine Order, or God, which can come only by intuition, through love. The material or temporal interpretation stresses the cyclic nature of history, the temporality of material achievement and the morality of man in the spirit of admonition: 'Remember, man, that thou art dust and unto dust thou shall return'.

These two interpretations of the dominant theme are played back and forth until their final combination in that victorious reversal of the introductory statement which closes the poem:

In my end is my beginning. (F. Q. 388)

Man is a material being — so is his culture, which is submitted to the same laws of growth and decay, of "generation and corruption", as the rest of the material world. Here Eliot is indebted to Heraclitus's idea that all is one eternal flux, all is involved in ceaseless round of life, death, growth and decay. The Logos, the element of law or order, is the only stable factor in the ever shifting world.

As the abstractions and philosophizing of 'Burnt Norton' had found a correlative in the air-imagery that characterized that poem, so also here it is the element earth that marks the poem. Man is seen as — partly, at least, — involved in the process of nature. Time is not here that abstract progression of

past, present and future, but the more immediate sequence of birth, maturity, decay and death.

The first movement, at the superficial level, is about the poet's visit to East Coker on a late summer afternoon, with a description of the (imaginary) decayed manor house and a visionary glimpse into the life of the village in the past. There is a powerful stress on the life of men, and of mankind, as inextricably involved in the flux. The movement can be divided into three sections.

The first section conveys the sense of the flux chiefly through a series of the pictures of the works of man, specially, the buildings — their construction and destruction. The second section again can be read as arranged in two stages. The first stage depicts the approach to his village East Coker and presents as it used to be, that is, a scene of peace with several constituents, which are reminiscent of the scene in the garden at Burnt Norton.

The latter part of the same section or the second stage constitutes the vision of East Coker, but it is very different from that in Burnt Norton. There, in Burnt Norton the visionary figures, inhabitants of a divine, immortal sphere, were untouched by time and decay as they were "dignified, invisible"; here the man and woman are earthbound, ultimately returning to the dust from which they were created.

The short, third and final section takes us beyond the vision of the summer midnight to another day. Although it is a day like the previous one, it has a promise of refreshment. The small scene, as we shall see, anticipates the end of the poem.
To begin with, the opening sentence of the first stanza, introducing one of the main themes of the poem, runs as:

In my beginning is my end. (R. & L.)

The “beginning” of a man is his birth in this world and in this connection his “end” obviously stands for his death. When a child is born it is very sure from that moment that one day he will have to face the inevitable hour of death. Thus when the poet says that his “beginning” is his “end”, the paradoxical statement suggests the idea that human life, at the natural level, is determined by its subjection to time, so that the end, death, is implicit in the beginning. This is what The Bible says: “dust, thou art and dust thou returneth”.

This is reminiscent of the phrase in Heraclitus, “The beginning and the end are common”, which suggests in a different form, the same idea of life as inescapably cyclical. In this way the very first sentence of the movement is suggestive of the idea of transitoriness and mortality of life on earth. The phrase recurs throughout the poem, like a musical theme, until the poet gives its final triumphant reversal at the end of the fifth movement.

Rest of the section emphasises the sense of the flux or of a ceaseless process of change and decay with the help of vastudhvani and a series of vyāñjaka verbs and nouns. For example, the poet writes:

...In succession

Houses rise and fall, crumble, are extended,

Are removed, destroyed, restored, or in their place

Is an open field, or a factory, or a by pass.
Old stone to new building, old timber to new fires,

Old fires to ashes, ashes to the earth. (F. S. 179-184)

The whole stanza is an instance of suggestion of vivakṣitānyaparavacya (intended but further extending literal import). The verbs "rise... fall, crumble... extended... removed, destroyed, restored", by their abhidhā power (denotation), convey the vācyārtha of falling, increasing, stretching, demolishing etc. This meaning of the building, crumbling and replacing of houses further extends to suggest the idea how the space forms, dissolves and reforms the objective world under the rule of time. But the end of everything is "ashes".

Same thought of subjection to time and decay is maintained up to the end of the section, which closes with the picture of a ruined and deserted house:

... there is a time for building

And a time for living and for generation

And a time for the wind to break the loosened pane

And to shake the wainscot where the field-mouse trots

And to shake the tattered arras woven with a silent motto. (F. S. 187-191)

The image of the decayed house subordinating the conventional meaning suggests the idea of triviality and morality of the life in this world of time and space.

Continuing with vastudhvani in next two stanzas (2 & 3) the poet develops his theme in two stages. One that concerns the possibility of revival of the spiritual and two, how is the rhythm of material life in which men and women are
involved. Stanza two opens with the repeated expression "In the beginning is my end". But very cleverly, by mere change in the article, he repeats a phrase that expresses his two ideas. In stanza one he had used the phrase “an open field” which means he is describing a generalized picture. But now changing the indefinite article he says, "now the light falls/Across the open field, leaving the deep lane/shuttered with branches, dark in the afternoon". This change obviously particularises the scene and the idea he wants to suggest is that there is a particular “field” or place where light can fall. The light is the light of truth and the special place could mean at some special moment of life.

Two images in the passage are significant. One, of the “village... hypnotised” and two, of the “dahlias” sleeping “in the empty silence”. The word “hypnotise” conveys the vācyārtha of putting someone into a state of unconsciousness in which he seems to be asleep but can see or hear something or respond to the things said to them. Here the poet has used a grammatical diversion for, there is an unusual use of the verb “hypnotised” with the noun village, which belongs to a different class. Both the images suggest a sense of peace and help to prepare us for the possibility of seeing the new bright light of truth, which at the moment is “dark” and “shuttered”.

The later part of the paragraph constitutes the vision at East Coker. The bird of Burnt Norton, the insistent thrush leading to a vision, is replaced here by “the early owl”, a nocturnal bird, who will usher in the vision. The first image here is of wedding dance, a seasonal festivity in the earthbound rhythm of peasant life:
And see them dancing around the bonfire
The association of man and woman
In daunsinge, signifying matrimonie –
A dignified and commodius sacrament.

... 

Holding each other by the hand or the arm
Whiche betokeneth concord. (F. Q. 206-212)

The lines point to a certain dignity and harmony in the old village life glimpsed in the vision. In 'Burnt Norton' the visionary figures, inhabitants of a divine, immortal sphere, were untouched by time and decay, “dignified, invisible/Moving without pressure... through the vibrant air”; here the man and woman are earthbound, “Lifting heavy feet in clumsy shoes/Earth feet, loam feet”, part of the cycle of nature, “living in the living seasons”, and ultimately returning to the dust from which they were created.

The passage concludes with three phrases: "Feet rising and falling", "Eating and drinking", "Dung and death". Through their brevity and their lack of connection with one another these three phrases suggest the triviality and meaninglessness of a life absorbed in the rhythms of the earth and the earthly.

The short final stanza of this movement takes us beyond the vision of the summer midnight to another day with a picture of the breathless stillness of the dawn, that is, the hope of the new vision of the truth. The image of the breeze ruffling the sea at dawn suggests a promise of revival and rejuvenation; an impression of a vital freshness:
Out at sea the dawn wind

Wrinkles and slides. (F. Q. 227 - 228)

The phrase "wrinkles and slides" is a very precise observation of the visual effect of a breeze on a calm sea. The movement, thus, closes with the idea of the possibility of peace and freshness. In the whole description there is the dominance of vastudhvani. Subordinating the literal sense the effect is achieved with vivakṣitānyaparavācyadhvani (suggestion of intended but further extending literal import).

The first movement, thus, presents the contrast between the two visions of the darkness (ignorance of truth) and light (the knowledge of the truth).

The second movement forms the stage of exposition and presents a further commentary upon the perception revealed in vision in the first movement, of human life as part of the flux and condemned to dissolution. There is, however, little confirmation of any other alternative open to man.

This movement is divided into a highly poetical lyric, made up of irregularly rhyming octosyllabics followed by a prosaic, highly colloquial passage of longer lines in Eliot's characteristic mode of self-questioning and concluding with two separate isolated lines.

The lyric suggests the transitoriness of things by employing a varied imagery in a highly compressed way. The approach again is, oblique to the extreme, and the meaning correspondingly elusive. There is no hint of hopefulness, rather all things are seen as whirling to destruction.
The second part discusses the same idea and reaches the conclusion that the only thing we must learn throughout life is of humility, for all other lessons, in due course, are either contradicted or proved to be illusions or delusions.

The movement opens with a question which is an expression of surprise at the lingering of spring and summer flowers at the onset of winter:

What is the late November doing
And creatures of the summer heat,
With the disturbance of the spring
And snowdrops writhing under feet
And hollyhocks that aim too high
Red into grey and tumble down
Late roses filled with early snow? (F: Q. 230-236)

The month of November, which marks the end of autumn, may be a symbol for poet’s feeling of the advancing years. The grey sky and “early snow” hint at the oncoming of winter, but if we see it in the context of life it also suggests greying of hair. The “snowdrops... hollyhocks... late roses” are normally associated with spring and summer respectively. The writhing snowdrops, the hollyhocks tumbling down and the roses “filled with early snow” create the impression that the untimely “spring”, that is, everything in life will be short lived.

In the rest of the lyric, the imagery is of the universe. The “late November”, seen in the above lines in the grey sky and early snow, is later
represented by the other associated activities in the month like thunder, the sun low in the sky, comets and the meteors at night. The poet writes:

Scorpion fights against the Sun
Until the Sun and Moon go down
Comets weep and Leonids fly
Hunt the heavens and the plains
Whirled in a vortex that shall bring
The world to that destructive fire
Which burns before the ice-cap reigns. (F. Q. 240 - 246)

The vācyārtha of this image states that these are seen not merely in their natural occurrence but also involved in a vast cosmic war, the outcome of which is the destruction of the world. The expressions of fighting scorpion, these phenomena hunting heavens and plains and whirling, greatly contribute to the picture of cosmic self-destruction. The expression "comets weep" suggests the showering tears of light, but if seen in the light of this lyric, it also suggests the grievousness of the destruction of the universe. The vācyārtha subordinating itself suggests the idea of decay and transitoriness of human life and this world. The suggestion of undiscerned sequentaility evoking the sentiment of bhayānaka (terrible) is appreciable.

The part of section following restates the same problems in a more discursive way. The poet says that advancing years tend to bring only stupidity and fear. Past experience does not equip us adequately or even at all to face the
darkness of future, for “there is.. only a limited value/In the knowledge derived from experience”.

Continuing similar ideas the poet writes:

The knowledge imposes a pattern, and falsifies,
For the pattern is now in every moment
And every moment is a new and shocking
Valuation of all we have been. \( F \cdot Q \cdot 263 \cdot 266 \)

What he suggests is that both man and his personal and historical environment are continually changing in the flux of time, therefore, what we have learned from our past experience cannot be rigidly applied to new situations, hence of no good value to us.

The movement concludes with two separate, isolated lines, which convey the idea boldly and uncompromisingly that in the last analysis man, seen in this way, together with his works, is merely a bubble in the cyclic phenomenon of nature. He avows:

The houses are all gone under the sea.
The dancers are all gone under the hill. \( F \cdot Q \cdot 278 \cdot 279 \)

The \( \text{vācyārtha} \) (literal sense) stated by the \text{abhidhā} is \text{atyantam tiraskṛtam} (completely lost) here because of its incompatibility. “Houses” and “dancers”, in the \text{prakarana} (context) of the poem, represent man and his works. The expression of the houses and dancers going under the sea and hill suggests the dissolution of natural man and his works, his return to the elements, earth and
water. The isolation of these two lines on the page serves to stress the idea that the poet wants to emphasise upon.

The third movement, like the third in the 'Burnt Norton', contrasts the barren darkness, which is spiritual death of the modern man, with the "darkness of God". By the latter he means the negative or purgative way, the way to purification through suffering.

The movement is divisible into two parts. The first part asserts the hollowness of the modern civilization. The second part describes poet's personal solution or the acceptance of the discipline and self-abnegation of the negative way, as taught by St. John of the Cross. The movement opens with a mood of sorrow and sadness for the opening phrase "O dark dark dark. They all go into the dark" is a kind of lamentation. Here the poet does not mean that they are literally going into the dark. The poet is using suggestion with unintended literal import. The literal meaning is totally set aside. He wants to suggest the idea that in our ignorance we may think that the material life is a dark road. But there will be a day when man will realise the usefulness of this darkness (suffering), which will prove to be a means of purification. When the poet says that, "They all go into the dark" the question that arises is for whom does this pronoun "They" stand? But no sooner than we proceed we can find that the word "they" refers to:

The captains, merchant bankers, eminent men of letters.
The generous patrons of art, the statesmen and the rulers,
Distinguished civil servants, chairman of many committees,
Industrial lords and petty contractors, all go into the dark,
And dark the Sun and Moon, and the Almanach de Gotha
And the Stock Exchange Gazatte, the Directory of Directors. (F. Q. 282-2

The catalogue of the leaders of the society is summed up in three words “Almanach... Gazette... Directory”. The first of these is a social register of the European hereditary ‘nobility’; the second and third give information on the more powerful members of the commercial and industrial community. The vācyārtha is that all these people are going into darkness. But the vyāryārtha (suggested sense) in the word “darkness” may mean being in darkness about or the ignorance of truth. The context connotes that these people are so conscious of their position, power and wealth or the ways of the material life that they have become blind to the spiritual. Here resonance of meaning comes through the figure of speech creating a sense of the futility of the modern scientific achievements and the so called advancing civilization. The rhythm taken is also prosaic and colloquial to suit the prosaicness of life indicated at.

Following this, in the second part the poet comes out with a personal solution to this universal problem. He begins saying:

I said to my soul, be still, and let the dark come upon

Which shall be the darkness of God. (F. Q. 291-292)

What this darkness is can be clear once we refer to the lines in the Upanishad:

Into the blind darkness enter they

That worship ignorance

Into the darkness as it were greater
They that delight in knowledge.\textsuperscript{14}

It is a transitional stage between non-knowledge and knowledge. Thus in earlier lines if the darkness suggests the spiritual death, in the present context when the poet advises to choose the path of purgation it stands for the death of 'self' which is the way towards God. The thought is elaborated with the help of similes. He continues:

... As, in a theatre,

The lights are extinguished, for the scene to be changed

...........................................................................................................

Or as, when an underground train, in the tube, stops too long between stations

And the conversation rises and slowly fades into silence

...........................................................................................................

So the darkness shall be the light. \textit{(F. Q. 292 - 307)}

These similes have in common that they are all images of passivity — the only activity required in patient waiting. The purpose of the poet to employ these similes here is to suggest the idea that similar passivity or stillness of the soul is required in the way of purgation. The soul has to wait silently and patiently for its purification and the grace of God. The resonance rises out of the power of sense that is \textit{svatah sambhav} (naturally existing), i.e., it is a sense which can exist in the world of reality also.

As the paragraph proceeds towards its conclusion we find a lyrical intrusion as a recapitulation or evocation of such experiences as that at Burnt Norton:

Whisper of running streams, and winter lighting.
The wild thyme unseen and the wild strawberry,
The laughter in the garden, echoed ecstasy. \(F. Q. 308-310\)

Here praudhokti is used and the aim is to suggest and evoke the feeling of ecstasy. The ecstatic experiences are the moments of 'given' communion which only serve to encourage the practice of the "agony" of self-negation to those who know that the negative way is a way to God.

Following this Eliot is a little apologetic for repeating something. He says "you say I am repeating something I have said before", but, gaining confidence, he avows, "No matter I shall say it again". What he wants to repeat is that man has lost the Garden and he is in the darkness. However, man should not lose hope. The suffering given to man is only a way and a method adopted by God for the purgation of soul. Hence, the vyāṅgyārtha (suggested sense) that rises is that being in darkness is a kind of discipline to enter the heaven — the abode of light and bliss. To express this paradox of life the language used by the poet is also paradoxical. The suggester here is the figure of virodha (paradox) which comes in a series. He writes:

In order to arrive at what you do not know
You must go by a way which is the way of ignorance
In order to possess what you do not possess
You must go by the way of dispossession.

In order to arrive at which you are not
You must go through the way in which you are not.
And what you do not know is the only thing you know
And what you own is what you do not own
And where you are is where you are not.  (F. Q. 314-325)

The third movement ends with a note of hope and we enter the fourth movement, which is a very formal lyric. Its rigid stanza form, its regular, heavy rhythm and powerful imagery prepare the reader for the profoundly serious content. It comprises five stanzas with the rhyme scheme of 'a b a b b'.

The movement turns at once to the traditional means of finding the light. Remarkably economical in the expression of the eternal doctrine of Christianity in traditional terms, the poem works through praudhokti and a range of conceits very similar in kind to that of Donne. Some such examples are of the images of the surgeon for Christ, the nurse for the church and the hospital for the world as well as the millionaire for Adam.

In this movement the poet discloses that it is Christ who is at work in the purgative way. Christ's death is presented as the "only" means to our salvation from sin and death and the whole idea is suggested through an extended metaphor, in which the human condition is a sickness and the whole earth is a hospital.

The movement is based on the concept that Adam, who possessed Paradise, was ruined in losing it, and thereby converted the world into a hospital.
To heal the world came the surgeon Christ, assisted by the nurse, the church.

He says:

The wounded surgeon plies the steel
That questions the distempered part;
Beneath the bleeding hands we feel
The sharp compassion of the healer's art
Resolving the enigma of the fever chart. (F. Q. 326-330)

The vācyārtha (literal meaning) conveyed by the abhidhā is of some medical healing given by the surgeon. He diagnoses precisely what the disease is and successfully identifies it. But the poet's intention is not to talk about any worldly disease and healing. The vivakṣitavācyā (intended literal import) further extends to suggest the idea of the spiritual healing and this suggestion comes through some words and phrases, which have a reference in Christian Mythology. The phrase “bleeding hands” stands for Christ whose hands were nailed through at his crucifixion. This identification is confirmed by the adjective “wounded” attributed to surgeon because Christ has been described in The Bible as the one “wounded for our transgressions”.

Since the word “wounded”, besides having a reference in The Bible, carries a resonance also it assumes the position of being vyañjaka śabdāḥ (suggestive word). The suggestion is that Jesus Christ, by receiving the wound, shares a common element of suffering with the other patients of the world — the human beings. At the same time the phrase “sharp compassion” in the fourth line of the stanza presents the picture that Christ is a compassionate but
unsentimental master – controller of the creation possessing the art of healing. Similarly, the word “distempered” appearing in the second line literally means diseased or deranged in health but in the context it is suggestive of the traditional definition of ‘sin’ as disease.

Following this the poet uses three paradoxical expressions, (1) “our only health is the disease”, (2) we may achieve health “if we obey the dying nurse”, and (3) “to be restored, our sickness must grow worse”. The word “disease” stands for sin, “nurse” for the church and "Adam", as given in the parable in the opening chapters of The Holy Bible, is the representative man, condemned to suffering and mortality on account of his disobedience towards God. When we connect the worsening of sickness with the first and fourth lines the suggestion comes that we must recognize and acknowledge the sin as the 'original' or the corruption of the very centre of human personality. Our restoration is possible only when we confess our sin; because the church offers the possible cure only to those who accept its authority.

The question that arises here is why the adjective “dying” is used with the noun “nurse”. The idea that resonates is that a church as the “Body of Christ”, exists to bear witness among other things that it is through suffering and death that Jesus was rejuvenated. The poet has thus employed an image and suggestion belongs to the category of discerned sequentiality; the idea suggested is that to achieve absolution or forgiveness one has to undergo penitence (or punishment). Harder the suffering better the purgation.
"Hospital" denotes a place where patients get medical treatment for their disease. When the poet says that this earth is a hospital, the vācyārtha denotes that since all human beings in this world are equally diseased they are equally in need of a cure and when this idea is seen in the context of Christianity the arthaśaktimūladhvani (suggestion based on the power of sense) connotes that all men need redemption from sin.

The phrase "ruined millionaire" stands for Adam who was a millionaire because of the infinite prospects that had prior to his sin and the ruin. The word "endowed" also carries suggestive force. If Adam turned this world into a hospital, his sin, unintentionally made Christ a necessity and he in return provided the earth the universal means of recovery through purgation.

This is followed by another instance of vastudhvani where the image of increasingly intense fever, with its alternating sensations of heat and cold, runs into an image of purgatory. The poet says that if we go through the "frigid purgatorial fires", the spiritual process of purgation in which we are purged of our sins "the flame is roses". "Roses" suggests love and in the prakarana of the poem the vyaṅgyārtha further resonates the love of God. In the last line "of which the flame is roses, and the smoke is briars" the avivakṣitavācyā suggests the idea that we get restoration when our purging is complete: the roses of love and the thorns of pain turn our minds to Christ or that we are totally purged.

The concluding stanza further connotes the idea that the "dripping blood" and "bloody flesh" of Christ is the "only" alternative to spiritual death, because it
incorporates the believer into the one living Christ. The reference is from The Bible.

In the 'Eucharist', the central Christian rites, sometimes called the Mass, the saving effect of Christ's death is experienced as a present reality for believers. This reality is represented in the consecrated bread and wine, which stands sacramentally for the Body and Blood of Christ.

Human beings are unwilling to admit our need for salvation, and delude themselves that they are "sound", i.e., healthy. The death of Christ on a Friday is commemorated annually on a day called 'Good Friday'. It is because his death is an atonement to God for "the sins of the whole world", that "we call this Friday good". As long as we are capable of seeing it as good, we tacitly admit the truth that we are not "sound" in ourselves.

In this way throughout the stanza the abhidhā, lakṣaṇā and the vyanjanā powers of words combing with the arthaśaktimūladhvani and alaṅkārdhvani bring in suggestion.

The concluding movement is in two parts. Their colloquial tone and irregular iambic lines make a striking contrast with the complex and compact lyric of the fourth movement. This has been done by Eliot perhaps to match with the prosaicness of the twentieth century — a century faced with complex, technical problems for the poet. The English language in the twentieth century has been subjected to great stresses and strains; the growth of technology, for example, has been accompanied by the development of a crude and ugly jargon, while newspapers and the advertising industry have resulted in the debasement of the
language. But the more fundamental distress, hinted at in the third movement is
the moral and spiritual waste land that the twentieth century Europe turned into.
Such a civilization, whose validity is questionable, is not likely to be capable of
using language with precision and sensitivity or so, as Eliot has often argued.

With the second stanza the rhythm alters, and with it, the mood. For the
individual — whatever the problems of the poet — there remains the possibility
of spiritual discipline and rebirth.

Reverting from the lyrical rhythms of the fourth movement to the colloquial
rhythms and speaking in the voice of first person singular, the poet is found
landed in a dilemma:

So here I am, in the middle way, having had twenty years

Twenty years largely wasted, the years of l'entre deux guerres. (F.Q. 351-352)

The phrase “the middle way” does not refer primarily to the poet’s middle
age, but as in the second movement, to the constant spiritual peril in which the
twentieth century man is trapped. The phrase “l'entre deux guerres” is a French
term meaning the time between the two wars. Hence when he says “twenty
years largely wasted”, he refers to the failure of the European intelligentsia to
prevent the spread of fascism and the outbreak of the second World War. The
vastudhvani in the prakarana, as in the first chapter of the The Bhāgward Gīta,
symbolises the war in the mind of the speaker and the war itself here is the
poet’s war with words:

And so each venture

Is a new beginning, a raid on the inarticulate
With shabby equipment always deteriorating
In the general mess of imprecision of feeling,
Undisciplined squads of emotions. (F: Q. 357-361)

The vācyārtha (primary meaning) here relates to the problem of expression but this extends to the vyaṅgyārtha that this could be a raid or an attempt either to know the Eternal or to express the emotions in the true form. The imagery enhances this idea and the words that create this picture of war are “raid... equipment... squads... fight”. This paragraph concludes with the idea that what is required for the poet, as for the man, is self-disciplined effort, “For us, there is only the trying”.

Immediately after this, the poet gives a sudden turn and recalls the theme of the poem — the poet’s return to his roots, to his ancestral home in East Coker and to the simple statement of this theme, “In my beginning is my end”. Stanza two opens as:

Home is where one starts from. (F: Q. 369)

“Home”, symbolising peace and clean mind, suggests the material life or the childhood innocence. When man is born all is simple and innocent. But “as we grow older” the pattern becomes “more complicated”. But in this “isolated moment” there will always be a moment of intensity. When we look to the context this isolated intense moment refers to the experience of Burnt Norton, a moment of illumination set in a surrounding “waste sad time”.

In other words, there can always be a promise of communion with God. When we achieve love for God we are out of this world of space and time “when
here and now cease to matter”. This spiritual exploration to which we are called is conveyed in an image of voyage through the night. The way is, “through the dark, cold and the empty desolation”. This suggests that the way to spiritual regeneration is through darkness, i.e., self-abnegation.

The determinist theme, with which ‘East Coker’ opened, is inverted in the concluding line of the poem, by restoring Mary, Queen of Scot’s phrase to its proper order: “In my end is my beginning”.

This reversal is intentional on the part of the poet because he realises that a man who recognizes and confesses his own complete inadequacy — that he cannot heal himself — and is prepared to wait upon God, can alone enter a new life.

The two themes taken by the poet in the two stanzas are related and this connection is suggested by the central theme in both the stanzas. The first talks of exploration of meaning in words, while the other, of the exploration of meaning in life. Thus exploration is required in both. Man can apprehend the sense and try to describe but the direct and clear explanation evades us in both the situations. When we connect the two stanzas the flash that comes is that the first stanza itself is a symbolical act to suggest the idea of both the ‘exploration’ and ‘evasion’. “Words” here by its vācyārtha (literal meaning) may suggest the words of human language but in the context as the vyañjaka śabdaḥ (suggestive word) suggests the idea of the WORD of God or God as WORD. Thus, the vācyārtha in the whole stanza leads to the vyaṅgyārtha (suggested meaning).
THE DRY SALVAGES

'The Dry Salvages' was named after a small group of rocks off the northeast coast of Cape Ann, Massachusetts. The poet's forbears from England had originally settled on this New England coast at Boston, and Eliot used to spend his boyhood holidays at the family house at Gloucester near Cape Ann. The poem employs symbolically the sea-scape contrasted with the river scene and for this Eliot goes back to childhood recollections associated with these rocks.

The poem was published in February, 1941. Structurally this poem is close to the previous two, except that there is no break in the third movement, beyond a shift from six-stress to four-stress lines. The literary allusions are chiefly to the writers alluded to in the earlier poems but there is one particularly striking new one and that is to the Bhāgavad Gītā.

The river and sea images convey certain aspects of human existence in time. Here we have a harsher and more painful portrayal of the human condition than in other poems, but on the hand — perhaps because of this — a thoroughly unequivocal expression of dependence upon the Divine Grace revealed in the Incarnation.

The dominant element here is water, which some Greek philosophers thought, was the primitive material out of which the world arose. Eliot writes of the sea with great freedom and power, and in rhythms, which seem to have been conditioned by the poet's early environment.
The first movement arises from reflections on the Mississippi, the river that flows through St. Louis where Eliot was born, and then on the sea which is "all around us". Both these things evade the land, where men are, and both hint at a condition different from that of men, a time which is not our time, has nothing to do with clocks, or with our ordinary mortal worries about what is going to happen tomorrow. Since both the river and the sea seem to belong to another world, both are gods. Though the poet does not know much about them he can identify them.

This movement consists of two verse paragraphs, which present us with contrasting themes. The first begins in long lines, relaxed in rhythm, mingling romantic and prosaic diction, and with abstract and generalized images, but concludes with four lines taut and firm in rhythm and precise and particular in imagery.

The main idea here is of time as we are aware of it in our individual lives. This is not stated directly but is suggested and the device that the poet takes help of, to bring suggestion, is imagery. This aspect of time is represented by the image of the river.

The second verse paragraph begins with powerful rhythms and vivid imagery. Two broken half lines check the rhythm, as do some of the subsequent very short lines. This combination of the rhythms perhaps is to suggest the idea, which is the theme of this whole stanza itself, that what we call time (something countable) on this earth is a part of another form of time which is a vast universal
process, including the history of mankind and of the whole world. Once again the
image of the sea brings in the vyaṇgyārtha.

To begin with, in the first stanza the poet calls the river a “god” and goes
on attributing various adjectives to it. He writes:

but I think that the river

Is a strong brown god – sullen, untamed, and intractable,

Patient to some degree...

Useful trust worthy, as a conveyor of commerce;

Then only a problem confronting the builder of bridges. (F.Q. 389: 393)

But why does the poet call the river a God. Perhaps it is because as
representing the earthly time it is the controller of life on earth. In this stanza the
words and phrases are taken from common speech and are of two types: one,
which treats the river in a matter of fact way and two, which treats the river as a
god. The words and phrases which support the first idea are, “useful... a
conveyor of commerce...problem confronting the builder...unhonoured,
unpropitiated by worshippers of the machine”. On the other hand, the second
type of adjectives which treat the rivers as a singularly pagan god are:
“sullen...intractable...untrust worthy...implacable...destroyer”, etc.

If we go beneath the surface level we find that actually the poet’s
intention, in using these two types of adjectives, is to suggest some other idea.
The vivakṣitavācyya (intended literal import) with the help of alaṅkāradhvani
further extends to suggest a contrast between two approaches to life made by
man.
The first approach to life is that which assumes that man is the master of himself and his fate. He is "the builder of bridges" which positions man as the master of the river. This is the assumption of modern technological and urban man suggested by the two phrases, "worshippers of the machine" and "the dwellers in cities". Such man tries to forget that time is an implacable destroyer. In contrast to this approach is that which acknowledges man's bondage to nature and which recognizes and is awed by "the flux of the unknown and alien within". Man has full knowledge of these two ways. But he is in a dilemma. Though despaired of life he does not want to leave it. "His rhyme" says the poet "was present in the nursery room", i.e., when he was an innocent child he was conscious of the spiritual. However, nature is a great reminder of what man has forgotten. To suggest the rhythm of life, he talks of the changing seasons in the order in which they occur:

In the rank ailanthus of the April dooryard,
In the smell of grapes on the autumn table,
And the evening circle in the winter gaslight. (F. Q. 400 - 402)

Thus by the power of sense, which is svatah sambhav (naturally existing), the poet suggests that to have peace man has to walk or live keeping his rhythm both with the material and the spiritual.

The second stanza begins revealing clearly that the river and the sea images are used in a metaphorical sense,

The river is within us, the sea is all about us. (F. Q. 403)
The *vācyārtha* conveyed by the *abhidhā* (denotative power) of words suggests the idea of the strength, absolute power and domination of the sea. While elaborating the power of sea the poet writes, "The sea is the land's edge also". If the sea is all about us, then the land's edge is the point of our encounter with the vast sea. In this encounter sea is clearly the dominant element as the verbs used by the poet emphasize; that the sea "reaches...tosses... [or] offers". It is so powerful that "it reaches" even into the granite, that is, the sea penetrates even granite, one of the hardest of rocks.

The sea also reminds us that man has existed for only a short part of the great continuum of time as it "hints" at the "earlier and other creation: The starfish, the horseshoe crab, the whale's backbone." It has exotic and beautiful treasures which it graciously reveals to man as — "delicate algae and the sea anemone". The poet's expression that it has "many gods and many voices" stresses the idea that the sea has many modes of power over human existence.

The next two half-lines produce a pause in the verse rhythm, which suggests the rhythm of life needed in life:

\[
\text{The salt is on the briar rose,} \\
\text{The fog is in the fir trees. (F. Q. 414 - 415)}
\]

*Abhidhā* conveys the *vācyārtha* that the things described are natural phenomena. The cause or root of both "salt" and "fog" is sea. "Fog" denotes mist or a thick cloud formed by some tiny drops of water in the air. And salt is sodium chloride, which comes out from the sea. These two unusual but immediate and sharp images subordinating the *vācyārtha* suggest a sense of pervasive effect of
the sea even in land as roses and trees grow on land. Style as suggester here is combined with arthaśaktimūladhvani.

After this pause some more voices of the sea are identified, not only through naming them but also through the sensitive choice of words such as: "Sea howl...sea yelp...whine...rote...wailing". All these words denote long, loud, high-pitched sounds or noises resulting in the creation of emotions of anger, pain, sorrow and unhappiness. The overall impression of these lines, firstly, is the idea of the absolute power of the sea. Secondly, the howling and yelping of sea also suggests the evil nature of the life of men at which the sea is howling with anger. Hence, dhvani is deep, rich and wide. The suggestion is of arthāntarasaṅkrmita (merged in the other), a category of avivakṣitavācyya (unintended literal import). First, there is the description of the external objects of nature suggesting the idea of the absolute power of the sea. Then it reminds us that the poet is actually drawing a kind of metaphor, for sea suggests the idea of Timeless or the Eternal. Hence vastudhvani and alaṅkāradhvani function effectively.

After this the highly irregular lines produce a further check in the rhythm, and this is an important suggester, for it introduces how the smooth flow of the timeless is obstructed by the odd rhythm of the material life. Rhythm is harmony. The harmony of the spiritual is broken by the flux.

The second movement is in two parts. The first part is very formal in arrangement, being a modified sestina, with six stanzas of six lines, the
corresponding lines of each stanza rhyming. The second part is more discursive, in irregular iambic.

In the first part, life is pictured under the image of men voyaging across an ocean. Here the poet reflects, with a sense of profound oppression on the dreary desolation of day-to-day life subject to the destructive force of time, to which the only solution is faith in Christ. The highly repetitive rhyme scheme helps to convey the sense of oppressive monotony.

The second part is a subtle examination of our experience of the flux of time. It asserts that, from the angle of old age, certain experiences in time have value, if not an absolute permanence. Our past which includes the past of others, and the past of the human race lives within us, never outgrown, revived as a reality as we understand its meaning. The discursive and somewhat abstract, imageless style of this passage breaks off towards the end with a return to a powerful application of the river and sea images.

To begin with, the first part of this movement is as nearly a tragic piece of writing as Eliot ever writes. As already said the main idea here is that human life on this earth is simply a tale full of sorrow and agony. It is subjected to the destructive force of time and the end of everything in this world is death. To suggest this idea Eliot again brings imagery and presents a series of images of destruction in nature denoting death. He first poses a series of questions and then answers in the course of the sestina. The first stanza opens as:

Where is there an end of it, the soundless wailing,

The silent withering of autumn flowers
Dropping their petals and remaining motionless.

Where is there an end to the drifting wreckage,

The prayer of the bone on the beach, 

The first image is of “soundless wailing” of someone. “Wailing” denotes cry-expressing sorrow. The suggestion here is of mourning. The adjective “soundless” suggests the intensity of grief. Perhaps the mourners are the women of the first movement, who have now lost their menfolk at sea.

The next significant vastudhvani lies in the image of “withering flowers”. First the abhidhā power of words functions and the vācyārtha conveys the sense of a natural process where flowers first bloom and blossom opening their beautiful petals and then the petals shrink, dry up, wither and the flowers die. So the image denotes the end and that is death. What is significant here is the inclusion of two words “silent” and “motionless”. The sense of silent withering of flowers and remaining motionless suggests the idea of an absolute resignation to the death. We are helpless and cannot escape it for it is inevitable.

The third vastudhvani rises in the phrase “drifting wreckage”. The word “wreckage” denotes debris, the remains of a plane, car, building, etc. that has been badly damaged. Again the idea suggested is of decay and death. Similar idea has been suggested through the picture of a “drifting boat with a slow leakage”, a boat which will sink ultimately.

In the final stanza, the images which we have met so far in the sestina, and the ideas for which they stand, are gathered up in the gloomy assertion that:

There is no end of it, the voiceless wailing,
No end to the withering of withered flowers,
To the movement of pain that is painless and motionless,
To the drift of the sea and the drifting wreckage. (F. Q. 468-471)

In this way the poet emphasises the idea that the subjection of all things to time is the last thing that can be said about the natural world. Death, the god of nature, has an absolute power over life in time.

But as the stanza comes to its close the mood changes and the gloom is replaced by faith. In the last line and a half Eliot makes a positive and clear assertion of faith that there is a salvation from futility and death. He writes:

Only the hardly, barely prayable
Prayer of the one Annunciation. (F. Q. 472-473)

It is one of the most explicit religious assertions, so far in the Four Quartets. Earlier in this part he was talking about “the calamitous annunciation” and “the undeniable/clamour of the bell of the last annunciation”. But in place of the annunciation of calamity and death Eliot now poses the Annunciation. Beginning with a capital 'A' the word has its context in The Bible where it is being described as divine declaration. It refers to the announcement when the arch angel Gabriel tells the Blessed Virgin Mary that she is to conceive in her womb and give birth to the son of God — thus, man’s bondage to time and death, to nature, is to be overcome in the supernatural fact of the Incarnation.

When seen in the prakarana of The Bible, the conclusion suggests that there is a possibility of being saved and get relief from the bond of time and from the shipwreck of this life.
The second part of this movement is similarly painful in effect. Mere explanation and argument emphasise the idea projected in the first part that the life is full of sorrow here.

As it opens the poet’s reflection on time continues. When one becomes older he is prepared to see in time something more than “a mere sequence”. The moments of illuminative happiness such as he had experienced at Burnt Norton and East Coker can only be fully understood and more truly experienced in recollection. He anxiously distinguishes such moments from those of more earth-bound satisfaction:

The moments of happiness — not the sense of well being,

Fruition, fulfillment, security or affection,

Or even a very good dinner, but the sudden illumination. (Fq. 479-481)

“The sense of well being/Fruition, fulfillment, security, affection/ a very good dinner” are the materialistic pleasures and temptations contrasted with the experience of illumination.

Dealing with the aspect of time again the poet stresses that “the moments of agony...are likewise permanent/With such permanence as time has”. Similar thought can be seen near the conclusion, “time the destroyer is time the preserver”. This paradoxical sense is illustrated with the help of, first a simile and then by an allusion in the line:

Like the river with its cargo of dead negros,
cows and chicken coops. (Fq. 505-506)
As the river preserves by carrying along on its surface that which it has destroyed like dead bodies etc., similarly time preserves in the sense of keeping present to the mind our experience of the destruction.

The allusion in the line, "The bitter apple and the bite in the apple", is to the parable of Adam and Eve at the beginning of The Bible (Genesis 2. 4-3. 24) known as "The Fall", where humanity's disregard of God, the root sin, is exemplified in the eating of the forbidden fruit. The consequence of sin is suffering and death, man's subjection to time, for which reason the apple is bitter. As already said river stands for time and the lines subordinating the vācyārtha of apple carried along on the river's surface, suggests the idea that the sin is the permanent condition of man, enduring throughout the time to which it has caused him to be subject.

Finally, there is a shift from river to sea imagery, to the Dry Salvages, which are superbly portrayed:

And the ragged rock in the restless waters,
Waves wash over it, fogs conceal it;
On a halcyon day it is merely a monument,
In navigable weather it is always a seamark
To lay a course by: but in the somber season
Or the sudden fury, is what it always was. (F. Q. 507-512)

The abhidhā power conveys the vācyārtha of the significance of rocks in the sea. Though sometimes obscured by the waters, sometimes almost ignored,
the rocks have an absolute permanence, which makes them an invaluable guide. In times of desolation and stress, their true, eternal identity is discovered.

If the two parts of the movement are related, the "rocks" is Christ. Secondly, in Christian mythology "Christ" is traditionally symbolised as a rock. In this way this part also concludes with the same idea as the first one that Christ is the true guide of humanity to get salvation from this life.

The third movement, as in other poems also, is a turning point. The first had taken the problem of the time and the timeless; second was a stage of exposition. When the first movement came to an end the poet ends with an onomatopoeic effect "Clang the bell". The sound resonates as if we are to be awakened from some long sleep and rise to a truth as it was in Frost's poem "Stopping by the Woods" where the harness bell shakes the dreamer to the reality. The awakening to which the poet wants to wake us up is that "where there an end to it, the soundless wailing". In other words, if we think of the material world and stick to it we shall never redeemed of it. We will be in the eternal spell of a curse. When young, we fail to realise that materialism deviates us from our destination. When we grow we gradually understand that our past had a different sense or aim for us. We thought we are 'evolving' or progressing. On the contrary, the past never leaves us rather "we come to discover that the moments of agony/... are likewise permanent/with such permanence as time has". Why does Eliot see that agony is permanent with us or how our past tells upon our present life is answered by him in section three of the poem.
Eliot had read Indian philosophy and the books as *The Bhāgwaṇd Gīta*, the *Upanishad* etc., when he was at Harvard from 1912-1913. Although he tries to fit this within the framework of Christianity the basic principles he takes are from *The Bhāgwaṇd Geeta* and these are:

1. One's suffering in the present is the consequence of his actions (*karmas*) in the past,
2. One should always act with a detached mind or consider the past and future with an equal mind,
3. One should not think of the fruit of the action.

Eliot concludes saying:

> O voyagers, O seamen,
> You who come to port, and you whose bodies
> Will suffer the trial and judgement of the sea,
> Or whatever event, this is your real destination.
> So Krishna, as when he admonished Arjuna
> On the field of battle. (*F. Q. 552 - 557*)

As apparent Lord Krishna is admonishing Arjuna for attaching himself to the action and its results thinking he himself is the doer of action and that his achievements are his destination. This world is no reality. The destination is with the timeless and when he says the 'sea' will pass its judgement he only suggests that God who is like ocean — limitless, eternal, Omniscient and Omnipotent — will grant joy or sorrow according to one's actions.
Throughout the section the poet has used one metaphor and that is of sea and voyage. Sea is the Divine Being Himself while voyage is the man. The suggestion therefore comes through *alāhkāras*, which are subordinated, otherwise both the section two and three, written in prosaic style, are meant to state and exhort as in a sermon rather than to create any poetic excitement.

Thus the very citation of Lord Krishna’s teachings, in the context of the poem, brings a suggestion of *vivakṣitānyaparanācya* (intended but further extending literal import) where the phrases like “Time is no healer” denying the common belief that time is a great healer or the paradox in the inversion “the way up is the way down, the way forward is the way back”, further intensify the function of suggestion.

The fourth movement is a short lyric, comprising three simple, irregular five line stanzas. The form suits and suggests *rasa* as it is overtly religious and a grave formal prayer addressed to the Blessed Virgin Mary. It opens as:

Lady, whose shrine stands on the promontory,
Pray for all those who are in ships, those
Whose business has to do with fish, and
Those concerned with... *(F.Q. 560-563)*

In the Christian mythology, the Blessed Virgin Mary is referred to by devout Christians as “Our Lady”. So the movement opens with “Lady”. It is appropriate that a prayer “for all those who are in ships” should be addressed to her, for she is known in popular devotion — especially that of sea-faring people — as “Stella Moris”, or “star of the sea”.

She is given another title in the poem "Figlia del tuo figlio". This is taken from Dante, and means "daughter of thine own son" (Paradiso 33.1). Christ being God, the Virgin Mary is, in a sense, daughter as well as mother. The use of Latin phrase has a creative effect both because its music in the repetitive sound ‘l’ and the rhythm in combination with the vācyārtha suggest the depth of feeling with which the prayer is being made.

Going further we see that the phrase "Queen of Heaven" in the end of the second stanza, "Regina Cacli" in the Latin, is a common title of the Blessed Virgin. It gives its name to a Catholic art of devotion which is used during the Easter Season, when Christ's resurrection from the dead is commemorated. Virgin Mary is called Queen of Heaven because she bore the baby, the Christ who, through his resurrection made heaven accessible to man.

In the third stanza prayer is offered for those drowned at sea:

Also pray for those who were in ships, and

Ended their voyage on the sands,

... Or wherever cannot reach them the sound of the sea bells

Perpetual angelus. (F. Q. 570 - 574)

The "angelus" is a bell rung at certain hours of the day to call the Catholic faithful to an act of prayer, which has the same name, the Angelus, and commemorates the Annunciation. In this way "angelus" recalls "the one Annunciation" of the second movement.
At the superficial level, the lyric is linked to the earlier movements of the poem by its images of the seafarers, the women, the bell and the reference to the Annunciation (the Angelus here). Its thematic relationship lies in the contrast between humanity subject to time, and Christ (born of the virgin Mary), through whom this subjection is overcome.

The final movement represents a resumption and resolution of the central themes of the poem. This resolution includes an explicit statement of Eliot's central belief in the Incarnation and that through it, time, and our own life in time, is redeemed.

This movement, as in the other poems, comprises two sections, a passage of longer irregular lines followed by one of shorter. This fifth movement differs from those of 'Burnt Norton' and 'East Coker' as it does not include any reflections on the technical problems of the words or a composition.

The first stanza opens with a review of man's deluded efforts to extract comfort and guidance from attempting to peer into the past and the future, which forms a preface to the statement of Eliot's convictions about redemption from time. Man, who is unredeemed, and subject to time and nature, tries to invent his own tawdry ways of escape from his predicament. He gives a series of such things/ways:

To communicate with Mars, converse with spirits,

Describe the horoscope, haruspicate or scry,

Observe disease in signature evoke
Biography from the wrinkles of the palm

And tragedy from fingers; (F. A. 575–580)

These are different ways by which men speculate on the past and the future. What he indicates is the uselessness of such approaches as he calls them “pastimes and drugs” — a means of escaping from the Reality itself or of time.

The tone is contemptuous, as the poet mocks at astrology, palmistry and graphology, etc. As there is obvious disconnection between disease and signatures, biography and the wrinkles of the palm so also there is an obvious disconnection between the material and the spiritual. Hence any attempt to know latter through the former will be a mockery and man is a victim of this mockery.

By a remarkable sudden shift we are presented with an absolute contrast when the poet says that the saint can apprehend the point of intersection of “timeless/with time”, i.e., only saints can realise the Divine Presence in the present moment. And it is not something that he achieves “but something given and taken”. This is a gift of divine grace which he alone welcomes. In short, the suggestion rises that if one surrenders to the will of God the revelation will come to him. One has to rely on the fleeting intimations of the Eternal and be satisfied with them. To suggest such moments Eliot uses a series of images as “a shaft of sunlight... the wild thyme unseen... the winter lighting... the waterfall... music heard so deeply”, etc.

What “most of us” have to be satisfied with are these fleeting partial revelations and our own imperfect effort to understand them, for, “these are only
hints and guesses" and what we experience in them is Incarnation. "Incarnation" with a capital 'I' refers to Jesus Christ who is believed to be the incarnate ("made flesh") word of God. Incarnation means primarily the union of man and God, uniquely embodied in Christ and by extension it means, in Eliot's terms, the union of the temporal and the Eternal.

In this Incarnation the "impossible vision of spheres of existence" is possible. The union of life in time and the eternal is realised here. It is 'impossible' because it cannot be achieved by man, but is a gift of God. It releases us from the bondage of "past and future".

The quiet, modest conclusion of the poem concentrates a remarkably rich complex of ideas. Most of us will not achieve "right action" in this life, only saints can do that. But we may go on "trying", which will be better than giving up and we may achieve "the life of significant soil" — that is, a life on earth which may be meaningful.

Once again as in the earlier sections the poet has used more of statement. The third poem forms a point of climax and denouement for the problem of flux and the time and materiality raised in the first two poems is itself being answered. Eliot believes and wants the reader also to believe that the Reality does not exist — that the material and the spiritual are one — that the material is only a passing phase and we should turn our face always towards the 'sun', the spiritual. Grace shall flow. He concludes:

We content at the last
If our temporal reversion nourish
'Burnt Norton' was concerned with flux and the possibility of epiphany. 'East Coker' presents the contention that man can go back to its innocence through purification. 'The Dry Salvages', an extension of these two ideas presents explicitly what has implicitly been said earlier about the existence of the timeless and the time or the eternal and ephemeral as its part. Eliot ends in exhorting and resorting to the central philosophy of *Karma* and detachment as given by Lord Krishna in *The Bhāgavad Gīta*.

**LITTLE GIDDING**

Section one of the 'Little Gidding' comprises three stanzas. The theme of the poem is the moment of epiphany. The poet wants to convey the idea that even when one is surrounded by the material world or observing these objects he can always experience the presence of the divine if he looks at these objects in the light of a right attitude. What this attitude should be is given in the third stanza of the section and this also acts as *prakarana* (context) to the other two stanzas.

At first the poet says while looking at the enticing phenomenal beauty of the material world, "you would have to put off/sense and notion". In other words, as explained in the next statement, in such moments one has not "to verify" or "instruct" oneself but only "to kneel and pray". By praying the poet does not mean to repeat the words, of some prayers, for, he says, "prayer is more/than an order
of words the conscious occupation/of the praying mind". On the contrary, one has to surrender oneself to the influence of the 'Beautiful', defer reason and let emotions work on him. Then alone "the communication/of the dead is tongued with fire beyond the language of the living", that is, the dead and silent objects will become a "living" speech or something meaningful for the onlooker. For, when ordinary human beings speak you they describe what is external or of sensuous appeal but when these silent objects speak they reveal of what is internal or eternal in the ephemeral. These two effects, Eliot says, depend upon the attitude with which one approaches the objective world: with reason or with passion. It is the second or the attitude of surrender, which is discussed by him in the third stanza, while the objective attitude is given in stanza two. The latter is as follows:

If you came this way,
Taking the route you would be likely to take
From the place you would be likely to come from. (F. Q. 645-647)

That is, when you are observing the things, as they appear to the senses you would end seeing them in their sensuous from only. The white flowers, in May, will appeal merely with their "voluptuary sweetness". He writes:

It would be the same at the end of the journey,
If you came at night like a broken king,
If you came by day not knowing what you came for,
It would be the same, when you leave the rough road
And turn behind the pig-sty to all dull facade
And the tomb stone. (f. 650-655)

Vastudhvani can be seen here because the scheme is factual suggesting the idea that the spectator is out of harmony with nature. Hence, when he says that to such a spectator the pig-sty will be a "dull façade/And the tombstone", the arthāntarasāhkmitadhvani rises suggesting that the material world will appeal in its sensuous ugliness. "Pig-sty" and "tombstone" become the suggesters and the metaphor in the sentence, "And what you thought you came for/Is only a shell, a husk of meaning", completes the sense.

Here vyanjana depends upon the inherent power of words. "Husk" is the rejected outer shell of a grain and it conveys the idea of hollowness. Thus to an objective spectator or the one who looks at matter as matter, the meaning of the world will stop at the level of senses only. He can never apprehend the truth hidden behind. What this deeper meaning can be is brought out suggestively through the description of a scene in winter season when the trees, valleys, hills and mountains are covered by white snow. But at sundown, when darkness is gradually throwing its curtain all over, if:

The brief sun flames the ice, on ponds and ditches,

.................................................................

Reflecting in a watery mirror

A glare...........................................

And glow more intense than blaze of branch, or brazier,
Stirs the dumb spirit. (F.Q. 629-634)

The darkness here represents the spirit, which is in darkness or is unaware of the spiritual where as the sunlight stands for the eternal looking behind the material. If a person looks at nature by surrendering his sense and reason even the silent objects can bring to him the unsurpassable experience of the epiphany.

The various devices employed by the poet to suggest this idea can now be analysed. First of all he makes use of both the vastudhvani and praudhokti (ornate expression) for the whole scene of sudden glow by the brief appearance of sun is delineated in detail. While describing it the poet makes use of vyatireka (contrast). Frost or whiteness of snow is juxtaposed with "fire" and "flames", "melting" with "freezing" and "cold" with "heart's heat". This is to suggest that the physical and spiritual are nor separate entities but the two aspects of the same Real and Eternal. There is thus vivakṣitānyaparāvācyadhvani where the literal meaning extends further and leads to the idea that even in the dead objects of nature the onlooker is able to experience the presence of the eternal, the divine and the supreme being.

Similarly, he employs the śabdaśaktimūladhvani (suggestion based on the power of words) and metaphor when he says “Between melting and freezing/the soul’s sap quivers”. “Freezing” suggests the total blindness to the spiritual. Whereas “melting” suggests that when the sunrays or the spiritual affects the soul of man, it quivers or wakes up to the glory and the presence of God even in
the dead objects of the world. Thus, when he further says "This is the spring
time/But not in time's covenant", he makes use of virodha (contradiction) to
suggest that to a soul experiencing the divine in the material is like sensing the
presence of the spring season even when it is the peak time of "mid winter".

To further explicate this idea through praudhokti (ornate expression) and
vastudhvani (suggestion of fact) he writes:

Now the hedgerow
Is blanched for an hour with transitory blossom
Of show, a bloom more sudden
Than that of summer. (F. Q. 638-641)

Two words come out with their power to suggest. First suggestive word is
"transitory" that is the bloom that appears in this season is too momentary to be
a natural phenomena; and the second word is "sudden" suggesting that this
flower appears all of a sudden as if without following the sequence of appearing
first as a bud and then as a bloom. The type of suggestion used here is of
unintended literal import and the intention is to suggest that the moments of
epiphany are sudden and take the observer beyond the sensuous and the
material.

Section two of the 'Little Gidding' is a continuation of central theme of the
poem viz., the overgrowing materiality and its deteriorating influence on human
life and attitudes. But whereas the section one tells about a moment of epiphany
and the two ways to approach the universe, i.e., to the material and to the
spiritual, scene two emphasises the idea that the generations of man preferring
to follow the former path have only dug their grave and kept themselves away from bliss — the divine gift of God (to man).

The section comprises four stanzas. First three of them are replete with vastudhvani. There is the use various suggesters like suggestive words imaginative expression and figures of speech, etc.

He opens the first stanza saying:

Ash on an old man's sleeve
Is all the ash the burnt roses leave.
Dust in the air suspended
Marks the place where a story ended.

.........................

The death of hope and despair,

This is the death of air. (F.8. 680 - 687)

The power of words lies in objects named, viz., "Ash", "Dust" and "death of air". "Dust" stands for something which is destroyed and of no value; "air" is suggesting breath or life and as such "death of air" meaning the death of soul or what is of sense and value in life.

These words are parts of certain praudhokti -- the ash is of burnt roses. Roses stand for something glorious and source of bliss. Hence if the poet calls it as the ash of burnt roses, the vyāñjana suggests the destruction of an object which is life giving and is of some significance. This ash is on the sleeve of an
old man that is, a man who has lost the sap and strength of life. In this way the simple idea is that the bliss a man can enjoy is destroyed for him.

Stanza two and three should be read together, for in stanza three the poet names two objects "water" and "fire". These, he says, "shall rot/ The marred foundations we forgot/of sanctuary and choir". "Sanctuary" is associated with prayer, peace and faith while "choir" with Church. Similarly, "water" in Eliot's poetry in general represents soul and the spiritual and "fire" of which he speaks in the 'Fire Sermon' of The Waste Land also represents the spiritual. Thus, when he says that "water and fire" shall rot and that they have forgotten the "Sanctuary and choir", the literal sense is arthāntarasāṅkrmita, i.e., merged in the idea that man has ignored the spiritual and forgotten faith and love of God. This loss is suggested even in the phrase preceding these lines that "water and fire deride/ The sacrifice that we denied". The sacrifice in the context, is the sacrifice that Adam and Eve were expected (i.e. not to eat the wisdom fruit) or to sacrifice our mundane self but we hated this sacrifice.

Stanza four comprising seventy-two lines is written in a dramatic style. The poet presents a situation where two beings are talking to each other. One is the persona speaking and this has been represented by the pronoun 'I'. It is the mundane self. The second or the spiritual self of man is represented as 'he' or a third person. This is his spiritual self which is indicated suggestively through praudhokti when admonishing the mundane self or the I of the poem, the poet says:
... I am not eager to rehearse
My thoughts and theory which you have forgotten....
Last season's fruit is eaten
And the fulfilled beast shall kick the empty pail.
For last year’s words belong to last year’s language
And next year's words await another voice. (F. Q. 737-745)

There are expressions which result in meaning which is svatah sambhav (naturally existing). In other words the spiritual self is telling the mundane self that the mistake of disobeying God has been committed once but man can always rectify his error and achieve eternal peace. The visitor or the spiritual sense which dawned upon the mundane self ends saying:

From wrong to wrong the exasperated spirit
Proceeds, unless restored by that refining fire
Where you must move in measure, like a dancer. (F. Q. 780-782)

In the beginning of the section the poet had suggested the idea that we are out of harmony or that man is not in harmony with his spiritual self. Seen in this prakarana (context) when he says that we “must move in measure, like a dancer” the vācyārtha becomes vyāñjaka and the phrase “move in measure” and the simile “like a dancer” suggest that man should work to restore the harmony between the mundane and the spiritual life and this, he says can be done by the “refining fire”. The dhvani here is twofold. One is śabdaśaktimūladhvani in the word “refining” and second in the activity of fire. For just as gold shines when
exposed to heat of fire, in the same manner soul can be purified when put in the heat of sacrifice of the mundane self.

The praudhokti, śabdaśakti and arthaśaktimūladhvani all working together richly bring in reverberation like effect and we move from one idea to another or from one context to the other. The category of suggestion taken is of vivakṣitānyaparāvācyā, i.e., of intended but further extending literal import.

Section three is simply an elaboration and repetition of The Bhāgward Gīta's theory or philosophy of life and action. There is more of statement rather than a suggestion of this philosophy.

There are three conditions in human attitude to life viz., of “attachment to self”, “detachment from self and from things and from persons” and “indifference”. For liberation what is required is “not less of love but expanding/of love beyond desire”, i.e., one should perform an action without attaching oneself to it. In other words, while performing an action one should remain detached emotionally.

The last and important part of the theory he gives is that even “sin is Behovely” if it is performed as duty. (Lord Krishna explained to Arjuna that he would fight and kill taking it to be his duty). There is nothing good or bad in an action. Its goodness and badness depend upon the motive with which an action is performed.
Although nowhere in the section does Eliot mention the name of Lord Krishna; his depth in the oriental philosophy is well effected. His *Waste Land* directly speaks of Lord Buddha’s “Fire Sermon” and the three principles of ‘da, da, da’ as given in *The Upanishad*. Similarly the principles accounted here are evidently of *Bhāgwaṇ Gīṭa*.

Section four is a short section comprising two stanzas. Section three summarises *Gīṭa’s* philosophy of detachment leading to human liberation. Continuing the same idea in this section Eliot begins with both *praudhokti* and a special *prakarana* suggesting Pentecost. He writes:

The dove descending breaks the air  
With flame of incandescent terror  
Of which the tongues declare  

The one discharge from sin and error. (*F. G.* 836-839)

The dove here is a propitious form of Pentecostal dive-bomber which comes with a flame. The meaning of flame that it has the quality to destroy, suggests the destruction of the sin and error by the fire of Pentecostal practices. The word “error” in the context suggests the error and original sin made by the first man and the first woman. Thus when he says that “The only hope, or else despair/Lies in the choice of pyre or pyre” the *slesa* (pun) leads to the implied sense that a man has either to burn the pyre of his personal desires or be on a pyre of misery and hellish torments. If he wants redemption he has to destroy the fire of love for the material world by the Pentecostal fire or the fire of love of God.
Eliot therefore uses a paradox and asks the question, “Who then devised the torment? Love”. When we think of someone loving us it is a source of joy but the love of God can torment a man by making him destroy his own worldly desires and worldly attachments. The love of desires has been suggested by the phrase “shirt of flame”.

Human being thus is consumed by fire every where which could be the fire of desire, the fire of love, the fire of becoming or the fire of being. Whether on the path to God or to world we are in fire. “Fire” is the common feature and its vācyārtha receives its vyañjanā under different contexts and that adds to the praudhokti and poetic beauty.

In whole of the poem poet has taken different themes viz., the theme of spiritual exploration, and the possibility of epiphany, man’s indifference towards the eternal, the question of beginnings and ends and finally the problem of infusing a final sense through words in a poem. Last two form the central theme in section, five till finally the concluding stanza gathers all the themes into one principle thought and provides unity to the whole poem. Besides, as in the preceding section there are more of statements and use of stylistic devices with less of suggestion.

Stanza one begins with the problem of beginning and end. He writes:

What we call the beginning is often the end
And to make an end is to make a beginning. (F. G. 850–851)
Apparently there is contradiction in what he says as according to our experience the point of start and of end are the two opposite ends of one pole. But when he says “The end is where we start” the vyanjanā rises out of the svatahsambhava (inherently possible) sense. In other words when we begin we always have the end in our mind and we take those steps first which are the first actions, which form one part of what the end is.

Very surruptuously the poet links to this the method of writing poetry. When the poet starts writing a poem he carefully chooses every word and fixes meaning in it. Once the poem ends it is, Eliot says, an epitaph. Eliot uses a metaphor here. Just as an epitaph is a resume of one’s life similarly, in the same poem at the end is a resume of the thought he had in mind both to begin and end with.

Thus any action is a beginning, a death and a beginning. Beginning because it has been initiated at a moment in life. Death because each moment passes out no sooner than the next arrives and so also are the steps in any action. When the action is over and in retrospect we give a meaning to it we are again at the beginning. Human life, hence, is a cycle of action. The idea is suggested by using the vyatireka in the phrase “we are born with the death”. That is why he says “the moment of rose and the moment of yew tree/are of equal duration”. "Rose" is the symbol of life or action and yew tree (by metonymy) of death. Since every action that begins dies the next moment which is also the beginning of the new, the duration of the two actions of life and death
is equal. This struggle will continue and like a navigator when we finish our search for Truth/Divinity we shall realize that we go back to the source of life.

The poet now becomes optimistic. He is sure that the end of all our life and effort towards will be profitable. He avows:

And all shall be well and
All manner of thing shall be well
When the tongues of flame are in-folded
Into the crowned knot of fire
And the fire and the rose are one. (F. &. 891-895)

The poet uses vastudhvani along with the alankāradhvani. The "tongues of flame" are "in-folded", i.e., these are not the flames that go out to destroy. On the contrary, these are the flames of love when man is in love with his own self. The poet does not point at egoistic attitude but it is a love, which is the love of a way for his spiritual self of which he is a spark. In the moments of epiphany and self-realisation man will understand that the light given by a spark is not different from the spark itself — or that the spiritual self of man is the same spark whom we name as God himself.

The whole poem aims at pointing out this sense of unity of the flux and time and the timeless, the human and the Eternal being.

The pratiyamān continues to be there. For when he asserts that the words in poetry escape any final sense, the vyaṛgyārtha in the context immediately suggests the nature of the Reality itself. The objective world is not a mirage. It is
Reality in the garb of the material the apprehension of which comes in some epiphanic moments otherwise darkness to human eye.

When all the four poems are seen in a spectrum, it will be observed that the plot like form of a Sonata is followed not only in the separate poems but also in the *Four Quartets* as a whole. There is a smooth connection between the thoughts taken in the four poems separately. ‘Burnt Norton’ while treating the theme of God, love and time begins with the idea that human life on earth is drab and can there be any meaning of this life in time?

The second poem ‘East Coker’ evolves the idea of drabness as the collapse of the spiritual in the modern world has resulted in the collapse of human civilization. Can there be a respite for the suffering humanity? The answer is a positive ‘Yes’ and this becomes the Central theme of the third poem ‘The Dry Salvages’.

‘The Dry Salvages’ has a note of surrender. Human peace lies in following the path of love and total surrender to God. It is like the idea of ‘will made perfect’ in his play *Murder in the Cathedral*. The last and the fourth poem ‘Little Giddings’ ends finally on the note of approaching the material world with the right attitude. It could be approached either from its material side or the spiritual. Seen from the latter man will realize that the spark and the light given out by it are one and same. To have this realisation is to realize the Truth itself — that the time and the timeless, the ephemeral and the permanent are all one.
There is in this way, the exposition, development and resolution. Besides, it has been seen that the Sonata form has enabled Eliot to combine various themes. The important theme, which craftily gets merged, is that of the words and the evasiveness of meaning in theme. If we see the word ‘Word’ and take the creation as the Word of God both the context and the vyañjanā suggest that the life of the creation is sound or the Divine Being Himself and as the latter evades being understood fully through the material, in the same way the meanings in words also evades. The total form of the poem thus suggests that there is a meaning — a continuity of sense in life only that it evades human grasp. In this respect it becomes a dhvanyātmak kāvya (suggestive poetry) and the rasa created, as in other sections, is of peace and quietude.