CHAPTER - IV
Syntactic and Suggestive Mode
In this chapter we will study the poems at the sentence level. As we have quoted in the second chapter, Rajasekhara defines sentence as an 'organised group of padas which expresses the desired meaning'. In English the padas are organised between a capital letter and a full stop for expressing the desired meaning. While analysing a poem in the English language, for the sake of convenience we would understand a sentence as a unit starting from a capital letter and ending with a full stop or a question mark or an exclamation mark or some similar mark of punctuation. We will not go into any discussion on the other definition of a sentence as a basic unit of expression of the desired meaning.

As indicated in the chapter 2, there are two aspects of analysing a sentence - one on the basis of the organisation of padas and the other on the basis of the means of achieving the desired meaning. Further on the basis of the organisation of padas there are two types of classification - one on the basis of the overt marking of the grammatical relations and the other on the basis of the number of verbs in a sentence. On the basis of the marking of grammatical relations in a sentence, all the sentences of the poems would be ubhayatmaka, i.e. there are both the kinds of padas in every sentence - explicitly marked and containing zero morpheme markers for grammatical relations. Therefore we have not repeated after every sentence that the sentence...
is ubhayatmaka. We have only mentioned the category of the sentence on the basis of the number of verbs after the sentence.

After categorising the sentence on the basis of the number of verbs, we have looked for the 'source of meaning' of the sentence and categorised the sentence accordingly. If necessary, we have explained the categorisation of the sentence on the basis of its source of meaning. Sometimes there is more than one 'source of meaning' in a sentence and if we change the explanation of the sentence the 'source of meaning' would also change. After analysing the source of meaning, we have studied the alamkaras in the sentence.

After having identified the alamkaras in the sentence, we have categorised it according the dhvani theory of Anandavardhana. The sentences have been categorised according to their suggestive meaning. Unless there is some specific laksana, we have not explained the categorisation of the meaning of a sentence for abhidhamula suggestions.

Now we will analyse the poem on the level of sentences.

Burnt Norton I

1. Time present and time past
   Are both perhaps present in time future
   And time future contained in time past.
   Santara anekakhyata, loka

   The use of 'perhaps' indicates that the poet expressed a doubt - this is sasandeha alamkara. Repetition of 'time' is
paryaya alamkara. Two alamkaras are distinctly present and therefore there is samsrta alamkara.

There is no metaphorical connotation here and the meaning is understood on the basis of abhidhamula dhvani. It is an example of sabdodbhava abhidhamula dhvani.

2. If all time is eternally present

All time is unredeemable.

Santara anekakhyata, sruti ("unredeemable" refers to the concept of redemption in the Bible).

The poet has expressed a reason for time to be "unredeemable" - this is kavyalinga alamkara.

The word "unredeemable" is a Biblical expression - the main suggestion comes from this word and so it is: sabdodbhava abhidhamula dhvani.

3. What might have been is an abstraction

Remaining a perpetual possibility

Only in a world of speculation.

Santara anekakhyata, loka.

"What might have been" refers to the "unredeemability" of time. This is paryayokta alamkara. The poet indicates the uncertainty of his conclusion by saying that it is "a perpetual possibility only in a world of speculation" - this is suksma alamkara.

It is an example of sabdodbhava abhidhamula dhvani.

4. What might have been and what has been

Point to one end, which is always present.

Santara anekakhyata, loka.

Here also "what might have been" refers to
`unredeemability' of time and `what has been' to the
`containing of time future and time past' in the `time
present'. This is paryayokta alamkara.

It is sabdodbhava alamkara.

5. Footfalls echo in the memory

   Down the passage which we did not take
   Towards the door we never opened
   Into the rose-garden.

   Santara anekakhyata, loka.

   The echo of footfalls in the memory down the passage not
   traversed is virodha alamkara.

   It is sabdodbhava abhidhamula dhvani.

6. My words echo

   Thus, in your mind.

   Ekakhyata, loka.

   It is sabdodbhava abhidhamula dhvani.

7. But to what purpose

   Disturbing the dust on a bowl of rose-leaves
   I do not know.

   Santara anekakhyata, loka.

   It is sabdodbhava abhidhamula dhvani.

8. Other echoes

   Inhabit the garden.

   Ekakhyata, loka.

   It is sabdodbhava abhidhamula dhvani.

9. Shall we follow?

   Ekakhyata, loka.

10. Quick, said the bird, find them, find them,
Round the corner.

Santara anekakhyata, loka

It is sabdodbhava abhidhamula dhvani.

11. Through the first gate,

Into our first world, shall we follow

The deception of the thrush?

Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani

12. Into our first world.

Anapeksitakhyata, loka.

13. There they were, dignified, invisible,

Moving without pressure, over the dead leaves,
In the autumn heat, through the vibrant air,
And the bird called, in response to
The unheard music hidden in the shrubbery,
And the unseen eyebeam crossed, for the roses
Had the look of flowers that are looked at.

Santara anekakhyata, loka.

There is a simple description of the perceived reality -
it is svabhavika alamkara.

It is sabdodbhava abhidhamula dhvani.

14. There they were as our guests, accepted and accepting.

Santara anekakhyata, viracana. Helen Gardner compares this line from the following line of Andrewes's Sermon V, 'Of the Nativity' in For Lancelot Andrewes (1928) - 'Let us then make this so accepted a time in itself twice acceptable by our accepting, which He will acceptably take at our hands'. (Helen Gardner, 1978:83).

It is sabdodbhava abhidhamula dhvani.
15. So we moved, and they, in a formal pattern, 
    Along the empty alley, into the box circle, 
    To look down into the drained pool. 
*Santara anekakhyata, loka, svabhavika alamkara, sabdodbhava: abhidhamula dhvani.*

16. Dry the pool, dry concrete, brown edged, 
    And the pool was filled with water out of sunlight, 
    And the lotos rose, quietly, quietly, 
    The surface glittered out of heart of light, 
    And they were behind us, reflected in the pool. 
*Santara anekakhyata, loka, svabhavika alamkara, sabdodbhava: abhidhamula dhvani.*

17. Then a cloud passed, and the pool was empty. 
*Santara anekakhyata, loka.*

There is virodha alamkara - cloud is supposed to bring water for filling the pool but here the pool becomes empty as the cloud passes. The emptying of pool signifies the darkening of the shadows of people reflected in the pool as the passing cloud stops the rays falling on the water. It is an example of *arthantarasamkramita laksanamula dhvani.*

18. Go, said the bird, for the leaves, were full of children, 
    Hidden excitedly, containing laughter. 
*Santara anekakhyata, loka.*

`leaves were full of children` is utpreksa alamkara. The rustling of air and chirping of birds amidst leaves can be compared with the collective voice of children. It is an example of *sabdarthodbhava abhidhamula dhvani.*

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19. Go, go, go, said the bird: human kind
cannot bear very much reality.

Santara anekakhyata, loka. There is viracana also in the sense that Eliot quotes from his own earlier text, Murder in the Cathedral. Helen Gardner writes, "Human kind cannot bear very much reality' is said by Thomas to the Chorus at the close of his last speech to them before the martyrdom (Murder in the Cathedral, 1935, p. 67)." (Helen Gardner, 1978: 83).

It is sabdodbhava abhidhamula dhvani.

20. Time past and time future

What might have been and what has been
Point to one end, which is always present.

Santara anekakhyata, loka.

In these lines both past and future are visualised in present - it can be bhaviṇa alamkara. There is also udattasā; alamkara as past and future are visualised in present not by any particular event but by all that happened in past and all that can happen in future. Present is the meeting point of both past and future. Since two alamkaras exist together, there is sankara alamkara also.

It is sabdodbhava abhidhamula dhvani.

Burnt Norton II

1. Garlic and sapphires in the mud

Clot the bedded axle-tree.

Ekakhyata, loka.

Clotting of axle-tree indicates impediment of movement
in time. 'Garlic' may symbolise daily food requirements and 'sapphires' all luxurious items. The repetition of the same daily necessities and other requirements create a monotony in life. This monotony is symbolised by clotting of bedded axle-tree. This type of symbolism is rupaka alamkara in which there is aksepa alamkara as the poet hints at possible explanation of the symbols.

It is an example of atyantatiraskrta laksanamula dhvani.

2. The trilling wire in the blood

Sings below inveterate scars
Appeasing long forgotten wars.
Santara anekakhyata, loka

'The trilling wire' is rupaka for the feeling for bravery. Here the primary meaning of the text is completely discarded and so it is an example of atyantatiraskrta laksanamula dhvani.

3. The dance along the artery

The circulation of the lymph
Are figured in the drift of stars
Ascend to summer in the tree
We move above the moving tree
In light upon the figured leaf
And hear upon the sodden floor
Below, the boarhound and the boar
Pursue their pattern as before
But reconciled among the stars.
Santara anekakhyata, loka

This is description of a magical model of the universe.
This magical model is created by 'poetic fancy' or utpreksa alamkara.

The suggestive meaning of the text is understood only after we have understood the basic meaning which suggests a magical model of the universe. Therefore, it is arthodbhava abhidhamula dhvani.

4. At this still point of the turning world.

Anapeksitakhyata, viracana. This line "is quoted from Cariolan I. Triumphal March, published in 1931." (Helen Gardner, 1978:85). Gardner further writes, "Charles Williams told me, and Eliot confirmed, that the image of the dance around the "still point" was suggested by William's novel The Greater Trumps, where in a magical model of the universe the figures of the Tarot pack dance around the Fool at the still centre. Only Sybil, the wise woman of the novel, sees the Fool as moving and completing all the movements of the dancers." (Helen Gardner, 1978:85).

It is sabdartodhavab abhidhamula dhvani.

5. Neither flesh nor fleshless;

Neither from nor towards; at the still point, there the dance is,

But neither arrest nor movement.

Ekakhyata, viracana.

The description of the magical model of universe continues in these lines. There is utpreksa alamkara along with virodha alamkara. Virodha alamkara is present in the contradiction of 'flesh' and 'fleshless', 'Neither from nor towards', and 'neither arrest nor movement'. These
contradictions are reconciled in the magical model created by poetic fancy i.e. utpreksa alamkara. Since the two alamkaras coexist, there is the third alamkara - the samrsti alamkara.

It is sabdarthodbhava abhidhamula dhvani.

6. And do not call it fixity,
Where past and future are gathered.
Santara anekakhyata, loka.

The poet collects past and future but does not consider it fixity. This is virodhalamkara - the contradiction can be resolved by collection of past and future in present which is not a fixed moment.

It is sabdarthodbhava abhidhamula dhvani.

7. Neither movement from nor towards,
Neither ascent nor decline.
Anapeksitakhyata, loka, virodha alamkara, sabdarthodbhava abhidhmula dhvani

8. Except for the point, the still point,
There would be no dance, and there is only the dance.
Santara anekakhyata, viracana. In these lines there is reference of 'still point' from William's novel as explained earlier in the sentence 4 of the poem.

There is utpreksa, virodha and samsrsti alamkaras in these two verses.

It is sabdarthodbhava abhidhamula dhvani.

9. I can only say, there we have been: but I cannot say where.
Santara anekakhyata, loka.
Again there is a contradiction as the poet expresses his inability to locate 'there'. This contradiction is resolved as 'there' refers to the magical conception of universe. Thus, there is virodha alamkara.

It is sabdodbhava abhidhamula dhvani.

10. And I cannot say, how long, for that is to place it in time.

Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani.

11. The inner freedom from the practical desire,

The release from acting and suffering, release from the inner,

And the outer compulsion, yet surrounded

By a grace of sense, a white light still and moving,

Erhebung without motion, concentration

Without elimination, both a new world

And the old made explicit, understood

In the completion of its partial ecstasy,

The resolution of its partial horror.

Santara anekakhyata, sruti. In these lines, the poet writes about the concept of salvation. The 'white light still and moving' is the 'light created by God'.(Genesis 1:3). In Christianity, God is represented by 'white light'. The inner freedom from the practical desires implies God's message of The Ten Commandments, "You shall not covet your neighbour's house. You shall not covet your neighbour's wife, or his manservant or maidservant, his ox or donkey, or anything that belongs to your neighbour".(Exodus 20:17). All these verses evoke the
release of man from slavery forced on him by his own desires. With this freedom and a grace of sense, man creates a new world in which he revels in the fulfillment of his basic requirements and has overcome his horrors. God has promised this while helping the Israelites come out of Egypt and establish a new nation. (Exodus 6:6-10 and Exodus 16: 15-32).

There is virodha alamkara in 'white light still and moving'. The contradiction between 'still' and 'moving' can be resolved by considering 'light' static against 'darkness' and 'moving' as the passage of time by morning, day, evening and night. (Genesis 1.3).

It is an example of arthantarasamkramita laksanamula dhvani.

12. Yet the enchainment of past and future

Woven in the weakness of the changing body,

Protects mankind from heaven and damnation

Which flesh cannot endure.

Santara anekakhyata, sruti. The poet seems to refer to the Indian concept of karma and rebirth. The past and future karma of man keeps him enchained in the cycle of rebirth, i.e. 'the changing body'. Contrary to the desire of moksa, the poet prefers 'the changing body' as it protects mankind both from 'heaven' and 'damnation'.

It is arthantarasamkramita laksanamula dhvani.

13. Time past and time future

Allow but a little consciousness.

Ekakhyata, loka, sabdodbhava abhidhamula dhvani

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14. To be conscious is not to be in time
   But only in time can the moment in the rose-garden,
   The moment in the arbour where the rain beat,
   The moment in the draughty church at smokefall
   Be remembered; involved with past and future.

Santara anekakhyata, loka
   The poet describes the landscape. In this description,
   the poet is not conscious of mixing the past and present
   images of the landscape. The loss of consciousness of past
   and future puts him in the present where both past and
   future are involved. This mixture is possible only by
   'poetic fancy', i.e. utpreksa alamkara.
   It is sabdodbhava abhidhamula dhvani.

15. Only through time time is conquered.
   Ekakhyata, loka. Passing events create consciousness of
   time. These memories can become composite only if the
   present time reconciles the past events with the present
   projects of mankind. These projects of mankind will guide
   the future. It is sabdarthodbhava abhidhamula dhvani.

Burnt Norton III

1. Here is a place of disaffection
   Time before and time after
   In a dim light: 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.

Santara anekakhyata, loka. Helen Gardner writes that the "setting of section III is the London Tube". (Helen Gardner, 1978:32). In these lines Eliot describes the tube station, arrival and departure of metro-trains and lifts his banal experience to the higher level of imagination and fancy. Thus there is utpreksa alamkara. People wait for their metro-trains on the platform while other trains come and leave. One feels lonely amidst the crowd in the 'dim light' of the platform. The platform is a place of disaffection. There is no daylight and there is no darkness - there is only the 'dim light'.

One of the sources of meaning in this sentence is sruti. According to Genesis 1.2-3, God created light after which the form of the formless earth got manifested. Thus the daylight invested form into the still earth. Since light is good, God separated it from darkness. The sensual, the temporal and the evil forces operate in the dark - the soul has to be purified of its evil intentions during the darkness.

It is sabdarthodbhava abhidhamula dhvani.

2. Neither plenitude nor vacancy.

Anapeksitakhyata, loka, sabdarthodbhava abhidhamula dhvani.

3. Only a flicker

Over the strained time-ridden faces
Distracted from distraction by distraction
Filled with fancies and empty of meaning
Tumid apathy with no concentration
Men and bits of paper, whirled by the cold wind
That blows before and after time,
Wind in and out of unwholesome lungs
Time before and time after.
Santara anekakhyata, loka.

This is a description of people waiting on the platform. People are tired and so they have 'strained time-ridden faces'. As the train comes, they 'flicker' their faces. Ordinarily sound distracts but people are so used to the sound of train that they are 'distracted' from the sound of train by their fancies. There is 'apathy' on their faces which are 'filled with fancies' but devoid of any meaningful expression. The 'bits of paper' is the newspaper which people are reading 'with no concentration'. People read their newspapers before and after office-time in the open where cold wind whirls the pages. People feel the chill while breathing. This natural description is an example of svabhavika alamkara.

It is sabdarthodbhava abhidhamula dhvani.

4. Eructation of unhealthy souls

Into the faded air, the torpid
Driven on the wind that sweeps the gloomy hills of London,
Hampstead and Clerkenwell, Campden and Putney,
Highgate, Primrose and Ludgate.
Santara anekakhyata, loka. This is a description of the
inside view of a train. 'Eructation of unhealthy souls into the faded air' describes people down from the train. The 'torpid driven on the wind that sweeps the gloomy hills of London' is the train itself. London, Hampstead, Clerkenwell, Campden, Putney, Highgate, Primrose and Ludgate are names of stations.

There is utpreksa alamkara in the first two lines and in the last line. The poet compares the train with Noah's arc from which the 'unhealthy souls' were kept out. The two levels of meaning are possible because of the comparison of the disembarking passengers with 'unhealthy souls'. This comparison is result of 'poetic fancy' or utpreksa.

It is sabdarthodbhava abhidhamula dhvani.

5. Not here

Not here the darkness, in this twittering world.

Anapeksitakhyata, loka. In this sentence there is the description of the interior of a moving train where there is always light and sound of confused voices.

It is sabdarthodbhava abhidhamula dhvani.

6. Descend lower, descend only

Into the world of perpetual solitude,

World not world, but that which is not world,

Internal darkness, deprivation

And destitution of all property,

Dessication of the world of sense,

Evacuation of the world of fancy,

Inoperancy of the world of spirit;

This is the one way, and the other
Is the same, not in movement
But abstention from movement; while the world moves
In appetency, on its metalled ways
Of time past and time future.
Santara anekakhyata, loka and sruti

'Descend lower, descend only' means getting down from
the train and then going 'further down on stairs. After:
coming out of the tube, the poet again finds himself in.
'solitude'. There is internal darkness and a feeling of:
depprivation. The only way to save our soul is
'renunciation'. Angus Calder writes,"...the soul can be:
saved by complete renunciation. We can arrive at this state:
either as in descending stairs, by movement or by
abstaining from movement, as in a lift."(Angus:

There is virodhalamkara in 'World not world, but that
which is not world'. There is yathasamkhya alamkara in the:
following three lines -

"Desiccation of the world of sense,
Evacuation of the world of fancy,
Inoperancy of the world of spirit"

'Desiccation is replaced by 'Evacuation' and
'Inoperancy' - all the three are krdanta dravyavacaka:
padas. Similarly 'sense' is replaced by subanta,
dravyavacaka padas like 'fancy' and 'spirit'.

It is sabdarthodbhava abhidhamula dhvani.

Burnt Norton IV
1. Time and the bell have buried the day,
   The black cloud carries the sun away.
   \textit{Santara anekakhyata, loka}

   There is loss of hope in this description of the end of the day. `Burial of day' is used as a \textit{rupaka} for loss of hope. `The black cloud' is mood of despair which has shadowed the `sun' which is a symbol of hope. Here `burial of the day', `black cloud' and `sun' are all used as `model metaphors' or \textit{samaskriti}.

   It is \textit{atyantatiraskrta laksanamuladhvani}.

2. Will the sunflower turn to us, will the clematis
   Stray down, bend to us; tendril and spray
   Clutch and cling?
   \textit{Santara anekakhyata, loka}

   `Sunflower' and `clematis' are \textit{rupaka} or metaphorical symbols of hope.

   These lines suggest the poet's desire to be hopeful about the future. It is \textit{atyantatiraskrta laksanamuladhvani}.

3. Chill
   Fingers of yew be curled
   Down on us?
   \textit{Ekakhyata, loka}

   `Fingers of yew' is yet another \textit{rupaka} or metaphorical symbol of hope. It is also \textit{atyantatiraskrta laksanamuladhvani}.

4. After the kingfisher's wing
   Has answered light to light, and is silent, the light is:
still

At the still point of the turning world.

Santara anekakhyata, loka and sruti

Angus Calder writes,"...the kingfisher's wing answering
'light to light' is a strong symbol of hope".(Angus:

There is sruti's reference also as 'the light is still
at the still point of the turning world' is reference to
the creation of light by God in the beginning of the
world.(Genesis 1.3).

It is atyantatiraskrta leksanamula dhvani.

Burnt Norton V

1. Words move, music moves

Only in time; but that which is only living
Can only die.

Santara anekakhyata, loka.

The symmetrical construction of 'Words move' and 'music:
moves' is yathasamkhya alamkara.

It is sabdodbhava abhidhamula dhvani.

2. Words, after speech, reach

Into the silence.

Ekakhyata, loka, sabdodbhava abhidhamula dhvani

3. Only by the form, the pattern,

Can words or music reach

The stillness, as a Chinese jar still
Moves perpetually in its stillness.

Santara anekakhyata, loka

The stillness of words and music is compared with the

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stillness of a Chinese jar. The words and music move us in the same way as a still Chinese jar moves us. Thus there is upama alamkara here. Chinese jar is upamana and words and music are upameya.

It is sabdodbhava abhidhamula dhvani.

4. Not the stillness of the violin, while the note lasts,
   Not that only, but the co-existence,
   Or say that the end precedes the beginning,
   And the end and the beginning were always there
   Before the beginning and after the end.

Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani

5. And all is always now.

Ekakhyata, loka, sabdodbhava abhidhamula dhvani

6. Words strain,
   Crack and sometimes break, under the burden,
   Under the tension, slip, slide, perish,
   Decay with imprecision, will not stay in place,
   Will not stay still.

Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani

7. Shrieking voices
   Scolding, mocking, or merely chattering,
   Always assail them.

Ekakhyata, loka, sabdodbhava abhidhamula dhvani

8. The Word in the desert
   Is most attacked by voices of temptation,
   The crying shadow in the funeral dance,
The loud lament of the disconsolate chimera.

Santara anekakhyata, sruti. "The word in the desert refers to 1.23 of the Gospel of John:<<John replies in the words of Isaiah the prophet,"I am the voice of one calling in the desert, Make straight the way for the Lord.">>. In Isaiah 40.3, Lord manifests himself by a voice:<<A voice of one calling in the desert,"Prepare the way for the Lord". And this voice is ignored by the Babylonians which leads to the fall of Babylon. The 'voices of temptation' refers to the temptation of Babylonians for their idol worships (Isaiah 46 and 47). The 'disconsolate chimera' could be the 'beasts of burden' which lament carrying the idols,"...their idols are borne by beasts of burden. The images that are carried about are burdensome, a burden for the weary. They stoop and bow down together; unable to rescue the burden, they themselves go off into captivity". (Isaiah 46.1-2).

There is rupaka alamkara in the 'crying shadow'. The expression 'crying shadow' refers to a 'crying person' - there is non-difference between a 'shadow' and a 'person' and thus it is rupaka alamkara.

It is atyantatiraskrta laksnamula dhvani.

9. The detail of the pattern is movement,

As in the figure of the ten stairs.

Ekakhyata, sruti. About these two verses, Helen Gardner writes,"The 'figure of the ten stairs' refers to the ten steps of the ladder of love described by St. John of the Cross in The Dark Night of the Soul (Book II, chapter 19).
St. John call his ‘secret wisdom’ a ladder because a ladder is used for ascent and descent, and communications from God. Simultaneously exalt and humble the soul: ‘For on this road, to descend is to ascend, and to ascend is to descend, since he who humbles himself is exalted, and he who exalts himself is humbled’ (II.18). The word ‘figure’ suggests Eliot has confused in memory the description of the ‘ladder of love’ with the famous drawing prefixed to The Ascent of Mount Carmel, which also shows ascent and descend but does not have ten steps or stairs. The Ascent of Mount Carmel treats of the ‘active purgation’ of the senses and spirit. Its teaching is briefly summarised in lines 114-21 of Burnt Norton. The Dark Night of the Soul treats of ‘passive purgation’ in which God works upon the soul.” (Helen Gardner, 1978:89).

It is atyantatiraskrta laksanamula dhvani.

10. Desire itself is movement
   Not in itself desirable;
   Love is itself unmoving,
   Only the cause and end of movement,
   Timeless, and undesiring
   Except in the aspect of time
   Caught in the form of limitation
   Between un-being and being.

   Santara anekakhyata, loka, smrti, pramanavidya and sahitya vidya. ‘Desire itself is the movement’ because desire is the cause of movement in life. This knowledge is from loka. The Christian culture resists ‘desire’ as it
resists 'temptations'. Here the source of knowledge is: 
smr tü - the Christian Cultural context.

David ward writes, "...the emotions which accompany the
quest are transitional, not the Love which is the end of
the quest, the stillness of contemplation. God, Aristotle's;
unmoved and unmoving mover, may manifest Himself in 'a.
grace of sense' (BN,II). Yet this, even in the ecstatic joy
of the rose-garden, is:

Caught in the form of limitation


This conception of Love which is 'timeless, undesiring,
cause and end of movement and is caught between un-being
and being' is comparable to Aristotle's concept of God who
is 'unmoved and unmoving mover'. So the source of meaning
would be both the pramanavidya (knowledge of Aristotle's;
philosophy) and sahitya-vidya (knowledge of the literary
implications of Aristotle's concept of God).

There are three alamkaras in this sentence:
(i) Virodha: There is apparent opposition between desire:
and 'undesirability' of desire, 'cause' and 'end',
'timelessness' and 'in the aspect of time'.
(ii) Bhavika: The poet resolves all these contradictions by
his simultaneous visualisation of the above mentioned
apparent contradictions. Also the 'cause' and 'end', the
'un-being' and 'being' are delineated from their linear
time frame. This is possible only by the poet's
visualisation of past and future together' - and there,
there is bhavika alamkara.
(iii) *Samkara*: The virodhalamkara is subservient to the bhavika alamkara because the apparent contradictions are resolved only by the poet's 'visualisation'. And therefore, there is samkara alamkara in these verses.

It is arthantarasamkramita laksanamula dhvani.

11. Sudden in a shaft of sunlight

Even while the dust moves
There rises the hidden laughter
Of children in the foliage
Quick now, here, now, always -
Ridiculous the waste sad time
Stretching before and after.

*Santara anekakhyata, loka.*

In the expression 'shaft of sunlight', 'shaft' is compared to a 'ray' of sunlight. There is no term of comparison between 'shaft' and 'ray'. Instead there is non-difference between them. So it is rupaka alamkara.

In 'children in the foliage', 'foliage' would be a park or a rose-garden. This is also an example of the rupaka alamkara.

It is arthantarasamkramita laksanamula dhvani.
1. In my beginning is my end.

_Ekakhyata, loka._

The apparent contradiction between 'beginning' and 'end' is _virodhalamkara._ The concept of 'end' is implicit in the 'beginning'. The suggestion arises from the meaning of the sentence - it is an example of _arthodbhava abhidhamul_ _dhvani._

2. 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._

_Santara anekakhyata, loka, sabdodbhava abhidhamul_ _dhvani_

3. Old stone to new building, old timber to new fires,

_Old fires to ashes, and ashes to the earth
Which is already flesh, fur and faeces,
Bone of man and beast, cornstalk and leaf._

_Santara anekakhyata, loka._

There is natural description of the way things happen in the world in this sentence and therefore it is _svabhavokti alamkara._

_It is sabdodbhava abhidhamula dhvani._

4. Houses live and die: there is 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.

Santara anekakhyata, loka and sruti. In these lines there is an allusion to the Book of Ecclesiastes 3.1, "For everything there is a season, and a time for every matter under heaven...".

It is sabdodbhava abhidhamula dhvani.

5. In my beginning is my end.

Ekakhyata, loka, virodhalamkara

The end is implicit in the beginning of anything in this world. Whatever begins comes to an end. This verse is an example of arthodbhava abhidhamula dhvani.

6. Now the light falls

Across the open field, leaving the deep lane
Shuttered with branches, dark in the afternoon,
Where you lean against a bank while a van passes,
And the deep lane insists on the direction
Into the village, in the electric heat
Hypnotised.

Santara anekakhyata, loka.

The word 'Hypnotised' describes the state of the poet in the situation described in this sentence. There is natural description in this sentence and it is svabhavokti alamkara.

It is sabdodbhava abhidhamula dhvani.

7. In a warm haze the sultry light

Is absorbed, not refracted, by grey stone.

Santara anekakhyata, loka, svabhavokti alamkarapy

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It is sabdodbhava abhidhamula dhvani.

8. The dahlias sleep in the empty silence.

_Ekakhyata, loka_

'The dahlias sleep' - the dahlias have 'borrowed' the 'stillness' and 'silence' of the surroundings. It is tadguna alamkara.

The silence is empty because there is nobody around - thus the 'silence' has taken the quality of an empty house. This is also tadguna alamkara.

This sentence suggests that there loneliness all around the place - this is arthantara samkramita laksanamula dhvani.

9. Wait for the early owl.

_Ekakhyata, loka_

The early owl is related to morning. By samyoga (connection of the owl with the morning), the 'early owl' hints at morning - it is aksepa alamkara.

It is atyantasamkramita laksanamula dhvani.

10. In that open field

If you do not come too close, if you do not come too close,

On a summer midnight, you can hear the music
Of the weak pipe and the little drum
And see them dancing around the bonfire
The association of man and woman
In daunsinge, signifying matrimonie -
A dignified and commodious sacrament.

_Santara anekakhyata, loka, svabhavika alamkara_
There is description of the Red Indians' dance around the bonfire on a summer midnight. "Weak pipe", "little drum", the dance around the "bonfire", "matrimonie" and "sacrament" - all these are peculiar (linga) and associated (sahacarya) with the Red Indians' dance. These peculiarities and associations suggest that these lines describe the Red Indians' dance.

It is sabdarthodbhava abhidhamula dhvani.

11. Two and two, necessarype, coniunction,

Holding eche other by the hand or the arm

Which betokeneth concorde.

Santara anekakhyata, loka, svabhavika alamkara

It is sabdarthodbhava abhidhamula dhvani.

12. Round and round the fire

Leaping through the flames, or joined in circles,

Rustically solemn or in rustic laughter

Lifting heavy feet in clumsy shoes,

Earth feet, loam feet, lifted in country mirth

Mirth of those long since under earth

Nourishing the corn.

Santara anekakhyata, loka, svabhavika alamkara.

"Round and round the fire", "leaping through the flames", formation of "circles", "rustic", "clumsy shoes", "country mirth" - all of them are connected (samyoga) with the Red Indians' dance.

It is sabdarthodbhava abhidhamula dhvani.

13. Keeping time,

Keeping the rhythm in their dancing
As in their living in the living seasons
The time of the seasons and the constellations
The time of milking and the time of harvest
The time of the coupling of man and woman
And that of beasts.

Santara anekakhyata, loka

There is affirmation of 'keeping time' and 'rhythm' in succeeding things and therefore there is ekavali alamkara. 'Dancing', living according to the seasons, 'milking', 'harvest' - all these are connected (samyoga) with the Red Indians's life.

It is sabdarthodbhava abhidhamula dhvani.

14. Feet rising and falling.

Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani

15. Eating and drinking.

Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani


Adhyahrtakhyata, loka, sabdodbhava abhidhamula dhvani

17. Dawn points, and another day

Prepares for heat and silence.

Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani

18. Out at sea the dawn wind

Wrinkles and slides.

Santara anekakhyata, loka

There is non-difference between 'dawn wind' and the sand
on sea shore which 'wrinkles and slides' in the wind. This is rupaka alamkara.

It is sabdarthodbhava abhidhamula dhvani.

19. I am here

Or there or elsewhere.

Ekakhyata, loka

Here 'I' is present 'here or there or elsewhere'. This is an example of visesa alamkara.

It is sabdodbhava abhidhamula dhvani.

20. In my beginning.

Adhyāntakhyata, loka.

East Coker II

1. What is the late November doing

With the disturbance of the spring
And creatures of the summer heat,
And snowdrops writhing under feet
And hollyhocks that aim too high
Red into grey and tumble down
Late roses filled with early snow?

Santara anekakhyata, loka

It is description of autumn by describing what happens in the beginning of autumn. So it is paryayokta alamkara.

It is sabdodbhava abhidhamula dhvani.

2. Thunder rolled by the rolling stars

Simulates triumphal cars

Deployed in constellated wars
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.

Santara anekakhyata; one of the auxiliary sciences jyotisa is the source of meaning here.

The poet uses utpreksa alamkara as he imagines a race of cars in thunder in sky, the fight between the scorpion constellation and the Sun and then the weeping comets and flying Leonids after the war. All these are description of the beginning of the autumn (sun is in the Scorpion constellation from 24th October to 20th November) by imagining a war in the sky and then bringing everything down on the earth on the 'ice-cap reigns' of the winters.

It is arthantarasamkramita laksanamula dhvani.

3. That was a way of putting it - not very satisfactory
A periphrastic study in a worn-out poetical fashion,
Leaving one still with the intolerable wrestle
With words and meanings.

Santara anekakhyata; the source of meaning here is poet's knowledge of sahitya vidya (one of the six vidyas).

It is sabdodbhava abhidhamula dhvani.

4. The poetry does not matter.

Ekakhyata, loka, sabdodbhava abhidhamula dhvani

5. It was not (to start again) what one had expected.
Santara anekakhyata, loka, sabdodbhava abhidhamuladhvani

6. What was to be the value of the long looked forward to,
   Long hoped for calm, the autumnal serenity
   And the wisdom of age?
Santara anekakhyata, loka, sabdodbhava abhidhamuladhvani

7. Had they deceived us,
   Or deceived themselves, the quiet-voiced elders,
   Bequeathing us merely a receipt for deceit?
Santara anekakhyata, loka, sabdodbhava abhidhamuladhvani

8. The serenity only a deliberate hebetude,
   The wisdom only the knowledge of dead secrets
   Useless in the darkness into which they peered
   Or from which they turned their eyes.
Santara anekakhyata, loka

There are three alamkaras in this sentence - visama, pratipa and sankara because of the 'commixture' of visama and pratipa. 'Serenity' and 'deliberate hebetude', 'wisdom' and 'knowledge of useless dead secrets' are converse to each other and so it is pratipa alamkara. Also, the wisdom cannot come from 'turning eyes from the dead secrets'. This incompatibility between the 'cause' ('turning eyes from the dead secrets') and the 'effect' ('wisdom') is an example of visama alamkara.

It is sabdodbhava abhidhamuladhvani.

9. There is, it seems to us,
At best, only a limited value
In the knowledge derived from experience.

\textit{Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani}

10. The knowledge imposes a pattern, and falsifies,
For the pattern is new in every moment
And every moment is a new and shocking
Valuation of all we have been.

\textit{Santara anekakhyata, loka}

The poet explains why knowledge imposes a pattern and so there is \textit{kavyalinga alamkara} in this sentence.

It is \textit{sabdodbhava abhidhamula dhvani}.

11. We are only undeceived
Of that which, deceiving, could no longer harm.

\textit{Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani}

12. In the middle, not only in the middle of the way
But all the way, in a dark wood, in a bramble,
On the edge of a grimen, where is no secure foothold,
And menaced by monsters, fancy lights,
Risking enchantment.

\textit{Ekakhyata, loka}

It is description of a "way" or a road in \textit{utpreksa alamkaras}. We are generally "charmed" by "fancy lights" and "enjoy enchantment". The expression "menaced by monsters, fancy lights" and "Risking enchantment" are examples of \textit{pratipa alamkara}.

It is \textit{sabdodbhava abhidhamula dhvani}.
13. Do not let me hear
   Of the wisdom of old men, but rather of their folly,
   Their fear of fear and frenzy, their fear of possession,
   Of belonging to another, or to other, or to God.
   *Ekakhyata, loka, sabdodbhava abhidhamula dhvani*

14. The only wisdom we can hope to acquire
   Is the wisdom of humility: humility is endless.
   *Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani*

15. The houses are all gone under the sea.
   *Ekakhyata, loka*
   This line would imply that anything created by man is destroyed in the course of time. It is *sabdarthodbhava abhidhamula dhvani*.

16. The dancers are all gone under the hill.
   *Ekakhyata, loka*
   The 'dancers' would mean the people who lived in this world - they are all dead and those who live will also die. It is *sabdarthodbhava abhidhamula dhvani*.
1. O dark dark dark.

   Anapeksitakhyata, loka, sabdodbhava abhidhamula dhvani

2. They all go into the dark,

   The vacant interstellar spaces, the vacant into the vacant,

   The captains, merchant bankers, eminent men of letters.

   Ekakhyata, loka, sabdodbhava abhidhamula dhvani

3. The generous patrons of art, the statesmen and the rulers,

   Distinguished civil servants, chairmen 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 Gazette, the Directory of Directors,

   And cold the sense and lost the motive of action.

   Ekakhyata, loka, sabdodbhava abhidhamula dhvani

4. And we all go with them, into the silent funeral,

   Nobody's funeral, for there is no one to bury.

   Santara anekakhyata, loka and itihasa.

   The two verses of this sentence are incongruous to each other in meaning and so there is visama alamkara. This incongruity can be explained if we understand the 'silent funeral' as the 'history' which gives us a knowledge of the destructions and deaths in the past but there is actually no 'funeral' to be attended.
This is sabdarthodbhava abhidhamula dhvani.

5. I said to my soul, be still, and let the dark come upon you
Which shall be the darkness of God.

Santara anekakhyata, sruti. The poet writes the 'darkness of God' though in the Bible, there is only the 'light of God'. The poet takes a position contrary to sruti - the Bible. Nevertheless the source of meaning would be sruti because we learn in the Bible about the 'light of God' which shines in darkness (John 1.5).

It is sabdarthodbhava abhidhamula dhvani.

6. As, in a theatre,
The lights are extinguished, for the scene to be changed.
With a hollow rumble of wings, with a movement of darkness on darkness,
And we know that the hills and the trees, the distant panorama
And the bold imposing facade are all being rolled away -
Or as, when an underground train, in the tube, stops too long between stations
And the conversation rises and slowly fades into silence:
And you see behind every face the mental emptiness deepen
Leaving only the growing terror of nothing to think about;
Or when, under ether, the mind is conscious but conscious of nothing -
I said to my soul, be still, and wait without hope
For hope would be hope for wrong thing; there is yet faith

But the faith and the love and the hope are all in the waiting.

_Santara anekakhyata, loka_

The first nine verses are description of a small hilly town in _utpreksa alamkara._

It is _sabdarthodbhava abhidhamula dhvani_ because we come to know that it is description of a hilly town only after comprehending the literal meaning of the words (sabda).

7. Wait without thought, for you are not ready for thought:
So the darkness shall be the light, and the stillness the dancing.

_Santara anekakhyata, loka, sabdarthodbhava abhidhamula dhvani_

8. Whisper of running streams, and winter lightning.
_Anapeksitakhyata, loka, sabdodbhava abhidhamula dhvani_

9. The wild thyme unseen and the wild strawberry,
The laughter in the garden, echoes ecstasy
Not lost, but requiring, pointing to the agony
Of death and birth.
_Adhyahrtakhyata, loka_

The 'ecstasy' is echoed by the 'unseen wild thyme', 'wild strawberry and laughter in the garden'. The ecstasy of life: 'points to the agony of 'death and birth'. The 'ecstasy' is compared with the 'agony' - this is _vyatireka alamkara._

It is _sabdodbhava abhidhamula dhvani._
10. You say I am repeating
   Something I have said before.
   Santara anekakhyata, loka, sabdodhava abhidhamula dhvani

11. I shall say it again.
    Nirantara anekakhyata

12. Shall I say it again?
    Nirantara anekakhyata

13. In order to arrive there,
    To arrive where you are, to get from where you are not,
    You must go by a way wherein there is no ecstasy.
    Santara anekakhyata, smrti, sabdodhava abhidhamula dhvani

14. In order to arrive at what you do not know
    You must go by a way which is the way of ignorance.
    Santara anekakhyata, smrti, sabdodhava abhidhamula dhvani

15. In order to possess what you do not possess
    You must go by the way of dispossession.
    Santara anekakhyata, smrti, sabdodhava abhidhamula dhvani

16. In order to arrive at what you are not
    You must go through the way in which you are not.
    Santara anekakhyata, smrti, sabdodhava abhidhamula dhvani

17. 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.

_Santara anekakhyata, smrti_

In this line, meaning of the two clauses of each verse are incompatible to each other - it is _visama alamkara_.

Here the poet seems to hint at the infinite possibilities in man's life - it is _sabdarthodbhava abhidhamula dhvani._

_East Coker IV_

1. 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.

_Santara anekakhyata, loka_

The surgeon who is the healer is 'wounded' because of his 'compassion' with the patient. The surgeon borrows the 'qualities' of the physical pain of the patient - this is _tadguna alamkara._

It is _sabdarthodbhava abhidhamula dhvani._

2. Our only health is the disease
   If we obey the dying nurse
   Whose constant care is not to please
   But to remind of our, and Adam's curse
   And that, to be restored, our sickness must grow worse.

_Santara anekakhyata, sruti._ After Adam ate the fruit of the forbidden tree, God cursed him,"In toil you shall eat of it all the days of your life" and "In the sweat of your face you shall eat bread". (Genesis 3.17 and 3.19). Thus:
being healthy is being disease by the curse of God. Yet the "sickness" of "health" is required for redemption. This sentence refers to the God's curse to Adam in Genesis 3.

It is sabdarthodbhava abhidhamula dhvani.

3. The whole earth is our hospital
Endowed by the ruined millionaire,
Wherein, if we do well, we shall
Die of the absolute paternal care
That will not leave us, but prevents us everywhere.

Santara anekakhyata, smrti. Helen Gardner writes, "The general word 'ruined' allows us to regard the millionaire as suffering from a Timon-like generosity.... It softens the harsh paradox of an 'absolute paternal care' that 'torments'; but the meaning of 'prevents' may escape those not familiar with its use in a collect in The Book of Common Prayer: 'Prevent us, O Lord, in all our doings with thy most gracious favour, and further us with thy continual help'". (Helen Gardner, 1978:109). The Book of Common Prayer is a cultural text and so the source of meaning would be smrti.

There is visama alamkara in 'we shall die of the absolute paternal care'.

It is sabdarthodbhava abhidhamula dhvani.

4. The chill ascends from feet to knees,
The fever sings in mental wires.
Santara anekakhyata, loka

There is rupaka alamkara in 'the fever sings in mental wires'. 'Sings' is compares with 'churning of head in high
fever' and nerves of mind are compared with the `wires' of a stringed instrument.

It is arthantarasaṁkramita laksanamula dhvani.

5. If to be warmed, then I must freeze
   And quake in frigid purgatorial fires
   Of which the flame is roses, and the smoke is briars.
   Santara anekakhyata, loka
   There is non-difference between flame and roses, and smoke and briars - these are rupaka alamkaras.

6. The dripping blood our only drink,
   The bloody flesh our only food:
   In spite of which we like to think
   That we are sound, substantial flesh and blood -
   Again, in spite of that, we call this Friday good.
   Santara anekakhyata, sruti. This stanza refers to the crucifixion of Christ.
   It is sabdārthodbhava abhidhamula dhvani.

East Coker V

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

   Twenty years largely wasted, the years of l'entre deux guerres -

   Trying to learn to use words, and every attempt
   Is a wholly new start, and a different kind of failure
   Because one has only learnt to get the better of words
   For the thing one no longer has to say, or the way in which
One is no longer disposed to say it.

Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani

2. 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 emotion.

Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani

3. And what there is to conquer

By strength and submission, has already been discovered
Once or twice, or several times, by men whom one cannot hope
To emulate - but there is no competition -
There only the fight to recover what has been lost
And found and lost again and again; and now, under conditions
That seem unpropitious.

Santara anekakhyata, itihasa, sabdodbhava abhidhamula dhvani

4. But perhaps neither gain nor loss.

Anapeksitakhyata, loka, sabdodbhava abhidhamula dhvani

5. For us, there is only the trying.

Ekakhyata, loka, sabdodbhava abhidhamula dhvani

6. The rest is not our business.

Ekakhyata, loka, sabdodbhava abhidhamula dhvani

7. Home is where one starts from.
Ekakhyata, loka, sabdodbhava abhidhamula dhvani

8. As we grow older
The world become stranger, the pattern more complicated
Of dead and living.

Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani

9. Not the intense moment
Isolated, with no before and after,
But a lifetime burning in every moment
And not the lifetime of one man only
But of old stones that cannot be deciphered.

Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani

By "association", the 'old stones' means the tombstones.

10. There is time of evening under starlight,
A time for the evening under lamplight
(The evening with the photograph album).

Ekakhyata, loka, sabdodbhava abhidhamula dhvani

11. Love is most nearly itself
When here and now cease to matter.

Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani

12. Old men ought to be explorers
Here or there does not matter
We must be still and still moving
Into another intensity
For a further union, a deeper communion
Through the dark cold and the empty desolation,
The wave cry, the wind cry, the vast waters
Of the petrel and the porpoise.

Santara anekakhyata, smrti. The poet expresses his desires and refers to the cultural beliefs about the 'waters of the petrel and porpoise'. Such cultural beliefs are part of smrti of a civilisation.

There is virodhalamkara in 'we must be still and still moving'. We can be physically 'still' and mentally moving - the apparent contradiction in this verse is resolved by the difference in physical and mental world.

There is rupaka alamkara in 'the wave cry, the wind cry' because 'wave' and 'wind' are compared with a living being without any term of comparison. So there is non-difference between wave and wind and a living body.

It is sabdarthodbhava abhidhamula dhvani.

13. In my end is my beginning.

Ekakhyata, loka

There is virodhalamkara in the apparent contradiction between 'end' and 'beginning'.

This verse indicates the poet's resolution to begin again from where his journey has come to an end. It is arthodbhava abhidhamula dhvani

The Dry Salvages I

1. I do not know much about gods; but I think that the river

Is a strong brown god - sullen, untamed and intractable,
Patient to some degree, at first recognised as a frontier;
Useful, untrustworthy, as a conveyor of commerce;
There only a problem confronting the builder of bridges.
*Santara anekakhyata, itihasa.* The poet first describes how in history the rivers have been the frontiers of states, then the problematic roots for commerce and then how man has undertaken the task of building bridges. This is all the knowledge of *itihasa.*

The river is compared with god because both of them are sullen, untamed and intractable. This is *upama alamkara.*

It is *sabdarthodbhava abhidhamula dhvani.*

2. The problem once solved, the brown god is almost forgotten
By the dwellers in cities - ever, however, implacable
Keeping his seasons and rages, destroyer, reminder
Of what men choose to forget.
*Santara, anekakhyata, itihasa, sabdodhbhava abhidhamula dhvani*

3. Unhonoured, unpropitiated
By worshippers of the machine, but waiting, watching and waiting.
*Nirantara anekakhyata, itihasa, sabdodhbhava abhidhamula dhvani*

4. His rhythm was present in the nursery bedroom,
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.
Ekakhyata, loka. The poet evokes his childhood memories and describes the suburbs in the last verse. (Helen Gardner, 1978:123).

It is sabdardhodbhava abhidhamula dhvani.

5. The river is within us, the sea is all about us;
The sea is the land's edge also, the granite
Into which its reaches, the beaches where it tosses
Its hints of earlier and other creation:
The starfish, the horseshoe crab, the whale's backbone;
The pools where it offers to our curiosity
The more delicate algae and the sea anemone.
Santara anekakhyata, loka and itihasa. the history of the evolution of man through starfish, horseshoe crab and whale's backbone is knowledge of itihasa. We understand this only after understanding the overall meaning of the sentence. Therefore, it is sabdardhodbhava abhidhamula dhvani.

6. It tosses up our losses, the torn seine,
The shattered lobsterpot, the broken oar,
And the gear of foreign dead men.
Ekakhyata, loka

This is a natural description of a sea shore visited by the foreigner either as warriors of as seamen - svabhavokti alamkara.

It is sabdodbhava abhidhamula dhvani.

7. The sea has many voices,
Many gods and many voices.
Ekakhyata, loka
Many voices of the sea refer to the distinct and distant civilisations on different sea shores. The different cultural systems are 'many gods' of the sea. It is: arthantara samkramita laksanamula dhvani

8. The salt is on the briar rose,
The fog is in the fir trees.

Sanātana āmekahyata, loka

Svabhavokti alamkara - it is description of a winter morning near a sea shore when the salty fog spreads on the briar rose and fog is in the trees.

It is sabdodbhava abhidhamula dhvani.

9. The sea howl,
And the sea yelp, are different voices
Often together heard: the whine in the rigging,
The menace and caress of wave that breaks on water,
The distant rote in the granite teeth,
And the wailing warning from the approaching headland Are all sea voices, and the heaving groaner Rounded homewards, and the seagull:
And under the oppression of the silent fog
The toiling bell
Measures time not our time, rung by the unhurried Ground swell, a time
Older than the time of chronometers, older Than time counted by anxious worried women Lying awake, calculating the future, Trying to unweave, unwind, unravel And piece together the past and the future,
Between midnight and dawn, when the past is all deception,
   The future futureless, before the morning watch
   When time stops and time is never ending;
   And the ground swell, that is and was from the beginning,
      Clangs
      The bell.
   Santara anekakhyata, loka and itihasa. In these lines the poet describes the sea and the mental state of women who are waiting on the shore for their men to return from the sea.
   It is sabdardhodbhava abhidhamula dhvani.

The Dry Salvages II
1. 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 unprayable Prayer at the calamitous annunciation?
      Santara anekakhyata, loka

   This is the experience of the second world war. "The bone on the beach" is the symbol of people who died on the distant sea shores. It is aksepa alamkara as the 'bone' hints at the people who came to these sea shores and died there.
   It is sabdardhodbhava abhidhamula dhvani.
2. There is no end, but addition: the trailing
   Consequence of further days and hours,
   While emotion takes to itself the emotionless
   Years of living among the breakage
   Of what was believed in as the most reliable -
   And therefore the fittest for renunciation.
   Santara anekakhyata, loka. In these lines the poet describes the life of a mariner in the second world war. It is sabdarthodbhava abhidhamula dhvani.

3. There is the final addition, the failing
   Pride or resentment at failing powers,
   The unattached devotion which might pass for devotionless,
   In a drifting boat with a slow leakage,
   The silent listening to the undeniable
   Clamour of the bell of the last annunciation.
   Santara anekakhyata, loka
   This is also the description of the World War II. It is sabdarthodbhava abhidhamula dhvani.

4. Where is the end of them, the fishermen sailing
   Into the wind's tail, where the fog cowers?
   Santara anekakhyata, loka
   There is rupaka alamkara in "the fog cowers". Only a living being "cowers" - there is non-difference between the "fog" and a "living being" and so it is an example of rupaka alamkara.
   It is sabdodbhava abhidhamula dhvani.

5. We cannot think of a time that is oceanless
Or of an ocean not littered with wastage
Or of a future that is not liable
Like the past, to have no destination.

Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani

6. We have to think of them as forever bailing,
Setting and hauling, while the North East lowers
Over shallow banks unchanging and erosionless
Or drawing their money, drying sails at dockage;
Not as making a trip that will be unpayable
For a haul that will not bear examination.

Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani

7. 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,
the bone's prayer to Death its God.

Santara anekakhyata, loka. This stanza describes the
everlasting suffering of the sailors at sea and in the end
their death. For them death was the only way to salvation
and so Death was God of their 'bone's prayer'.

It is arthantarasaṃkramita laksanamula dhvani.

8. Only the hardly, barely prayable

Prayer of the one Annunciation.

Anapeksitakhyata, sruti. The 'prayer of the one
Annunciation refers to the announcement of the Incarnation
made by Gabriel to Mary. This expression is understood.
Gabriel's prayer because of the association (sahacarya) of this expression to Gabriel's prayer.

It is sabdarthodbhava abhidhamula dhvani.

9. It seems, as one becomes older,

That the past has another pattern, and ceases to be a mere sequence -

Or even development: the latter a partial fallacy

Encouraged by superficial notions of evolution,

Which becomes, in the popular mind, a means of disowning the past.

Santara anekaḥyata, loka and itihāsa
It is sabdodbhava abhidhamula dhvani.

10. 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-

We had the experience but missed the meaning,
And approach to the meaning restores the experience
In a different form, beyond any meaning
We can assign to happiness.

Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani

11. I have said before

That the past experience revived in the meaning
Is not the experience of one life only
But of many generations - not forgetting
Something that is probably quite ineffable:
The backward look behind the assurance
Of recorded history, the backward half-look
Over the shoulder, towards the primitive terror.
Santara anekakhyata, loka and itihasa
It is sabdodbhava abhidhamula dhvani.

12. Now, we come to discover that the moments of agony
(Whether, or not, due to misunderstanding,
Having hoped for the wrong things or dreaded the wrong things,
Is not in question) are likewise permanent
With such permanence as time has.
Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani

13. We appreciate this better
In the agony of other, nearly experienced,
Involving ourselves, than in our own.
Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani

14. For our own past is covered by the currents of action,
But the torment of others remains an experience
Unqualified, unworn by subsequent attrition.
Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani

15. People change, and smile: but the agony abides.
Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani

16. Time the destroyer is time the preserver,
Like the river with its cargo of dead negroes, cows and chicken coops,
the bitter apple and the bite in the apple.

_Ekakhyata, loka_. These lines describe the destruction of
the British ration carrying ships by the Germans.

In the first verse the poet expresses his hope to
survive in the war. There is virodhalamkara between 'Time
the destroyer' and 'time the preserver'. The period of war
is 'time the destroyer' but the poet hopes to survive the
war when things would be again 'preserved in time'.

It is _arthantararasamkramita laksnamula dhvani._

17. 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 sombre season
Or the sudden fury, is what it always was.
_Santara anekakhyata, loka_. In this sentence, the poet
has described a rock on the seashore.

It is _sabdarthodbhava abhidhamula dhvani._

_The Dry Salvages III_

1. I sometimes wonder if that is what Krishna meant -
Among other things - or one way of putting the same
thing:
That the future is a faded song, a Royal Rose or a
lavender spray
Of wistful regret for those who are not yet here to
regret,
Pressed between yellow leaves of a book that has never
been opened.

*Santara anekakhyata, sruti.* This sentence refers to *Gita* - one of the *sruti* texts of the Indian civilisation. In *Gita*, Krishna has counseled Arjuna to act without thinking of the future or the fruits of action. Krishna has said:

*Karmanyevadhikaraste ma phalesu kadacana
Ma karmaphalaheturbhuma te sangostvakarmani.*

(Chapter II.47)

i.e. "Your right is to work only, but never to the fruit thereof. Be not instrumental in making your actions bear fruit, nor let your attachment be to inaction." (Srimad Bhagavadgita, 1969:82).

Since we are not instrumental in making our actions bear fruit, we have to let our future remain 'pressed between yellow leaves of a book that has never been opened'. We need not open the 'book' of 'future' and let the desire of knowing future 'fade' away in our minds.

It is *arthantararasamkramita lakṣanamula dhvani.*

2. And the way up is the way down, the way forward is the way back.

*Santara anekakhyata, sruti.* This is again a reference to *Gita*. 'The way forward is the the way back' because our future ('the way forward') depends on our past *karma* ('the way back'). Also this verse explains the equanimity of *sthitaprajnya*: equanimity is a dominant note in *Gita*.

3. You cannot face it steadily, but this thing is sure,

That time is no healer: the patient is no longer here.

*Santara anekakhyata, loka and viracana.*
Grover Smith writes, "Eliot's remark that 'time is no healer: the patient is no longer here' revises the classical axiom, formulated in the Alcestis of Euripides: (...), time will heal." (Grover Smith, 1974:281). So Eliot's source of this verse is Alcestis of Euripides - this is an example of viracana.

It is sabdarthodbhava abhidhamula dhvani.

4. When the train starts, and the passengers are settled
   To fruit, periodicals and business letters
   (And those who saw them off have left the platform)
   Their faces relax from grief into relief,
   To the sleepy rhythm of a hundred hours.
   Santara anekakhyata, loka
   There is svabhavika alamkara as it is a description of the passengers of a train and of those who have come to see them off.

   It is sabdodbhava abhidhamula dhvani.

5. Fare forward, travellers! not escaping from the past
   Into different lives, or into any future;
   You are not the same people who left that station
   Or who will arrive at any terminus,
   While the narrowing rails slide together behind you;
   And on the deck of the drumming liner
   Watching the furrow that widens behind you,
   You shall not think 'the past is finished'
   Or 'the future is before us'.
   Santara anekakhyata, sruti. The poet again refers to the philosophy of Gita (as expressed in chapter II.47 of Gita)
that we have to do our duty without thinking of past or future.

It is *sabdarthodbhava abhidhamula dhvani*.

6. At nightfall, in the rigging and the aerial,
   Is a voice descanting (though not to the ear,
   The murmuring shell of time, and not in any language)
   `Fare forward, you who think that you are voyaging;
   You are not those who saw the harbour
   Receding, or those who will disembark.

   *Santara anekakhyata, sruti.* We have not seen the beginning of the world (`the harbour`) nor we will see the end of it (`the point of disembarkment`). We are only the travellers and we have only to keep `voyaging' without thinking of past (symbolised by `the harbour`) or future (where we will `disembark`). This is again a reference to Gita's philosophy of *niskama karma* - we have to do only our duty or we only have to keep traveling without thinking about the end result.

   It is *sabdarthodbhava abhidhamula dhvani*.

7. Here between the hither and the farther shore
   While time is withdrawn, consider the future
   And the past with an equal mind.

   *Santara anekakhyata, sruti*

   The `equal mind' is the mind of a *sthitaprajnya* who can consider the past, the future, the immediate surroundings and the farther shores with equanimity. The concept of *sthitaprajnya* is also a reference to Gita.

   It is *sabdarthodbhava abhidhamula dhvani*.
8. At the moment which is not of action or inaction
You can receive this: "on whatever sphere of being
The mind of a man may be intent
At the time of death" - that is the one action
(And the time of death is every moment)
Which shall fructify in the lives of others:
And do not think of the fruit of action.
Santara anekakhyata, sruti

The 'death which shall fructify in the lives of others'
is both the 'rebirth' and the influences of our actions on
others. But we do not have to think about the 'fruit of our:
actions'. This is again a reference to Gita.
It is sabdarthodbhava abhidhamula dhvani.

9. Fare forward.
Ekakhyata, loka

10. O Voyagers, O seamen,
You who came to port, and you whose bodies
Will suffer the trial and judgement of the sea,
Or whatever event, this is your real destination.
Santara anekakhyata, loka,itihasa and sruti

The voyagers and the seamen are either the mariners of
the second World War or the mariners who came to the
American coasts in 15th to 17th Century. They have
successfully finished their duty or they have died in
pursuit of finishing their duty. Either way they have
arrived at their 'real destination' - the divine comic body
as Krishna has shown to Arjuna in the eleventh chapter of
Gita. Krishna says in Chapter X.34,"I am the all-destroying
Death that snatches all, and the origin of all that shall be born. Those whose bodies are going to 'suffer the trial and judgement of sea' also merge in Krishna and those who arrived at the port will be the 'origin of all that shall be born' in future.

The phrase 'trial and judgement' refers to the final 'trial and judgement' by God which in this case will be done by the sea. The concept of 'trial and judgement' is a Biblical concept.

It is sabdarthodbhava abhidhamula dhvani.

11. So Krishna, as when he admonished Arjuna

On the field of battle.

Ekakhyata, sruti (Gita), sabdodbhava abhidhamula dhvani

Here Krishna's association (sahacarya) with Arjuna makes it clear that Eliot is refering to the Krishna of Geeta and none else in this section of Four Quartets.

12. Not fare well,

But fare forward, voyagers.

'Santara anekakhyata, viracana

On these two lines, Helen Gardner writes <<Hayward commented 'Fare forward? Browning -'. Eliot replied: "Fare forward". I had quite forgotten the Browning, and I don't even remember it now. I was thinking of the words of the sibyl to Alaric (wasn't it?) on his way to Rome: "not fare well, but fare forward".>>(Helen Gardner,1978:138). And so viracana is the source of meaning for these two lines.

It is sabdodbhava abhidhamula dhvani.
The Dry Salvages IV

1. 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 every lawful traffic
   And those who conduct them.
   Santara anekakhyata, loka. This is a description of a
   shrine on a seashore.
   It is sabdodbhava abhidhamula dhvani.

2. Repeat a prayer also on behalf of
   Women who have seen their sons or husbands
   Setting forth, and not returning:
   Figlia del tuo figlio,
   Queen of Heaven.
   Santara anekakhyata, viracana. Grover Smith writes,<"The
   Lady of the fourth movement is the Virgin, in Dante's
   epithet "Figlia del tuo figlio", of whose human substance
   God was made man, the timeless taking the temporal into
   itself." (Grover Smith, 1974:283). And there the source of
   meaning is viracana.
   It is sabdarthodbhava abhidhamula dhvani

3. Also pray for those who were in ships, and
   Ended their voyage on the sand, in the sea's lips
   Or in the dark throat which will not reject them
   Or wherever cannot reach them the sound of the sea bell's
Perpetual angelus.

Santara anekakhyata, sruti. These lines recall Jonah's experience in the Bible. The 'sea lips' are the 'jaws of big fish' which swallowed Jonah through its dark throat -

"But the Lord provided a great fish to swallow Jonah, and Jonah was inside the fish three days and three nights... From inside the fish Jonah prayed to the Lord his God. He said: "In my distress I called to the Lord, and he answered me. From the depths of the grave I called for help, and you listened to my cry. You hurled me into the deep, into the very heart of the seas, and the currents swirled about me; all your waves and breakers swept over me. I said, 'I have been banished from your sight; yet I will look again toward your holy temple.' The engulfing waters threatened me, the deep surrounded me; seaweed was wrapped around my head. To the roots of the mountains I sank down; the earth beneath barred me in forever. But you brought my life up from the pit, O Lord my God. "When my life was ebbing away, I remembered you, Lord, and my prayer rose to you,...". (Jonah 1.7-2.7).

By the grace of God Jonah returned from the depth of the seas where sound of the 'angelus bell' could not even reach. So we should pray for 'those who were in ships'.

It is sabdarthodbhava abhidhamula dhvani.
The Dry Salvages V

1. To communicate with Mars, converse with spirits,
To report the behaviour of the sea monster,
Describe the horoscope, haruspicate or scry,
Observe disease in signatures, evoke
Biography from the wrinkles of the palm
And tragedy from fingers; release omens
By sortilege, or tea leaves, riddle the inevitable
With playing cards, fiddle with pentagrams
Or barbituric acids, or dissect
The recurrent image into pre-conscious terrors -
To explore the womb, or tomb, or dreams; all these are usual
Pastimes and drugs, and features of the press:
And always will be, some of them especially
When there is distress of nations and perplexity
Whether on the shores of Asia, or in the Edgware Road.
Santara anekakhyata, loka. In these lines Eliot has described the actions of a fortune-teller. The 'distress of nations and perplexity' describes the situations of the World War II. People want to know about their future during the uncertain times of war and the poet has expressed people's anxiety in these lines.
It is sabdarthodbhava abhidhamula dhvani.

2. Men's curiosity searches past and future
And clings to that dimension.
Santara anekakhyata, loka, sabdodbhava abhidhamula
dhvani

3. But to apprehend:

The point of intersection of the timeless
With time, is an occupation for the saint -
No occupation either, but something given
And taken, in a lifetime's death in love,
Ardour and selflessness and self-surrender.

Santara anekakhyata, loka, sabdodhava abhidhamula dhvani

4. For most of us, there is only the unattended
Moment, the moment in and out of time,
The distraction fit, lost in a shaft of sunlight,
The wild thyme unseen, or the winter lightning
Or the waterfall, or music heard so deeply
That is not heard at all, but you are the music
While the music lasts.

Santara anekakhyata, loka. It is description of someone
who has gone to a fortune-teller and talking with him in a
natural surrounding.

There is virodhalamkara in 'music heard so deeply that
is not heard at all'. While listening to music we can be so
engrossed that we can lose the sense that we are hearing
some external sound. This situation is 'not hearing the
music at all' but 'getting lost in the music' so that we
'are the music while the music lasts'.

It is sabdodhava abhidhamula dhvani.

5. There are only hints and guesses,
Hints followed by guesses; and the rest

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Is prayer, observance, discipline, thought and action.

Santara anekakhyata, loka. The poet describes the soothsayer's way of telling the future.

It is sabdodbhava abhidhamula dhvani

6. The hint half guessed, the gift half understood, is: Incarnation.

Santara anekakhyata, sruti. The «Incarnation» is the incarnation of Jesus Christ as the son of God.

It is sabdodbhava abhidhamula dhvani.

7. Here the impossible union

Of spheres of existence is actual,

Here the past and future

Are conquered, and reconciled,

Where action were otherwise movement

Of that which is only moved

And has in it no source of movement -

Driven by daemonic, chthonic

Powers.

Santara anekakhyata, purana. We know about the «spheres of existence», «daemonic» and «chthonic powers» from sources of mythology.

It is sabdodbhava abhidhamula dhvani.

8. And right action is freedom

From past and future also.

Ekakhyata, sruti. Here the poet refers to the karmayoga of Gita. The karmayogi's way to attain freedom "proceeds along the path of action". (Srimad Bhagwadgita Ch.III.3).

It is sabdodbhava abhidhamula dhvani.

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9. For most of us, this is the aim
Never here to be realised;
Who are only undefeated
Because we have gone on trying;
We, content at the last
If our temporal revision nourish
(Not too far from the yew-tree)
The life of significant soil.
_Santara anekakhya, loka, sabdodhava abhidhamula_ dhvani

Little Gidding I
1. Midwinter spring is its own season
Sempiternal though sodden towards sundown,
Suspended in time, between pole and tropic.

_Ekakhya, loka_ and _viracana_. David Ward writes, "The latinate 'sempiternal' suggests strongly the influence of Dante at this point: it recalls a passage in the 'Paradiso', XII, where Dante and Beatrice are surrounded by two circles of lights like rainbows, a double crown of flames which are described thus:

_Cosi di quelle sempiterne rose volgeansi circa noi le due ghirlande, e si l'estreme all' ultima rispose._

_(Paradiso, XII,19-21)_

(so the two garlands of sempiterne roses revolved around us, and so the outer one answered to the inner)."
Due to this influence of Dante, one of the sources meaning is viracana

There is virodhalamkara in 'midwinter spring'. The poet uses this expression to show the eternity of time and to contradict the linear conception of time.

It is sabdodbhava abhidhamula dhvani.

2. When the short day is brightest, with frost and fire,

   The brief sun flames the ice, on pond and ditches,
   In the mindless cold that is the heart's heat,
   Reflecting in a watery mirror
   A glare that is blindness in the early afternoon.

   Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani

3. And glow more intense than blaze of branch, or brazier,

   Stirs the dumb spirit: no wind, but pentecostal fire
   In the dark time of the year.

   Ekakhyata, sruti. These lines refer to the day of Pentecost in the Bible, "When the day of Pentecost had come, they were all together in one place. And suddenly a sound came from heaven like the rush of a mighty wind, and it filled all the house where they were sitting. And there appeared to them tongues as of fire, distributed and resting on each one of them. And they were all filled with the Holy Spirit and began to speak in other tongues, as the Spirit gave them utterance." (Acts 2.1-4).

   It is sabdodbhava abhidhamula dhvani.

4. Between melting and freezing

   The soul's sap quivers.
Ekakhyata, loka

According to the Oxford English Dictionary, one of the meanings of 'sap' is 'covered siege-trench'. The expression 'soul's sap' would mean the body - it is an example of paryayokta alamkara.

It is sabdodbhava abhidhamula dhvani.

5. There is no earth smell

Or smell of living thing.

Ekakhyata, loka, sabdodbhava abhidhamula dhvani

6. This is the spring time

But not in time's covenant.

Ekakhyata, loka and sruti. The word 'covenant' refers to God's covenant with Noah, "While the earth remaineth, seedtime and harvest, and cold and heat, and summer and winter, and day and night shall not cease." (As quoted by Helen Gardner, 1978:161).

This is sabdodbhava abhidhamula dhvani.

7. Now the hedgerow

Is blanched for an hour with transitory blossom

Of snow, a bloom more sudden

Than that of summer, neither budding nor fading,

Not in the scheme of generation.

Ekakhyata, loka, sabdodbhava abhidhamula dhvani

8. Where is the summer, the unimaginable

Zero summer?

Ekakhyata

9. If you came this way,

Taking the route you would be likely to take
From the place you would be likely to come from,
If you came this way in may time, you would find the
hedges
White again, in May, with voluptuary sweetness.
Santara anekakhyata, loka, sabdodbhava abhidhamula:
dhvani
10. 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 the dull facade
And the tombstone.
Santara anekakhyata, loka, sabdodbhava abhidhamula:
dhvani
11. And what you thought you came for
Is only a shell, a husk of meaning
From which the purpose breaks only when it is fulfilled:
If at all.
Santara anekakhyata, loka, sabdodbhava abhidhamula:
dhvani
12. Either you had no purpose
Or the purpose is beyond the end you figured
And is altered in fulfillment.
Santara anekakhyata, loka, sabdodbhava abhidhamula:
dhvani
13. There are other places
Which also are the world's end, some at the sea jaws,
Or over a dark lake, in a desert or a city -
But this is the nearest, in place and time,
Now and in England.

Santara anekakhyata, loka. The `sea jaws', `dark lake',
`desert' and `city' refer to some of actual places visited
by T.S. Eliot. Helen Gardner writes, "Hayward in a note to
Quatre Quatuors identified the other places which `also are
the world's end', and Professor Kenner reports that the
same identifications were given by Eliot in a `note for his
brother'. The `sea jaws' he associated with Iona and St.
Columba and with Lindisfarne and ST. Cuthbert : the `dark:
lake' with the lake of Glendalough and St. Kevin's
hermitage in County Wicklow : the desert with the hermits:
of the Thebaid and St. Antony : the city with Padua and the

Referring to places by such subtle facts as `sea jaws',
`dark lake', `desert' or `city' would be aksepa alamkara.

It is arthantarasanvkramita laksanamula dhvani.

14. If you came this way,
Taking any route, starting from anywhere,
At any time or at any season,
It would always be the same: you would have to put off
Sense and notion.

Santara anekakhyata, loka, sabdodbhava abhidhamula:
dhvani

15. You are not here to verify,
Instruct yourself, or inform curiosity
Or carry report.

Santara anekakhyata, loka, sabdodbhava abhidhamula:
dhvani
16. You are here to kneel
   Where prayer has been valid.
   Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani
17. And prayer is more
   Than an order of words, the conscious occupation
   Of the praying mind, or the sound of the voice praying.
   Ekakhyata, loka, sabdodbhava abhidhamula dhvani
18. And what the dead had no speech for, when living,
   They can tell you, being dead: the communication
   Of the dead is tongued with fire beyond the language of
   the living.
   Ekakhyata, loka, sabdodbhava abhidhamula dhvani
19. Here the Intersection of the timeless moment
   Is England and nowhere.
   Ekakhyata, loka, sabdodbhava abhidhamula dhvani
20. Never and always.
   Anapeksitakhyata, loka.

Little Gidding II
1. Ash on an old man's sleeve
   Is all the ash the burnt roses leave.
   Ekakhyata, loka. Quoting T.S. Eliot, Helen Gardner writes,"Eliot said this stanza `came out of' his experience in fire-watching on the roof of Faber and Faber:
   "During the Blitz the accumulated debris was suspended in the London air for hours after a bombing. Then it would
slowly descend and cover one's sleeves and coat with a fine white ash. I often experienced this effect during long night hours on the roof." (Helen Gardner, 1978:166).

It is sabdodbhava abhidhamula dhvani.

2. Dust in the air suspended

Marks the place where a story ended.

_Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani_

3. Dust inhaled was a house -

 _The wall, the wainscot and the mouse._

_Ekakhyata, loka._

This is a fanciful description of a house and so it is utpreksa alamkara.

It is _sabdarthodbhava abhidhamula dhvani_

4. The death of hope and despair,

This is the death of air.

_Ekakhyata, loka, sabdodbhava abhidhamula dhvani_

5. There are flood and drought

Over the eyes and in the mouth,
Dead water and dead sand
Contending for the upper hand.

_Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani_

6. The parched eviscerate soil

Gapes at the vanity of toil,
Laughs without mirth.

_Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani_
7. This is the death of earth.
   Ekakhyata, loka, sabdodbhava abhidhamula dhvani

8. Water and fire succeed
   The town, the pasture and the weed.
   Ekakhyata, loka, sabdodbhava abhidhamula dhvani

9. Water and fire deride
   The sacrifice that we denied.
   Santara anekakhyata, loka, sabdodbhava abhidhamula: dhvani

10. Water and fire shall rot
    The marred foundations we forgot,
    Of sanctuary and choir.
    Santara anekakhyata, loka, sabdodbhava abhidhamula: dhvani

11. This is the death of water and fire.
    Ekakhyata, loka, sabdodbhava abhidhamula dhvani

12. In the uncertain hour before the morning
    Near the ending of interminable night
    At the recurrent end of the unending
    After the dark dove with the flickering tongue
    Had passed below the horizon of his homing
    While the dead leaves still rattled on like tin
    Over the asphalt where no other sound was
    Between three districts whence the smoke arose
    I met one walking, loitering and hurried
    As if blown towards me like the metal leaves
    Before the urban dawn wind unresisting.
    Santara anekakhyata, loka. From this sentence onwards in
the poem, the poet is writing a "coda on the 'destructive fire' of East Coker". (Helen Gardner, 1978:169). This is therefore a description of the fire.

The 'dark dove' was a plane used in the second world war and so the passage could be a description of the raids by the enemy planes. Here the context (prakarana) would determine the meaning of 'dark dove' as the enemy plane.

It is arthantarasamkramita laksanamula dhvani.

13. And as I fixed upon the down-turned face
That pointed scrutiny with which we challenge
The first-met stranger in the waning dusk
I caught the sudden look of some dead master
Whom I had known, forgotten, half recalled
Both one and many; in the brown baked features
The eyes of a familiar compound ghost
Both intimate and unidentifiable.

Santara anekakhyata, viracana. Helen Gardner writes, "These lines are modelled on Dante's encounter with Brunetto Latini". (Helen Gardner, 1978:174). So the source of meaning is viracana.

It is sabdodbhava abhidhamula dhvani.

14. So I assumed a double part, and cried
And heard another's voice cry: 'What! are you here?'

Santara anekakhyata, viracana, sabdodbhava abhidhamula dhvani

15. I was still the same,
Knowing myself yet being someone other -
And he a face still forming; yet the words sufficed
To compel the recognition they preceded.

*Santara anekakhyata, viracana, sabdodbhava abhidhamula: dhvani*

16. And so, compliant to the common wind,
Too strange to each other for misunderstanding,
In concord at this intersection time
Of meeting nowhere, no before and after,
We trod the pavement in a dead patrol.

*Santara anekakhyata, viracana, sabdodbhava abhidhamula: dhvani.

17. I said:'The wonder that I feel is easy,
Yet ease is cause of wonder.

*Santara anekakhyata, viracana, sabdodbhava abhidhamula: dhvani

18. Therefore speak:
I may not comprehend, may not remember'.

*Santara anekakhyata, viracana, sabdodbhava abhidhamula: dhvani

19. And he:'I am not eager to rehearse
My thoughts and theory which you have forgotten.

*Santara anekakhyata, viracana, sabdodbhava abhidhamula: dhvani

20. These things have served their purpose: let them be.

*Santara anekakhyata, viracana, sabdodbhava abhidhamula: dhvani

21. So with your own, and pray they be forgiven
By others, as I pray you to forgive
Both bad and good.
Santara anekakhyata, viracana, sabdodbhava abhidhamula dhvani

22. Last season's fruit is eaten
   And the fullfed beat shall kick the empty pail.
   Santara anekakhyata, viracana, sabdodbhava abhidhamula dhvani

23. For last year's words belong to last year's language
   And next year's words await another voice.
   Santara anekakhyata, viracana, sabdodbhava abhidhamula dhvani

24. But, as the passage now presents no hindrance
   To the spirit unappeased and peregrine
   Between two worlds become much like each other,
   So I find words I never thought to speak
   In streets I never thought I should revisit
   When I left my body on a distant shore.
   Santara anekakhyata, viracana, sabdodbhava abhidhamula dhvani

25. Since our concern was speech, and speech impelled us
   To purify the dialect of the tribe
   And urge the mind to aftersight and foresight,
   Let me disclose the gifts reserved for age
   To set a crown upon your lifetime's effort.
   It is sabdodbhava abhidhamula dhvani.

26. First, the cold friction of expiring sense
Without enchantment, offering no promise
But bitter tastelessness of shadow fruit
As body and soul begin to fall asunder.

Santara anekakhyata, viracana, sabdodbhava abhidhamula dhvani

27. Second, the conscious impotence of rage
   At human folly, and the laceration
   Of laughter at what ceases to amuse.

Ekakhyata, viracana, sabdodbhava abhidhamula dhvani

28. And last, the rending pain of re-enactment
   Of all that you have done, and been; the shame
   Of motives late revealed, and the awareness
   Of things ill done and done to others' harm
   Which once you took for exercise of virtue.

Santara anekakhyata, viracana, sabdodbhava abhidhamula dhvani

29. Then fools' approval stings, and honour stains.

Santara anekakhyata, viracana, sabdodbhava abhidhamula dhvani

30. From wrong to wrong the exasperated spirit
   Proceeds, unless restored by that refining fire
   Where you must move in measure, like a dancer.

Santara anekakhyata, viracana, sabdodbhava abhidhamula dhvani

31. The day was breaking.

Ekakhyata, viracana, sabdodbhava abhidhamula dhvani

32. In the disfigured street
   He left me, with a kind of valediction,
And faded on the blowing of the horn.

Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani

Little Gidding III

1. There are three conditions which often look alike
   Yet differ completely, flourish in the same hedgerow:
   Attachment to self and to things and to persons,
   detachment
   From self and from things and from persons; and, growing
   between them, indifference
   Which resembles the others as death resembles life,
   Being between two lives - unflowering, between
   The live and the dead nettle.
   Santara anekakhyata, loka
   The resemblance between the 'attachment' and
   'detachment' is compared with death's resemblance to life.
   There is dissimilitude between 'death' and 'life' and so
   between 'attachment' and 'detachment' or 'indifference'.
   This is an example of vyatireka alamkara.
   It is sabdodbhava abhidhamula dhvani.

2. This is the use of memory:
   For liberation - not less of love but expanding
   Of love beyond desire, and so liberation
   From the future as well as the past.
   Ekakhyata, loka, sabdodbhava abhidhamula dhvani
3. Thus love of a country
   Begins as an attachment to our own field of action
   And comes to find that action of little importance
   Though never indifferent.
   Santara anekakhyata, loka, sabdodbhava abhidhamuladihvani

4. History may be servitude,
   History may be freedom.
   Santara anekakhyata, itihasa, sabdodbhava abhidhamuladihvani

5. See, now they vanish,
   The faces and places, with the self which, as it could,
   loved them,
   To become renewed, transfigured, in another pattern.
   Santara anekakhyata, loka, sabdodbhava abhidhamuladihvani

6. Sin is Behovely, but
   All shall be well, and
   All manner of thing shall be well.
   Santara anekakhyata, sruti and viracana. These lines:
   refer to the Biblical idea of 'original sin' and salvation.
   Therefore the source of meaning is sruti. The source of
   meaning is viracana also because these lines are based on
   the Revelations of Divine Love by Dame Julian of Norwich.
   David Ward writes,"Dame Julian of Norwich had written in
   Revelations of Divine Love of Christ's words to her in a
   vision: 'Synne is behovabil, but al shal be wel & al manner
   of thying shal be wel'; 'behovabil' and Eliot's nonce-word
behovely' mean useful or necessary: thus Julian's prophecy discovers comfort in the necessity of the felix culpa, the happy fall of Adam which lost man the earthly paradise, but gained Christ and the promise of heaven for man." (David Ward, 1973:282).

It is sabdodbhava abhidhamula dhvani.

7. If I think, again, of this place,
And of people, not wholly commendable,
Of no immediate kin or kindness,
But some of peculiar genius,
All touched by a common genius,
United in the strife which divided them;
If I think of a king at nightfall,
Of three men, and more, on the scaffold
And a few who died forgotten
In other places, here and abroad,
And of one who died blind and quiet,
Why should we celebrate
These dead men more than the dying?

Santara anekakhyata, itihasa, loka and sahitya-sastra.
The following comment on these lines by David Ward would justify the three sources of meaning,"...the people of 'this place' are clearly enough the Community of Little Gidding; but their plight and their strength is at the same time a kind of ideal model for England at war 'not wholly commendable...some of peculiar genius,/All touched by a common genius,/United in the strife which divided them.' The king at nightfall certainly suggests Charles I escaping.
from Naseby, 'three men, and more, on the scaffold' might suggest many sufferers in the turbulent England of the Civil Wars, 'one who died blind and quiet' aptly recalls the blind Milton." (David Ward, 1973:282).

It is sabdarthodbhava abhidhamula dhvani.

8. It is not to ring the bell backward
Nor is it an incantation
To summon the spectre of a Rose.

Santara anekakhyata, loka and viracana. Helen Gardner compares 'to ring the bell backward' with the following lines of Scott's famous song:

"Dundee he is mounted, he rides up the street,
The bells are rung backward, the drums they are beat....." (Helen Gardner, 1978:204).

Gardner also writes that the source of the expression 'the spectre of a Rose' is probably a Russian ballet Le Spectre de la Rose.

It is sabdodbhava abhidhamula dhvani.

9. We cannot revive old factions
We cannot restore old policies
Or follow an antique drum.

Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani

10. These men, and those who opposed them
And those whom they opposed
Accept the constitution of silence
And are folded in a single party.

Santara anekakhyata, loka, sabdodbhava abhidhamula.
dhvani

11. Whatever we inherit from the fortunate
We have taken from the defeated
What they had to leave us - a symbol:
A symbol perfected in death.
*Santara anekakhyata, loka and itihasa.*
It is sabdodbhava abhidhamula dhvani.

12. And all shall be well and
All manner of thing shall be well
By the purification of the motive
In the ground of our beseeching.
*Santara anekakhyata, loka and itihasa.*
It is sabdodbhava abhidhamula dhvani.

**Little Gidding IV**

1. The dove descending breaks the air
   With flame of incandescent terror
   Of which the tongues declare
   The one discharge from sin and error.

*Santara anekakhyata, sruti and loka.* The `dove' is the Biblical imagery for the Holy Spirit which discharges man from `sin and error'. David Ward writes, "The `dark dove', the enemy plane of Movement II, was the carrier of death." (David Ward 1973:284). If `dove' is taken in this sense then loka would be the source of meaning for these lines. Also, this meaning of `dove' would be understood by the prakarana of the World War II.

It is arthantasamkramita laksanamula dhvani.
2. The only hope, or else despair
   Lies in the choice of pyre or pyre.
   To be redeemed from fire by fire.
   Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani

3. Who then devised the torment?
   Ekakhyata, loka, sabdodbhava abhidhamula dhvani

4. Love.
   Anapeksitakhyata, loka.
   This sentence is not ubhayatmaka but sakta.

5. Love the unfamiliar name
   Behind the hands that wove
   The intolerable shirt of flame
   Which human power cannot remove.
   Santara anekakhyata, purana. 'The intolerable shirt of flame' is a reference to the 'shirt of Nessus' which killed Hercules (David Ward, 1973:284). Therefore, the source of meaning is purana.
   It is arthantararasamkramita lakṣanamula dhvani.

6. We only live, only suspirer
   Consumed by either fire or fire.
   Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani

Little Gidding V

1. What we call the beginning is often the end
   And to make an end is to make a beginning.
   Santara anekakhyata, loka
The contradiction between 'beginning' and 'end' is virodhalamkara.

These lines imply that the process of life and world is a continuous process and everytime something new begins; from where we have ended something previous. It is sabdarthodbhava abhidhamula dhvani.

2. The end is where we start from.

Santara anekakhyata, loka.

There is virodhalamkara because the poet calls the 'end' to be the 'starting point'.

It is also sabdarthodbhava abhidhamula dhvani.

3. And every phrase

And sentence that is right (where every word is at home, Taking its place to support the other, The word neither diffident nor ostentatious, An easy commerce of the old and the new, The common word exact without vulgarity, The formal word precise but not pedantic, The complete consort dancing together) Every phrase and every sentence is an end and a beginning,

Every poem an epitaph.

Santara anekakhyata, loka, sabdodbhava abhidhamula dhvani.

4. And any action

Is a step to the block, to the fire, down the sea's throat

Or to an illegible stone: and that is where we start.
5. We die with the dying:
   See, they depart, and we go with them.

6. The moment of the rose and the moment of the yew-tree
   Are of equal duration.

7. A people without history
   Is not redeemed from time, for history is a pattern
   Of timeless moments.

8. So, while the light fails
   On a winter's afternoon, in a seduced chapel
   History is now and England.

9. With the drawing of this Love and the voice of this.
   We shall not cease from exploration
   And the end of all our exploring
   Will be to arrive where we started
   And know the place for the first time.
10. Through the unknown, remembered gate
   When the last of earth left to discover
   Is that which was the beginning;
   At the source of the longest river
   The voice of the hidden waterfall
   And the children in the apple-tree
   Not known, because not looked for
   But heard, half-heard, in the stillness
   Between two waves of the sea.

   Santara anekakhyata, loka

   The poet again refers to the garden already referred in
   the Burnt Norton I. And thus this description is also an
   example of arthantarasamkramita laksanamula dhvani.

11. Quick now, here, now, always -
   A condition of complete simplicity
   (Costing not less than everything)
   And all shall be well and
   All manner of thing shall be well
   When the tongues of flames are in-folded
   Into the crowned knot of fire
   And the fire and the rose are one.

   Santara anekakhyata, viracana. David Ward compares `all
   shall be well' with the resolution of the Dame Julian's
   moral paradox `Synne is behovabil'. David Ward writes,"The
   comforting words of Dame Julian, `And al shal be wel',
   follow the moral paradox `Synne is behovabil', and point to
   the resolution of the paradox."(David Ward,1973:286).

   David Ward compares `the tongues of flames' with some-
verses of Dante's Paradiso. He writes, "...it recalls:
Dante's request that he might remember something of Heaven:

\[
e \text{ fa la lingua mia tanto possente,} \\
\text{ch'una favilla sol della tua gloria} \\
\text{possa lasciare alla futura gente.}
\]

(Paradiso, XXXIII, 70-2)

(and give my tongue such power that it can leave behind for:
the people of the future just a single spark of flame of

It is arthantarasamkramita laksanamula dhvani.

After having categorised all the sentences of Four:
Quartets, it remains for us to explain some of the:
categorisations. The source of meaning for sentences 13 to>
17 of East Coker III is smrti because they all are based on:
the Ascent of Mount Carmel, I.xiii by S. John. Helen Gardner:
has written in footnote on her explanation of these:
lines, "Eliot has very freely adapted the maxims S. John:
 wrote below his 'figure'. The translation by Allison Peers,:
from which I quote, was in Eliot's library:

In order to arrive at having pleasure in everything,
Desire to have pleasure in nothing.
In order to arrive at possessing everything,
Desire to possess nothing.
In order to arrive at being everything,
Desire to be nothing.
In order to arrive at knowing everything,
Desire to know nothing.

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In order to arrive at that wherein thou hast no pleasure,
Thou must go by a way wherein thou hast no pleasure.
In order to arrive at that which thou knowest not,
Thou must go by a way that thou knowest not.
In order to arrive at that which thou possessest not,
Thou must go by a way that thou possessest not.
In order to arrive at that which thou art not,
Thou must go through that which thou art not.

(Ascent of Mount Carmel, I.xiii)

(Helen Gardner, 1978:107.)

The sentences 10 to 12 of East Coker III do not have any source of meaning as they are simple statements on poet's writing. In these sentences, there is not such meaning which would require any source of meaning.

The sources of meaning for the sentences 13 to 31 of Little Gidding II are all viracana. Helen Gardner informs us that all these "lines are modelled on Dante's encounter with Brunetto Latini (Inferno XV)." (Helen Gardner, 1978:174). In fact Little Gidding II can be divided in two parts - part one would be from the first verse till the twelfth sentence and part two from the thirteenth sentence till the end. For the second part Eliot is indebted to Dante's Inferno (Canto XV) and so the source of meaning would be viracana for almost all the sentences of the second part.

Despite the exclamation mark in the sentence 5 of The Dry Salvage V and sentence 14 of Little Gidding II, we have not split the sentences in two because there is no capital
letter after the exclamation mark. Even otherwise these exclamation marks only help in continuing the meaning and do not form one set of words conveying the meaning. If we stop the sentence at the exclamation mark, the sentence would not convey the full meaning.

In Little Gidding I if we consider the sentences 14 to 20 separately, the source of meaning would be loka. But if we consider them all together, the source of meaning could be itihasa. Taken together, all these sentences would explain how the poet has perceived the past of the places he has visited. Obviously the knowledge of itihasa would be the source of meaning if the poem is considered in its entirety. In fact, each section of Four Quartets is set in a particular background. The sentences can be studied in that perspective or also in other perspectives. If we take the sentences separately we may consider the sentences out of context. The source of meaning would depend only upon the meaning of the sentence. But if the sentence is understood in context of the poem, the source of meaning would be different. The sentences 14 to 20 of the Little Gidding I are examples of such sentences whose source of meaning change if we consider them in the context of the poem and of other sentences of the poem. If the second sentence of East Coker is understood in the background of the poem, the source of meaning would be itihasa and not loka. It means that by changing the source of meaning, we can account for different interpretations of a sentence.

There are instances in the poem where the same sentence:
has more than one source of meaning. Different sources of meaning can account for several interpretations of a sentence. Also sometimes there are different sources of meaning for different clauses of a *santara anekakhyata* sentence. (For example, the sixth sentence of *Burnt Norton* III or the tenth sentence of *Burnt Norton* V). The relationship between clauses with different sources of meaning give rise to the complexities in the poem which is characteristic to Eliot's poetry. The suggestive meanings of *laksanamula* type mostly come from the complexity in the relationship of clauses. However, sometimes the references and allusions suggest meanings different from the *sabdodbhava abhidhamula* meanings of the sentences. References and allusions often give rise to *sabdarthodbhava* or *arthodbhava abhidhamula* suggestions. For example, the eleventh sentence of *Burnt Norton* II is *arthantara samkramita* only if we understand it by the allusions to *sruti*. Otherwise if we understand it as coming from *loka*, it may not have *arthantara samkramita laksanamula* type of suggestion.

As we can see in the chart IV that most of the sentences in each section of *Four Quartets* are *santara anekakhyata*. It means that most of the sentences (about 71% in all) are complex sentences with several clauses making the relationship between objects (*subanta, dravyavacaka padas*) more complex. This would explain the complexity and obscurity in suggestive meanings of Eliot's poetry. Though the source of meaning for most of the sentences is *loka*,

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Chart IV
the relationship between objects, places, situations, historical facts is very complex and obscure. This complexity in meaning is sometimes evident even in the ekakhyata sentences of Four Quartets. For example, the eighth sentence of Little Gidding I:

"Where is the summer, the unimaginable
Zero summer?"

The relation between `zero' and `summer' is so obscure that most of the critics have not offered any explanation for this sentence. We may also note that Little Gidding I is the only section of Four Quartets in which there are more ekakhyata sentences than the santara anekakhyata ones. Even then the meanings of the sentences remain complex because of the obscurity in the relationship between the meanings of the padas. Most of the figures of the speech (alamkara) explained during the sentence level analysis also account for the complexity and obscurity in the meanings of the text. However, there is svabhavikalamkara in many of the sentences which is used for descriptions. Despite the simple descriptions the relationship between the subantas is complex because these are mostly the descriptions either of imagined situations or of the remembered events and places. The poet filters his experiences through his memory and imagination and then creates a complex structure of meanings in Four Quartets.