Conclusion
Four Quartets was originally not written as one poem. Burnt Norton was published in 1935 and the other three sections were written between 1939 to 1945 during the second World War. Therefore the experiences of Burnt Norton are different from the experiences of East Coker, The Dry Salvages and Little Gidding. One similarity between all the four sections is that the title of each section refers to an actual place. Helen Gardner compares Burnt Norton with New Hampshire and also to a house and garden called Burnt Norton on the edge of Cotswold escarpment overlooking the Vale of Evesham and a distant view of the Malvern and Welsh hills. (Helen Gardner, 1978:36). The garden of Burnt Norton was place which "in its stillness and beauty and strange remoteness from the world, stirred in Eliot profound memories and brought together disparate experiences and literary echoes". (Helen Gardner, 1978:38). The description of garden and related imagery could be inspired by the garden of Burnt Norton. The memories are all mixed in this surrounding and perhaps that is what inspires the poet to think 'time future' contained in time past.

Burnt Norton was originally written as part of Murder in the Cathedral. During the first performance of this drama, these lines were excised from the text. These lines are spoken by the "second Priest, after the departure of the Second Temper who had suggested that Becket might return to the days of 'Old Tom, gay Tom':

Time present and time past
Are both perhaps present in time future....

This is how the poem begins, and the tone of speculation or mediation is sustained throughout. 'Burnt Norton' has as a result been described as a religious and philosophical poem..."(Peter Ackroyd, 1984:230). This note of uncertainty is because of the situation in the play. As regards the theory of time, Eliot seems to have taken it from St. Augustine. David Ward quotes St. Augustine to prove this:

"It is plain and clear now that neither future nor past nor present exist; nor can we say properly that there are three times, past, present, future; but perhaps we might say there are three times, a present time of past things, a present time of present things, and a present time of future things. Indeed there are three such in the soul, and I cannot see them anywhere else. The present time of past things is memory, the present time of present things perception, and the present time of future things expectation."


Besides the conception of time, Eliot has constantly used the imagery of rose-garden in Burnt Norton. Rose-garden is a symbol of the moment where all times are drawn together and also of the moment eternally out of time, i.e., the moment immediate to God. Eliot might have taken this imagery from the Sufi tradition of Islam. David Ward writes:

"The Rose Garden was, in the Persian convention, an image of the one-ness of God, and of the consummation of the mystical experience. Rumi wrote:'Our journey is to the Rose Garden of Union,' The Secret Rose Garden (Gulshan i Raz) of Shabistari contains a complete exposition of the metaphoric vocabulary of sufism, in which the
image of the Rose Garden itself is crucial: the mole on the cheek of the beloved is the still point of the turning world, the point of intersection of the two worlds:

The single point of the mole in His cheek
Is a centre from which circles
A circumference.
The two world circle round that centre.
The heart and soul of Adam evolved from there."
(David Ward, 1973:231)

The theme in *Burnt Norton* proceeds with the description of the garden and philosophical statements on time and experience. The experience may be an imagined one and not essentially of something that has actually happened. In the poem,"the lost experience of past and the desired experience of the future (...) exist identically in the timeless reality that is possibly available at any actual moment". (Leonard Unger, 1966:79). In the description, the poet employs images like -the footsteps, the long corridor, the door into the secret garden, the rose garden and many other instances from the Bible and other cultural and religious texts. The poem appears to proceed like an essay with descriptions and philosophical speculations. As a result, most of the suggestions in the poem fall into the category of *abhidhamula* - where the suggestion arises from the basic meanings of the word and text. Even the philosophical speculations are often stated straightforward though the poet presupposes the knowledge of many literary masterpieces (like that of Dante), philosophy and religion. Whenever we have been able to establish any direct link with the preceding texts, we have explained the
East Coker was published in 1940 and "seemed to be an expression of historical continuity at a time when it was most threatened (...)}; it afforded consolation and the hope of release at a deeper level". (Peter Ackroyd, 1984:255). The poem was written with the experience of the War and contemporary England by again evoking the imagery from history and cultural and religious texts. The title East Coker is the name of the place where Sir Thomas Elyot, a distant relative of T.S. Eliot, lived in the sixteenth century. "The place, East Coker, then, is an immediate personal reminder to Eliot of change and decay, of history and family." (David Ward, 1973: 242). Eliot begins with this experience of personal and family history and comments on the futility of all knowledge perhaps because all progress and knowledge culminated in War. The first two sections of the poem are a commentary on the cycle of history, the Renaissance, and the contemporary world. In the section three, the darkness of the contemporary scene is equated with the spiritual darkness defined by St. John of the cross. In the fourth section Eliot describes the spiritual suffering by which salvation is to be attained. The last section is poet's statement on effort for discipline, determination and humility which are important at a time when 'historical continuity' is threatened.

There are two specific instances of viracana which can be otherwise taken from loka also as we have done in the fourth chapter. The first line of East Coker recalls Mary
Stuart's motto, "En ma fin est mon commencement" which was embroidered on the cloth covering her royal chair of state. Eliot refers to one more motto in East Coker, "...the tattered arras woven with a silent motto." This motto alludes to the motto of the Eliot family, "Tace et Fac." in the sixteenth century when they lived at East Coker. Both these mottoes take the East Coker's experience back to the sixteenth century - "the time of Sir Thomas Elyot and of English humanism and nationalism, of the inception of the English Renaissance, and of the inauguration of English colonial and cultural empire. This time marked the beginning of the Eliot family as a known entity and hence of the poet's traceable ancestry, the beginning of the poetic tradition in which he has chiefly written, and the beginning of modern England. Each of these beginnings furnished themes to Eliot's poems." (Grover Smith, 2000: 269).

Eliot remembers the history of the sixteenth century perhaps with the purpose of evoking the grand phase of the British history for a pride in self. This pride is needed to boost the determination to maintain the "historical continuity" threatened by the War. Most of the lines of East Coker express the poet's response to War with allusions to religious texts, descriptions of history and of some actual places. Consequently most of the lines are categorised as abhidhamula dhvani.

The Dry Salvages (published in 1941) is a continuation of the East Coker's theme on history and experience of War. There are three principal symbols in The Dry Salvages - the
river, the ocean, and the rocks. Through these three symbols, the poet expresses all his fear, experience of spiritual reality and determination to live through the difficult times. "All the commentators on the poem agree that there are memories of the Mississippi here; the title refers to one of the landfalls which might greet a traveller crossing the Atlantic..." (David Ward, 1973:253). So all the three symbols come from the actual life experiences of T.S. Eliot. He was born on the banks of the river Mississippi, he had travelled in the ocean of Cape Ann and he had seen the group of rocks called 'The Dry Salvages'. The first section of The Dry Salvages describes the river and the sea. The second section is "a recollection of the Gloucester fishing fleet" (Grove Smith, 2000:278). In the third movement, the poet talks about the action whether during the war or for any achievement in history. The moment of action is again in the sea. The fourth section is about the prayer for those who have gone to the sea i.e. who are in the action. The fifth and final section is the description of attempts to know the future and the futility of such attempts. The message of the poem is to get engaged in action with equipoise and be contented with that. Most of the lines of the poem are descriptions and the expressions refer to many sruti and smrti texts by their direct connections and associations with the events described in these texts. The symbolism of river, sea and the rocks operate at the discourse level. So most of the lines of the poem have
abhidhamula suggestion though at the discourse level the poem operates in the laksana and vyanjana modes.

*Little Gidding* is a place related to the history of England. It was the "site of a seventeenth-century religious community founded by Nicholas Ferrar and his family. Charles I visited it two or three times, one of the times, perhaps, being after his defeat by Cromwell at Naseby in 1645. Two years later, in 1647, the community was disbanded by Parliament. It was modelled on the ideal of the Christian family; its people sought to live a peaceful, meditative, simple life, and yet, despite their humility and quietness, became unhappily involved in and destroyed by civil strife. It therefore represents the human longing for retreat into contemplation, but not the severe self-denying mortification of the monastic rule." (David Ward, 1973:266).

After the torments of *East Coker* and *The Dry Salvages*, the poet now refers to a place which could be the model of an ideal community home in the tormented times of the War. Besides, the place "Little Gidding" represented the beginning of the new order in the Church of England in which men and women lived together in a religious setting, in an atmosphere of contemplation, worship, human and divine love. Eliot's desire of salvation and survival in the "threatened times" would be satisfied in a 'home' like the "Little Gidding". David Ward writes:

"'Burnt Norton' is an attempt to find home in the
remembered vision of innocence and unity. 'East Coker' searches into an English family past, 'The Dry Salvages' into memories of a boyhood holiday and the American past. Each of these attempts is, in one way or another, a failure. 'Little Gidding' is most nearly a success because it is a seeking for home in a community of worship; because in Little Gidding all the most essential things - contemplation, worship, human and divine love, blend together with the most quiet and unobtrusive harmony, and lend to accidents of time and place a modest tranquility of beauty. This 'home' is not a personal home, for neither Eliot nor his family were ever associated with Little Gidding; it is as it were, an ideal pattern for the home which Eliot discovered in the Anglican Communion. A 'home' of this kind must have seemed especially important in the terror and uncertainty of the Second World War when 'Little Gidding' was written, and the fate of the community destroyed by war must have been particularly poignant when Little Gidding and all that it represented was in danger of total annihilation."

Thus the Four Quartets captures the torment of the European and American experience of history, of Renaissance, of development in modern times which all finally culminated in the horrible War. Due to this torment, the poet seeks refuge in the metaphysics and the theology which were discarded by the European civilisation centuries ago. The poet returns to the same metaphysics and theology in search of peace and love. Moreover, the poet's determination and hope becomes more and more firm in each of the succeeding section of Four Quartets. We may note that each poem is bigger than its preceding one. As shown in the chart III, Burnt Norton has 1191 padas, East Coker 1445 padas, The Dry Salvages 1498 padas and Little Gidding 1922 padas. If we consider the size of the poems, Little Gidding dominates over the other three poems. It is perhaps so because Eliot's search for peace and love dominates the
ideas of *Burnt Norton* and the experiences of American history and personal life as described in *East Coker* and *The Dry Salvages*. Even the lesser number of *tinganta kriyavacaka padas* as compared to the *subanta padas* would imply that the poet is looking for a static, tranquil and pacifying world view as against the 'dynamism' of the War.

In our analysis of the poem we have tried to account for all these meanings of the poem and most of the times we have also given the details of the allusions and the references. In the fourth chapter, we have been able to account for most of the allusions and references by identifying the sources of meaning of the sentences. We have also seen that by changing the source of meaning, we can account for different meanings of the same sentence. As we have said in the introduction, our main concern in the thesis has been to develop an analytical model and to study the constitution of meaning in the *Four Quartets*. In the fourth chapter, we have studied the constitution of the layers of meaning of the text. In the third chapter we have only linguistically classified the *padas*. After having accounted for the meanings in the fourth chapter, we can now see a pattern in the classification of the *padas* in the third chapter. Most of the words in all the sections of the poem are *avyayavacaka padas* followed by *subantas* and then *tingantas*. The large number of *avyayavacaka padas* (about 43.9%) would imply that the poet is establishing complex and obscure relationships between the *subanta padas* which constitute about 24.3% of *padas* in *Four Quartets*. A large
number of subantas followed by the number of tingantais (15.4%) support our conclusion that most of the sentences of the poem are descriptions either of an actual place and event or of an imagined place or event. Eliot's judgments in terms of adjectival and adverbial qualifiers are comparatively less in number. Even the layers of meanings can be mostly explained by the association and connection (sahacarya and samyoga) of the nouns and nominal derivatives with various cultural, religious and literary texts and historical events. The complexity in the meaning arises by the relationship between the subantas established by means of avyayavacaka paddas. The large number of anekakhyata sentences makes the text more complex as there is complexity in the relationship between clauses. In all there are about 71% of santara anekakhyata sentences with several clauses which constitute a complex structure of meaning. In most of the sentences, the source of meaning is loka but the relationship between objects, places, situations and historical events is very complex largely due to the complex sentence structures and obscure relationships between words and clauses of a sentence. We have also noted in the chapter four that there could be various sources of meaning for the same sentence. Different sources of meaning for the same sentence explain the layers of experiences and meanings suggested by a sentence. Often a complex structure of meaning is constituted by references from smrti, sruti or viracana. For creating such a complex structure of meanings, the poet obscurely correlates the
subantas and the clauses through the avyayavacaka padas.

In the thesis we have attempted to account for several aspects of meanings of the text of Four Quartets. And we have tried to do so on the basis of a model developed on the basis of the Indian theories of meaning which includes the literary theories as well. We have studied some texts of Indian theories of meaning and tried to constitute a comprehensive model which has been applied to study Four Quartets. A substantial portion of this thesis has been devoted to studying the Indian theories of meaning so as to develop a model of literary analysis which can be used to study a literary text at three levels - word, sentence and suggestion. We have studied many theories but we have been able to use only a few of the categories proposed by three major theoreticians namely Rajasekhara, Ananadavardhana and Mammata. Many more categories could be used for analysing the text in many other ways. In fact we have not been able to fully utilise our study of the Indian theories of meaning. Nevertheless, on the basis of the some of the categories of three major theoreticians we have been able to account for several layers of meaning of Four Quartets.

Many other models can be proposed on the basis of our study of the Indian theories of meaning which can add many new dimensions to the analysis of a text. For example, one such dimension can be the study of the poem at discourse level by applying the concept of mahavakya of the Mimamsakas on the sentence level analysis. According to 2.1.46 of Jaiminisutra,"By reason of the unity of sense-
there is one sentence; on division it is independent". Extending this concept of Jaimini, discourse can be considered the larger unit of a sentence. If the discourse is divided into sentences, each sentence is also a separate unit of meaning. If there is a unity of sense in several sentences, whole text is like a larger sentence, a mahavakya. This implies that all the devices for analysing meaning in a sentence are applicable to analysis of discourse which is constituted by several sentences bound by a unity of sense. As the words related by akanksa, yogyata and sannidhi give rise to the sentential meaning, the sentences can also be considered related by the same factors in order to create a discourse meaning. Even in the context of Vakyapadiya we have discussed that though the language can be split into structured units, its meaning is indivisible. As our consciousness cannot be separately structured in different unitary segments, the complex cognition of the sentence is also not divisible. Similarly it may be perhaps argued that the complex cognition of the discourse is not divisible.

In the thesis we have explored only a few dimensions of the Indian theories of meaning for textual analysis. Many other models can be proposed for studying different aspects of the same text on the basis of the Indian theoretical framework.