Introduction
T.S. Eliot's *Four Quartets* is considered a 'dogmatic poem' based in the Christian ethos at a time when Christian values were largely rejected by the Christian civilisation of U.S. and Europe. But the religiosity of *Four Quartets* is not "a well defined spiritual dogma (although they are partially that), nor a body of esoteric metaphysical speculations (although they are partially that also), but, rather, a poet's attempt to enlighten and justify his whole spiritual climate, his 'clerisy', to use Arnold's word. In this he assumes the classic prophetic function and must be thought of as a prophet as well as what Delmore Schwartz call a 'culture hero'." (R.W. Flint in Bernard Bergonzi, 1969:107). *Four Quartets* is therefore a brilliant cultural expression of its time. It is interesting to note the influences of the Indian civilisation on such a great work of a great poet. T.S. Eliot has directly and indirectly borrowed from the texts like Gita, Upanisads or perhaps from the ethos of the Indian civilisation. Helen Gardner has written about such an essay in which Indian influences on T.S. Eliot has been discussed in detail. Gardner writes, "I have had the advantage of reading recently an unpublished essay by an Indian scholar, which discusses Eliot's 'cultural determinants' and supports Eliot's belief that his reading in Indian poetry had influenced his thought and sensibility. Mr. B.P.N. Sinha, himself an orthodox Hindu, provides many parallels in
thought and expression between Eliot's poetry, particularly in *Four Quartets*, and Indian poetry. "The West", he writes, "has preoccupied itself almost exclusively with the philosophy and thought of India. One consequence of this has been a total neglect of Indian forms of expression, i.e. of its literature. T.S. Eliot is the one major poet whose work bears evidence of intercourse with this aspect of Indian culture.' He goes so far as to write that certain passages in *Four Quartets*, a large number of them, "would, if translated adequately, pose no problem of communication to an Indian villager who does not know English....Many turns of expression like "you know and do not know", "world not world, but that which is not world","In order to arrive there...where you are is where you are not" echo familiar chords in memory upon reading.' Mr. Sinha gives examples of the delicacy with which Eliot discriminates in his reminiscences of his reading in Indian poetry, the most striking being his handling of Krishna's advice to Arjuna in *The Dry Salvages*. (Helen Gardner, 1978:55-56).

T.S. Eliot himself has also accepted that there are Indian influences on his poetry. In a broadcast talk on the German radio, Eliot has said,"In the literature of Asia is great poetry. There is also profound wisdom and some very difficult metaphysics; but at the moment I am only concerned with poetry..Long ago I studied the ancient Indian languages and while I was chiefly interested at that time in Philosophy, I read a little poetry too; and I know that my own poetry shows the influence of Indian thought

Thus, the text of *Four Quartets* should have multiple layers of meanings as it draws a lot from different cultural traditions and thought. This is the main reason why we have selected *Four Quartets* for studying in Indian theoretical framework. Our methodological approach in the thesis is to study the Indian theories of meaning as discussed in some of the philosophical systems and literary theories, constitute an analytical model on their basis and then apply the model on *Four Quartets* for showing its applicability on a literary text.

*Dictionary of Philosophy* defines the philosophy of meaning as that which "explores the various aspects of our understanding of words and sentences, and our ability to endow them with a symbolic function." According to the *Encyclopedia of Philosophy*, the basic philosophical task while studying the theory of meaning is "to bring out what it is for a word to have a certain meaning." The Encyclopedia writes that "the meaning of a word is not a grossly observable feature like its length, phonetic content, or stress pattern, nor is it a more complicated but still easily understandable relational feature like its distribution in various sentence slots or its rhetorical effectiveness." And then an obvious question arises as to "what is it that gives a certain pattern of sound the capacity to 'point beyond itself' to its meaning". Various theories of meaning in the eastern as well as in the western tradition try to answer this question. These...
theories roughly "differ over whether the meaning of a word is to be identified with (1) what it refers to or (2) the relation between the word and its referent." Thus theories of meaning differ from each other over the nature of the meaning of a word.

The nature of language and meaning has been a much debated subject both in the European as well as in the Indian philosophical traditions. The European theories of meaning may be broadly classified under the following three categories:

(i) Referential theory of meaning: The meaning of a word is its referent or, alternatively, is the relation between a word and its referent. Language is used to talk about the extralinguistic world (which is the referential world).

(ii) Ideational theory of meaning: The meaning of a word is the idea with which it is associated. The language expresses our thoughts and ideas. This theory concentrates on the inner connection between conscious ideas and speech behaviour.

(iii) Stimulus-response theory of meaning: Words have meaning by virtue of the ways in which they figure in human activity (stimulus-response). This theory concentrates on outer, publicly observable connections between speech and the stimuli that evoke it, on the one hand, and responses to which speech gives rise, on the other. The meeting is the fractional implicit response which the word elicits. (Encyclopaedia of Philosophy, Vol.5:233-237).

In the twentieth century, the western philosophers and
linguists have debated the nature of meaning. The linguistic school of philosophy, by and large, has been debating this problem since F.D. Saussure onwards. Bertrand Russell, Wittgenstein, Gilbert Ryle, A.J. Ayer, John Austin and various other philosophers and linguists have attempted to understand the nature of the relation between language and meaning.

However, in this thesis, I will base myself chiefly on the Indian theories of meaning in order to develop a model of literary analysis. There are two aspects of phases of this subject: (a) general theories of language and meaning, and (b) the specific discussion of literary meaning by different poeticians.

There are five major schools of theories of meaning in India:

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The above mentioned schools differ from each other in their views on the relationship between word and its meaning. According to the Buddhist apoha, words do not
refer to any positively existing entity - they refer only to mental correlates of a continuous changing reality, correlates that are defined by their difference from others. The meaning of a word is understood by the negation of its counter-correlates. For example, the meaning of "cow" is understood by "non-cow". Since the domain of "non-cow" is indeterminate, it is difficult to determine the meaning of "cow". It means that when the meaning of a word is understood in terms of its counter-correlates it is difficult to fix its domain of signification. Apoha theory was an evolving theory and various thinkers kept on refining it in their debates with the grammarians, the Naiyayikas and the Mimamsakas. Ratnakirti, for example, then said that a word signifies both positive and negative meanings simultaneously.

Naiyayikas argue that the relationship between the word or sabda and its meaning is nitya, i.e. conventional and given. Also this relationship depends upon the "will of God" (isvareccha). In other words it is arbitrary. Naiyayikas say that sabda is in mouth and its meaning is outside. If not so, then the utterance of the word 'fire' should give a burning sensation in mouth. The word 'fire' is only a sign which indicates fire. The word 'fire' and fire are both inert and the relationship between them cannot be established by the interference of our sense organs. Our senses are at the level of words which are the primary units of meaning.

In the Jaina theory, the meaning of a word is anitya,
i.e. non-conventional. They reject any causal relation between word and its meaning. There is a *pratipadya-pratipadaka sakti* (the power of signifying by substantiating) in word and its meaning and the relation between them is natural (*svabhavika*).

*Mimamsakas* consider sentence as the primary unit of language and say that a word in a sentence has four relational qualities - *akanksa*, *yogyata*, *samnidhi* and *tatparyajnana*. *Akanksa* is the syntactic expectancy of a word. At this point there are two possibilities and accordingly there are two schools of *Mimamsakas*. The Kumarilabhadda school of *abhihitanvaya* theory suggests that first we remember the isolated word-meanings and then a simultaneous collective memory gives us the mutually connected meaning. The word remains separate and the syntactically related word meanings convey the sentence meaning. The Prabhakara school of *anvitabhidhana* theory suggests that the words themselves convey the sentence meaning step by step. The individual words convey meaning only in the context of a sentence. The sentence is the unit of speech and the word is the unit of language.

The concept of *akanksa* is a contribution of the *Mimamsakas* to the Indian theories of meaning. The knowledge of the syntactic unity of a sentence is mainly on the basis of *akanksa*, or the mutual expectancy of the word. To this primary condition were later added two more, *yogyata* or consistency of sense, and *asatti* or *samnidhi* which stands for the contiguity of words. Kumarilabhadda has added a
fourth element tatparya which means the intention of the speaker or the general purport of the sentence. The concept of akanksa leads to the concept of vakya and mahavakya. The psychic and syntactic expectancy of different grammatical units constitute a sentence, or a vakya. The psychological expectancy of vakyas lead to a mahavakya which is the entire text. The expectancy, consistency and proximity of various vakyas in all serve a single purpose. This theory of meaning can be used for analysing the abhidheya, the intended meaning, of a discourse. The concept of akanksa is later on used by the thinkers of various schools.

The grammarians have a long tradition from Yaska's Nirukta to Bhartrhari's Vakyapadiya. Yaska has studied the etymology (nirvacana) of words; Panini wrote a grammar of derivation. Bhartrhari's Vakyapadiya is the most important single treatise on theory of meaning. His work is in the tradition of grammarians and is made possible by the work of different philosophical systems, such as Mimamsa. An important theory of the grammarians is the sphota theory. The sphota theory suggests that meaning is a mental construct and universal as well as particular at the same time. The sentence meaning is more than the aggregate of meanings of words. The sentence is a single undivided utterance whose meaning is an instantaneous flash of insight (pratibha). The sentence meaning is grasped in unity. In the second kanda of Vakyapadiya, there is a detailed discussion on the twelve kinds of meanings of a word.
Three kinds of meanings of a word are possible: abhidha, laksana and vyanjana. Abhidha is the primary meaning of a word. Abhidha is that sakti of a word or a sign which makes its meaning manifest to our mind. One word may have different abhidhartha, i.e. different literal meanings. The primary meaning of word mostly denotes an object, activity, quality or a proper noun.

Laksana is the secondary meaning of a word. The secondary meaning arises and is of the following four kinds: tatsthya (being on or in that), taddharmya (of that kind), tattsamipya (near or close to that) and tatsahacarya (association with that).

1. Tatsthya: If a is situated on b then a is indicated by b. For example, 'different platforms are expressing their opinion'. In this sentence 'platform' means people sitting on it.

2. Taddharmya: Similar properties in different objects lead to the imposition of one on the other through words. 'The boy is a lion' - in this sentence the strength and bravery of the lion is indicated to be present in the boy.

3. Tattsamipya: Physical proximity leads to the imposition of meaning. For example, 'gangayam ghosah' - in this sentence the word ganga means the bank of ganga. This imposition of meaning is due to the proximity of the bank to the flowing water of the river.

4. Tatsahacarya: Prolonged coocurrence imposes one meaning on the other. For example, 'guns are going' means that the 'army is going'. 'Gun' means 'army' because of their
continuous cooccurrence.

Vyanjana is suggestion. It is that sakti of the word or the sentence by which the suggested meaning is understood. Vyanjana is "a function by which a word expresses a suggested sense which is other than its primary sense". (Semiotica Indica, 1994:455).

Literary theorists have also been concerned with questions of meaning particularly with reference to the language of literature. Bharata, Bhamaha, Dandi, Udbhata, Vamana, Rudrata, Anandavardhana, Kuntaka and others have discussed at length different aspects of literary meaning and language of literature. This discussion has revolved mainly around the following concepts:

1. Alamkara: The word alamkara literally means 'ornament'. In literary theory it is ornamentation with reference to rhetorical use of ornaments (figures of speech) in a literary work. "The Indian category of alamkara, 'the science of poetic ornament', corresponds, however, to the mediaeval category of rhetoric or art of oratory, in which eloquence is thought of not as an end in itself or art for art's sake, or to display the artist's skill, but as the art of effective communication." (Semiotica Indica, 1994:49). The main proponents of alamkara are Bhamaha and Dandi, though Bharata has also enumerated the four alamkaras of poetical composition, namely, upama (simile), rupakat (metaphor), dipaka (condensed expression) and yamakat (repetition of words at the beginning of the feet and the other places).
2. Riti-guna: Yamana is the chief proponent of riti-guna as a means to analyse the literary mode of expression. A particular mode of composition or arrangement of poetical verse is called riti. Guna is the specific merit of a literary work. According to Bharata, there are ten gunas in a literary work: slesa (synthesis), prasada (perspicuity), samata (smoothness), samadhi (concentration), madhurya (sweetness), ojas (grandeur), saukumarya (agreeableness or delicacy), artha-vyakti (direct expression of meaning), udara (exaltedness), kanti (loveliness).

3. Dhvani: Dhvani is the suggestive meaning of poetry. It is directly related to vyangyartha. "Dhvani is the intuitive meaning of poetry which is conveyed by the conventional words." (Semiotica Indica, 1994:226). Anandavardhana's Dhvanyaloka is a text devoted to an analysis of literary meaning on the basis of dhvani. The first sloka of Dhvanyaloka declares:

   Kavyasyatma dhvaniriti budhairyah samamnatapurva-
   stasyabhavam jagadurapare bhaktamahustamanya.
   kecidavacam sthitamavisaye tattvamucustadiyam
   tene brumah sahrdayamanah pritaye tatsvarupam.

i.e. "though the learned men of yore have declared time and again that the soul of poetry is suggestion, some would aver its non-existence, some would regard it as something (logically) implied and some others would speak of its essence as lying beyond the scope of words. We propose, therefore, to explain its nature and bring delight to the hearts of perceptive critics." (tr. by K. Krishnamoorthy).
4. *Vakrokti*: *Semiotica Indica* defines *vakrokti* as "indirect mode of expression, evasive speech or reply, obliquity, ingenious speech implying cleverness and charm, 'pleasant poignancy', equivocal based on punning and intonation".

Kuntaka has undertaken the study of *vakrata* (poetic art or skill) in *Vakrokti-jivita*. In the seventh sloka of this book, Kuntaka defines poetry as:

\[ \text{sabdharthau sahitau vakrakavi vyaparasalini.} \]

\[ \text{bandhe vyavisthatau kavyam tadvidahladakarini.} \]

i.e. "Poetry is that word and sense together enshrined in a style revealing the artistic (lit. 'out-of-the-way') creativity of the poet on the one hand and giving aesthetic delight to the man of taste on the other." (tr. by K. Krishnamoorthy).

In *Vakrokti-jivita*, Kuntaka proposes chiefly to study poetry with a reference to 'style revealing the artistic creativity' and the 'aesthetic delight' arising out of it. Kuntaka has discussed the figure of speech in detail as they create the 'aesthetic delight' in the reader or audience of a poetic or literary composition. Even the 'word' and 'meaning' are defined by Kuntaka in terms of poet's intention. Kuntaka says in the ninth sloka:

\[ \text{sabdo vivaksitarthaikavacakonyesu satsvapi} \]

\[ \text{arthah sahrdayahladakarisvaspandasundarah} \]

i.e. "That unique expression which alone can fully convey the poets' intended meaning out of a hundred alternatives before him is to be regarded as 'word'. Similarly that alone which possesses such refreshing natural beauty as to
draw the appreciation of a delighted readers is to be reckoned as "meaning"." (tr. by K. Krishnamoorthy).

5. Rasa: Rasa is the state of being evoked in the reader or audience by a literary composition or a histrionic presentation. Bharata has propounded in detail the rasa theory in chapters six and seven of the Natyasastra. Almost all the later literary theorists accept rasa as the essence of a literary composition. The rasa theory is an important device to arrive at the meaning of a literary text. Bharata asserts that no poetic meaning is possible without rasa - na hi rasadrta kascidarthah pravartate (Natyasastra vol.1, Gaekwad's Oriental Series, 1956:272).

Our model for the analysis of a text will be based on both the Indian theories of meaning as expressed in linguistic philosophy and in various texts of Indian literary theory. In the model the attempt will be made to integrate those ideas and categories of different theories of meaning discussed earlier which may be able to account for the text at three levels - word, sentence and meaning, in the suggestive mode.

As mentioned earlier we are going to analyse Four Quartets of T.S. Eliot. It is a text rich in poetic symbolism and hence we propose to analyse various levels of meaning of this text. This poem was written over a long period of time. The first Quartet was written in 1935 and other three Quartets were written during the years of World War II. Eliot conceived these poems as four poems based on the symbolism of the four elements and the four seasons,
which seems fundamental to the conception of *Four Quartets*. In 1948, Eliot commented, "during the writing of *East Coker* that the whole sequence began to emerge, with the symbolism of the four seasons and the four elements. *Burnt Norton* then had to stand for spring in the sequence, though its imagery was perhaps more summery." (quoted by Helen Gardner, 1978:18). The major sources of *Four Quartets* are experiences. The experiences are both actual experiences and experiences revived in memory. Eliot writes in *The Dry Salvages*:

"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."


The happiness appears to be arising out of the actualities and potentialities of the past experiences. These experiences include all that is fed in the creative intellect of the poet. As we have earlier mentioned Eliot has borrowed ideas from the Indian philosophy and literature. Damayanti Ghosh asserts that "Eliot's use of both Hindu and Christian Revelation in *Four Quartets* may prove to be a much simpler mystery if it is remembered that the Quartets were originally written as separate poems; the link between them is, in a way, superimposed. Just like the different yogas of the *Bhagvad Gita*, the Quartets stand each separately, and the bond uniting them is the search for the Ultimate Truth". (Damayanti Ghosh, 1978:55).
Damayanti Ghosh further writes, "The idea of Absolute Time that is illustrated in the "Visvarupa Darsana" (canto XI) where we see in Krsna's mouth the true Vision of God in His Universal form, is echoed through Eliot's constant search for the Reality of Time". (Damayanti Ghosh, 1978:55).

However, our concern in the thesis shall be an analysis of how the meaning gets constituted in the *Four Quartets*. The thesis is divided in the following chapters:
(1) Chapter I - A study of the Indian literary and linguistic theories of meaning.
(2) Chapter II - The Model of Analysis (based on the Indian theories of meaning discussed in the chapter I).
(3) Chapter III - Application of the categories of the lexical mode of the analytical model.
(4) Chapter IV - Analysis of the poem in the syntactic and suggestive mode.

In the end we will write the conclusion of the thesis.