Chapter Four

IDENTIFICATION AND ANALYSIS OF METAPHORS AND SIMILES IN THE POEM: FOUR QUARTETS

We select all the metaphorical stanzas in the poem, Four Quartets and underline the verb-oriented metaphorical sentences in them to illustrate the range and typology of the figural mode in the poem.

(B.N.I)

1. Other echoes
   Inhabit the garden. Shall we follow?
   Quick, said the bird, find them, find the
   Round the corner. Through the first gate.
   Into our first world, shall we follow
   The deception of the thrush? Into our first world.

2. And the bird called in response
   The unheard music hidden in the shrubbery.

3. Had the look of flowers that are looked at.
   There they are as our guests accepted and accepting. (Lines 18-32)

4. Go, said the bird, for the leaves were full of children
   Hidden excitedly, containing laughter. (Lines 42-43)

5. Go, go, go, said the bird: humankind
   Cannot bear very much reality. (Lines 44-45)

(B.N.II)

4. The trilling wire in the blood
   Sings below inveterate scars
   Appeasing long forgotten wars. (Lines 3-5)

(B.N.III)

5. 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

6. Nor darkness to purify the soul

117
Neither plenitude nor vacancy.

(Lines 1-10)

6. Only through time is conquered. (Line 44)

(B.N.IV)

7. Time and the bell have buried the day
   The black cloud carries the sun away
   Will the sunflower turn to us, will the clematis
   Stray down, bend to us; tendril and spray
   Clutch and cling?
   Chill
   Fingers of yew be curled
   Down on us? After the kingfisher's wing
   Has answered light, and is silent, the light is still
   At the still point of the turning world. (Lines 1-10)

(B.N.IV)

8. 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. (Lines 13-17)

9. The word in the desert
    Is most attacked by the voices of temptation.
    The crying shadow in the funeral dance,
    The loud laments of the disconsolate Chimera. (Lines 19-22)

10. Desire itself is movement
    Not in itself desirable
    Love is itself unmoving
    Only the cause and the end of movement
    Timeless, and undesiring
    Except in the aspect of time
    Caught in the form of limitation
    Between un-being and being.
    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. (Lines 25-39)

(EC II)

11. 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? (Lines 1-7)
12. 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. (Lines 6-10)

13. 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. (Lines 11-15)

14. 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 wall this Friday good. (Lines 21-25)

15. Old men ought to be explorers
Here and 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 empty desolation,
The wave cry, the wind cry, the vast waters
Of the petrel and the porpoise. In my end is my beginning. (Lines 31-38)

16. (D.S.I)
... 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, ass a conveyor of commerce,
Then only a problem confronting the builder of bridges
The problem once solved, the brown god is almost forgotten
By the dwellers in cities- ever, however, implacable
Keeping his seasons and rages, destroyer... (Lines 1-8)

17. The river is within us(o), the sea is all about us(o)
The sea is the land's edge also, the granite
Into which it reaches the beaches where it tosses
It's hints of earlier and other creation:
The starfish, the horseshoecrab, the whale's backbone;

It tosses up our losses, the torn seine
And the gear of foreign dead men. (Lines 15-24)

18. The sea has many voices.
Many gods and many voices(o)

The sea howl
And the sea velp. are different voices\(^{(6)}\)
Often-together heard...........
Are all sea voices. (Lines 24-34)

19. The tolling bell
Measures time not our time, rung by the unhurried
Groundswell, a time
Lying awake...
.............
When time stops and time is never ending;
And the ground swell, that is and was from the beginning.
Clangs
The bell. (Lines 37-50)

(D.S.IV)

20. Also pray for those who were in ships, and
Ended their voyage on the sand, in the sea lips
Or in the dark throat will not reject them
Or wherever cannot reach them the sound of the sea bells
Perpetual Angelus. (Lines 11-15)

21. ...you are the music
While the music lasts.(Lines 28-29)

(Little Gidding I)

22. Where is the summer, the unimaginable
Zero summer? (Lines 29-30)

23. There are other places
Which also are the world's end, some at 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. (Lines 36-40)

24. ... being dead: the communication
Of the dead is tongued with fire beyond the language of the living.
Here, the intersection of the timeless moment
Is England and nowhere, never and always. (Lines 52-55)

25. Dust in the air suspended
Marks the place where a story ended.
Dust inbreathed was a house-
The wall, the wainscot and the mouse.
The death of hope and despair,
This is the death of air. (Lines 3-8)

(LG II)

26. There are flood and drouth
Over the eyes and in the mouth,
Dead water and dead sand
Contending for the upper hand\(^{(1)}\)
The parched eviscerate soil
Gapes at the vanity of toil\(^{(2)}\)
Laughs without mirth,
This is the death of earth. (Lines 9-16)

27. Water and fire succeed
The town, the pasture and the weed
Water and fire deride
Water and fire shall rot
The sacrifice that we denied.
The marred foundations we forget,
Of sanctuary and choir.
This is the death of water and fire. (Lines 17-24)

(LG IV)

28. Who then devised the torment? Love.
Love is the unfamiliar Name
Behind the hands that wove
The intolerable shirt of flame
Which human power cannot remove.
We only live, only suspiere
Consumed by either fire or fire. (Lines 8-14)

(LG V)

29. 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. (Lines 12-14)

30. 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 flame are in-folded
Into the crowned knot of fire
And the fire and the rose are one. (Lines 39-46)

Table I. Discourse types and figural modes. Mammata: Metaphor is of four types:

1. Universal Metaphor, in cases where what is imposed is directly expressed.
   (Object imposed is directly mentioned by words)
   Sentences: 16, 17(i), 17(ii), 30

2. Partial Metaphor, in a case where what is imposed is directly expressed as well as indirectly implied.
   Sentences: 2, 3, 5(i), 5(ii), 13, 14, 15, 22,

3. Pure Metaphor, that which is devoid of constituents. (When the object alone by itself is imposed).
4. Consequential Metaphor, where as a means of the desired imposition, there is imposition of something else- where the expressive word is either 'coalescent (in pun) or' distinct'.

Sentences: 1(i), 1(ii), 4, 8, 9, 10(i), 10(ii), 11, 18, 19, 20, 21, 23, 24, 25, 26(i), 26(ii), 27, 28, 29.

5. Mammata also mentions a special type of Metaphor known as Modal Metaphor, where the object is implied by means of paronomastic differentiating adjusts.

Sentences: 22,

<table>
<thead>
<tr>
<th>Table 2. Transfer of features.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Metaphors in the poem: Four</td>
</tr>
<tr>
<td>Quatrants</td>
</tr>
<tr>
<td>Sl.No.</td>
</tr>
<tr>
<td>1. (i)Other echoes/inhabit the</td>
</tr>
<tr>
<td>garden...</td>
</tr>
<tr>
<td>(ii)Quick, said the bird, find</td>
</tr>
<tr>
<td>them...</td>
</tr>
<tr>
<td>2. Go, said the bird...</td>
</tr>
<tr>
<td>3. Go, go, go, said the bird...</td>
</tr>
<tr>
<td>4. The trilling wire in the</td>
</tr>
<tr>
<td>blood.../Sings</td>
</tr>
<tr>
<td>5. (i)...daylight/investing...</td>
</tr>
<tr>
<td>(ii)...darkness to purify...</td>
</tr>
<tr>
<td>6. () through time time is</td>
</tr>
<tr>
<td>conquered</td>
</tr>
<tr>
<td>7. (i)...time and the bell have</td>
</tr>
<tr>
<td>buried...</td>
</tr>
<tr>
<td>(ii)The black cloud carries...</td>
</tr>
<tr>
<td>(iii)Will the sunflower turn</td>
</tr>
<tr>
<td>to us...</td>
</tr>
<tr>
<td>(iv)The kingfisher’s wing/has</td>
</tr>
<tr>
<td>answered...</td>
</tr>
<tr>
<td>8. Words strain...</td>
</tr>
<tr>
<td>9. The word.../ Is most</td>
</tr>
<tr>
<td>attacked...</td>
</tr>
<tr>
<td>10. (i)Desire itself is</td>
</tr>
<tr>
<td>movement...</td>
</tr>
<tr>
<td>(ii)Love is itself</td>
</tr>
<tr>
<td>unmoving...</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Human</th>
<th>Non-human</th>
</tr>
</thead>
<tbody>
<tr>
<td>Animate</td>
<td>Natural Force</td>
</tr>
<tr>
<td>Non-human animate</td>
<td>Static</td>
</tr>
<tr>
<td>Object Concept</td>
<td>Concrete Abstract</td>
</tr>
</tbody>
</table>

122
<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>11.</td>
<td>...the late November doing...</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>Our only health is the disease...</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>13.</td>
<td>The whole earth is our hospital...</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>14.</td>
<td>The dripping blood our only drink...</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>15.</td>
<td>The wave cry, the wind cry, the vast waters...</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>16.</td>
<td>The river/Is a brown god...</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>17.</td>
<td>(i)The river is within us...</td>
<td>17(i)</td>
<td></td>
</tr>
<tr>
<td>18.</td>
<td>The sea has many voices...</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>19.</td>
<td>The toiling bell/Measures time...-</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>20.</td>
<td>...the sea lips</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>21.</td>
<td>...you are the music</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>22.</td>
<td>Where is the summer...Zero summer?</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>23.</td>
<td>...at sea jaws</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>24.</td>
<td>...being dead: the communication/Of the dead is tongued with fire...</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>25.</td>
<td>The dead of hope and despair, /This is the dead of air...</td>
<td>25</td>
<td></td>
</tr>
<tr>
<td>26.</td>
<td>(i)Dead water and dead sand/Contending for the upper hand.</td>
<td>26(i)</td>
<td></td>
</tr>
<tr>
<td>27.</td>
<td>Water and fire succeed/The town...</td>
<td>27</td>
<td></td>
</tr>
<tr>
<td>28.</td>
<td>Who then devised the torment? Love...</td>
<td>28</td>
<td></td>
</tr>
<tr>
<td>29.</td>
<td>...any action/ Is a step to the block...</td>
<td>29</td>
<td></td>
</tr>
<tr>
<td>30.</td>
<td>...the fire and the rose are one</td>
<td>30</td>
<td></td>
</tr>
</tbody>
</table>
Table 3. Dominant Movements

<table>
<thead>
<tr>
<th>Sl.No.</th>
<th>Natural Force</th>
<th>Human</th>
<th>Sentences: 1(i), 5(i), 5(ii), 7(i), 7(ii), 11, 15, 16, 17(i), 17(ii), 18, 19, 20, 27; 1(ii), 2, 3, 6; 13, 24, 26(i), 26(ii) 21, 25, 28, 29, 30</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Animate</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Inanimate</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>object</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Concept</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Human</td>
<td>Inanimate</td>
<td>Sentences 4</td>
</tr>
<tr>
<td></td>
<td>inanimate</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>object</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Concept</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Human</td>
<td>Inanimate</td>
<td>Sentences 8, 9, 10(i), 10(ii)</td>
</tr>
<tr>
<td></td>
<td>Inanimate</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>object</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Human</td>
<td>Inanimate</td>
<td>Sentences 12</td>
</tr>
<tr>
<td></td>
<td>Inanimate</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>concept</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Object</td>
<td>Object</td>
<td>Sentences</td>
</tr>
<tr>
<td></td>
<td>Solid</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Liquid</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. The Metaphors- ‘implicit similitude’
There are 30 metaphorical stanzas in Four Quartets in which 38 metaphors are found. We now proceed to analyse them using Mammata’s model.

1. (Burnt Norton)

Other echoes
Inhabit the garden. Shall we follow?
Quick, said the bird, find them, find them,
Round the corner. Through the first gate,
Into our first world, shall we follow
The deception of the thrush? Into our first world.

............................................
............................................
And the bird called, in response to
The unheard music hidden in the shrubbery,
............................................
Had the look of flowers that are looked at.
There they are as our guests accepted and accepting. (Lines 18-32)

The metaphor in this stanza is a Consequential Metaphor, where as a means of the desired imposition, there is imposition of something else- where the expressive word is, 'coalescent' (in Pun) - Mammata’s Rule No.4.

Let us try to locate the desired imposition(s):

Other echoes (memories)
Inhabit the garden (the poet's mind)
Shall we follow?
Quick, said the bird (soul/ self of the poet) find them, find them.

Round the corner. Through the first gate (our first appearance on this world, that is, birth) Into our first world (our infancy or the Eden life enjoyed by the first Man before the Fall), shall we follow /The deception of the thrush? (Self-deception, mystic illumination or backsliding in one's faith or complete illumination).

The poet juxtaposes the blissful life enjoyed by the first Man before the Fall in the Eden garden with the memories of his early childhood he spent in St. Louis:

"Into our first world.
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 (self conscious of the 'moment of mystic illumination or sense of reality and completeness.1)
Amar Kumar says that Eliot examines "the themes of spiritual exploration and moments of illumination... life has been transfigured and supernatural perfectly. The eternal has become the most important thing for human life along with time within time. The timeless moments are sacraments of divine love. Out of the conquest of time and nature by man will come a total understanding of life and the achievement of that perfection which God always intended for man."²

And, 'There they are as our guests accepted and accepting'- the poet means to say that we have accepted and will be accepting in future (if we have not accepted now) of our past glories (Wordsworth believes that man comes from afar) or the complete joy and innocence of our childhood.

In Mark 10:14 Jesus says:
"Let the children come to me, because the kingdom of God belongs to such as these." - Meaning: to enter the kingdom of God our hearts should be as pure as the children. But, we have accepted and will be accepting in future of our past sin. The Bible says:
"If we claim to be without sin, we deceive ourselves and the truth is not in us" (1 John 1:8)
(Or, the Buddhist thought that our birth on earth as painful.)

By applying Mammata's Rule 4 of the Alankara, we come to know the literal meaning of the metaphors of the stanzas, that we had a glorious life in our past but had come to this sinful world. Therefore, in order to realize that blissful life, we have to cleanse ourselves from our past sin (Karma in Hinduism), only then we will get our salvation or be at the still point or with God.

2. Go, said the bird, for the leaves were full of children Hidden excitedly, containing laughter. (Lines 42-43)

The metaphor is a Partial Metaphor, what is directly expressed as well as indirectly implied. We have said in Feature 1. that of the bird' is imposed upon 'the self'/Soul of man 'the bird the self/soul. The line: 'Go, said the bird, for the leaves were full of children' is a directly expressed statement, but what is
imposed is: the memories of the simple joy complete in happiness of our early childhood or the vision of Adam and Eve's life as they must have enjoyed in the Paradise, uncorrupted before the Fall. But we doubt whether we cherish those beautiful memories or not: "There they were as our guests, accepted and accepting", and the broken imagery:

"So we moved, and they, in a formal pattern.
Along the empty alley, into the box circle.
To look down into the drained pool.

Then a cloud passed, and the pool was empty."

Helen Gardner says:
"It has been suggested to me that the setting of the poem and the image of the laughing children hidden among the leaves may have been caught from Rudyard Kipling’s They. The children there are both what might have been and what has before’, appearing to those who have lost their children in the house of a blind woman who has never borne a child."

Eliot is nostalgic at this moment of the Edenic Vision of Adam and Eve as they might have been in the Paradise, uncorrupted before the Fall, but at the same time, with 'immediate experience' as the ground of knowing or complete experience as the goal 'has been / Point to one end, which is always present'.

However, David Ward says:
"... these leaves of the memory conceal children whose laughter is for simple joy, but at the same time laughter at us for presuming to attempt to 'recover radical innocence.'"

3. Go, go, go, said the bird: humankind
Cannot bear very much reality. (Lines 44-45)

The metaphor is a Partial Metaphor and what is imposed is Directly Expressed as well as Indirectly Implied. Here, the bird; is soul of mankind or of the poet. The character of the bird, which is comprehended only through the force
of the meaning of the words employed. The poet is reminded of the golden age of
our infancy, the period of immense happiness of our early childhood:

"... For the leaves were full of children
Hidden excitedly containing laughter".

The Bible says that God created the human being, in His own image to
rule over his creations. God must have planned for man a complete happiness in
the Paradise. But man committed sin as tempted by Satan, the great ancient Snake
to eat the fruit of knowledge and being human, man cannot know the
manifestation of God instead he brought his own doom, death.

The poet is aware of the fact that in the process of his development as a
poet, he becomes a poet of gloom, irony and pessimism as contrast to the
innocent bliss and his continual insistence on childhood as the period of complete
happiness.

In Buddhism, 'Shunyata' means emptiness or ignorance, which comes for
and points to fullness or enlightenment. Cleo comments: "This difficult double
"emptiness" which confirms both the vision and its absence, evokes a great deal
of evasion and apprehension", there is a tendency to romanticize it; to dismiss its
positive pole as a lost possibility, available only to the youth or to earlier more
"primitive" or more exotic peoples, and its negative pole as a sophistry, a way of
rationalizing a cynic's or sophisticate's defense. "Humankind" it seems, "cannot
bear very much reality". Eliot does not, however, allows either nostalgia or
evasion to dominate the poem. Rather, he affirms the ambiguity - not the assured
reality and certainly not the ultimate truth- go mystical or primal vision, without
at the same time dismissing it completely. He does so in the only way possible,
by returning the render firmly to the "here and now" in which, alone, both
positive and negative possibilities, both presence and absence, can be realized "
what might have been and what has been", he insists, "Points to one end, which is
always present."5

4. The trilling wire in the blood
Sings below inveterate scars
Appeasing long forgotten wars. (Lines 3-5)
The metaphor is a Consequential Metaphor and the expressive word is in Pun.

'The trilling wire' is the soul of man or the self (self-consciousness) of the poet. 'The trilling wire ...Sings' is the soul's cry of life which suffers inside human mind of the inveterate scars of sin appeasing long forgotten wars of birth and death, hope and despair, and desire and suffering. We can explain the metaphor with Cleo: "... We are reminded of the wheel of earthly existence, the circulation of blood and lymph in the body, the "scars" samskaras, of past trauma, both public and private, the great tree of Karma, extending its many branches of cause and effect above and below, the endless repetition of opposites that creates the world of maya."

Therefore, unless these scars (sins in Christianity, Karmas in Hinduism) are cleansed or consumed, we can never attain our salvation.

5. **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*  
   ........................................  
   ........................................  
   *Nor darkness to purify the soul*  
   ........................................  
   ........................................  
   *Neither plenitude nor vacancy.*  
   (Lines 1-10)

Here, the characters of "place" and "daylight" are directly expressed by words, but the character of "darkness" is comprehended only through the force of the meaning of the words employed. And thus the metaphor, being particularly, explicit in some parts of it. It is a Partial Metaphor. In the Bible we read:  
"In the beginning God created the heavens and the earth. Now the earth was formless and empty, Darkness was over the surface of the deep, and the spirit of God was hovering over the waters. And God said," Let there be light," And there was light. God saw that the light was good, and he separated the light from the
darkness. God called the light "day", and the darkness he called "night". And there was evening and there was morning- the first day." (Genesis 1:1-5)

After the completion of all His creations, God created man on the sixth day to be His representative and image bearer on earth:

"So God created man
in his own image
in the image of God
he created him; male and female
he created them." (Genesis 1:27)

And God made man to "rule over the fish of the sea and the birds of the air and over every living creature that moves on the ground." (Genesis 1:28)

But man failed in God's purpose and committed sin which brought God's wrath:

"Cursed is the ground because of you;
through painful toil you will eat of it
all the days of your life.
It will produce thorns and thistles for you,
and you will eat the plants of the field." (Genesis 3:17-18)

And, "so the Lord banished him from the garden of Eden to work the ground from which he had been taken." (Genesis 3:23)

The 'place' is the earth, which God created and has given to man. But due to Adam's sin, the earth has become a cursed land. The poet is trying to recapture the blissful innocent moments of mankind before the Fall and also he is trying to recollect the unending miseries of mankind after the Fall. So he meditates upon the life of man on earth, 'Time before and time after/ in a dim light'. The "daylight" is the light of God "with lucid stillness/ Turning shadow into transient beauty" and 'God saw that the light was good'. "With slow rotation suggesting permanence"- there was evening, and there was morning' of God who is omnipresent and omnipotent.
Similarly the metaphor, "darkness" which has the power "to purify the soul/ Emptying the sensual with deprivation/ Cleansing affection from the temporal" is 'the Spirit of God (. ) hovering over the waters.' So "darkness" is the Spirit of God, the Comforter that Christ promised to his followers. And when the spirit of God came on the day of Pentecost, the followers "saw what seemed to be tongues of fire that separated and came to rest on each of them. All of them were filled with the Holy Spirit and began to speak in other tongues as the Spirit enabled them." (Acts 2: 1-4)

Paul says in Romans thus:
"The mind of sinful man is death, but the mind controlled by the Spirit is life and peace." (8: 6) and, "The Spirit himself testifies with our spirit that we are God's children. Now if we are children, then we are heirs- heirs of God and co- heirs with Christ." (8:16-17)

Patrick Grant says, "The garden motif (in Four Quartets) is thus developed through a variety of conventional images evoking lost innocence, time memory, redemption and promise." 7

So meditating upon that state of man's life on earth, which is a sinful world, the poet has to submit himself completely to God for His grace without which he cannot attain the liberation of his soul.

6. Only through time time is conquered. (Line 44)

The metaphor 'time' is a Pure Metaphor, which is devoid of constituents. The concept 'time' alone by itself is imposed.

In the Bhagavad Gita we find that Arjuna is reluctant to fight the war as all his family members are standing on the opposite camp. Lord Krishna explains: "I am all-powerful Time which destroys all things... Even if thou do not fight, all the warriors facing thee shall die. Arise therefore, win thy glory, conquer thine
enemies, and enjoy thy kingdom. Through the fate of their Karma I have then drowned to die: be thou merely the means of my work." (11:32-33)

Arjuna realises his folly and says thus:

"Thou who art all that is, and all that is not, and that is beyond." (11:37)

This realisation of Arjuna is also the realisation of Eliot when he says:

"Time past and time future
Allow but a little consciousness.
To be conscious is not to be in time
But only in time can the moment in the rose-garden."

The rose-garden is a symbol of the moment drawing all times together and of the movement eternally here out of time that is the moment immediate to God.

Almost all religions hold that the soul of man is not dying, only the physical body dies. The Bible says:

"The Lord God formed the man from the dust of the ground and breathed into his nostrils the breath of life (soul), and the man became a living being." (Genesis 2:7)

The verse shows that God gives the soul of man and it will never die. In Hindu philosophy the soul is the reflection of God Himself. The soul was never born, it will never die; it gives to human being the feel of the immortal.

God created man in His own image and also had given the charge over His creations to:

"Rule over the fish of the sea and the birds of the air and every living creatures that moves on the ground." (Genesis 1:26)

But since the first Man ate the Forbidden fruit and brought death to mankind:

"Therefore, just as sin entered the world through one man, and death through sin, and in this way death came to all men, because all sinned." (Romans 5:12)
As the body is made of dust according to the Bible, it dies but the soul is not dying, it goes to heaven or hell according to one's deeds while on earth. Hence the attainment of salvation or moksa or nirvana is the main goal of all spiritual aspirants. This salvation, however, cannot easily be attained; one goes through rigorous practices like renunciation, penance, prayer, etc. Jesus says in Revelation 22:13:

"I am the Alpha and the Omega
    The First and the Last, the Beginning and the End." And,
"No- one comes to the Father except through me." (John 14:6)

Therefore, the metaphor 'time' is Krishna or Christ, which is God. And to conquer God is only through self-surrender (humility in Christian notion) to God, which alone can lead one at the still point or with the Atman- Brahman or with God.

7. Time and the bell have buried the day,
The black cloud carries the sun away.
Will the sunflower turn to us, will the clematis
Stray down, bend to us; tendril and spray
Clutch and cling?
Chill
Fingers of yew be curled
Down on us? After the kingfisher's is still
Has answered light to light, and is silent, the light is still
At the still point of the turning world. (Lines 1-10)

Let us try to locate the metaphor(s) time and the bell (man's lifetime on earth) has buried the day (death, death of man). The black cloud (the spirit of death) carries the sun (the soul, the soul is not dying) away. Will the sunflower (God) turn to us; will the clematis (Angel)

Chill.

Fingers of yew (on the grave-yard, the soul which did not hear the first call of Jesus his Second Coming). After the kingfisher's wing (man's spiritual journey) Has answered light to light
[Spiritual awakening to illumination (in pun)] and is silent, the light is still. (God, Dante's unmoved mover or the atman-Brahman)

At the still point of the turning world. (heaven)

We found the above stanza as a Consequential Metaphor, where as a means of the desired imposition(s). There is/ are imposition(s) of something else-the expressive word(s) is/ are coalescent and in Pun.

In the Bible Jesus proclaims himself to be the light of the world:

(...I am the light of the world." (John 9: 5) and has come to the world to save mankind: "... Light has come into the world, but men loved the darkness instead of light because their deeds were evil. Everyone who hates the light will not come into the light for fear that his deeds will be exposed." (John 3:19-22)

The stanza can be divided into two parts:

Part I. talks about the soul that does not receive the light (spiritually illumination) while on earth. This soul needs the intercession of the most blessed Virgin. Part II. talks about the soul that is awaken spiritually and seek the light (illumination) and receive the light while on earth. When his life's journey on earth ends, he will directly goes to the still point, God (The light is the still point of the turning world.)

8. 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. (Lines 13-17)

Here, the concretive metaphor, 'words' which is an abstract, but attributes concreteness or physical existence. Vishwanath calls this type of metaphor as Sanga- affected by the whole song with its parts, samata vastu-visaya. The metaphor, 'Words' is effected by: (1) strain, (2) crack, (3) break, (4) slip, (5) slide, (6) perish, (7) decay, (8) will not stay in place, and (9) will not stay still.
The character of the 'Words' is imposed upon the character of 'people.' Hence it is a Consequential Metaphor, and the expressive word, 'Words' is distinct. Ram Nair says:

"This fragmented use of language finds a symbolic analogy in man's own disordered and chaotic thoughts as he follows, "The deception of the thrush. It is the poet who can rescue him from the delusion." 10

People of the world in their attempt to reach the still point face all kinds of hardships and sometimes become broken heart 'under the burden', backslide 'under the tension' from their faith and even give up in their attempts 'slip, slide' and die (perish) without achieving their goal, 'the still point.' There are occasions in the past and even in the future where people failed, fail and will fail, 'Stretching before and after.' So in order to reach the still point, people must return to the rose-garden, the Eden garden where man sinned, 'the past inveterate scar, /Ridiculous the waste sad time' or remember the unfulfilled past Karma which people bear in the present life and will bear it in the future unless it is consumed fully. Nancy G. Gish says:

"Christianity, in any case, takes many forms and many moods. What matters here is that despite Eliot's revulsion at purely temporal experience, he accepts time as part of a larger whole, an essential part when seen in proper relation to eternity. But distaste for time in itself remains, and the separation between time and timelessness remains for all but rare moments. Only through memory can knowledge of a timeless order be retained and time conquered." 11

'Timelessness' here means the time of Adam and Eve in the Eden garden, the Paradise before the Fall. So the poet is meditating on the problems of achieving this timelessness and merge into the Supreme Being, the Brahman-Atman or with God at the still point. To achieve this, he has to humble himself and also submit himself completely to the Divine for His grace.
The word in the desert
Is most attacked by the voices of temptation,
The crying shadow in the funeral dance,
The loud laments of the disconsolate Chimera. (Lines 19-22)

The metaphor is a Consequential Metaphor and the expressive word is distinct. The desired imposition(s): the word (Jesus Christ) in the desert is most attacked by voices of temptation (The devil tempted Christ three times after he fasted for forty days and forty nights to begin his ministry.) (Mathew 4:1-11). The crying shadow in the funeral dance (Milton's beast, Moloch who has tainted with the blood of human sacrifice or the Great Beast as prophesied by St. John in the book of Revelation.)

The loud laments of the disconsolate Chimera (The laments of Satan, the fallen angel who was thrown to the deepest pit (Hell) for his rebellion against God, the Almighty). In the Bible we read:

"In the beginning was the word, and the word was with God, and the word was God." He was with God in the beginning ... The Word became flesh and made his dwelling among us. We have seen his glory, the glory of the One only, who came from the Father, full of grace and truth." (John 1:1-14)

Christians believe that Christ is the word of God, the one and only son of the Father (God). His incarnation is taken as the union of man and God and insists upon just one incarnation, which redeems all times. In Hinduism, God incarnates human form from time to time say God incarnates as Ram, Krishna, Shiva, so on and so forth. The purpose of the visitations of Supernatural Being, that is, God in the world in human form is the same, to redeem mankind.

G. Smith says: " Eliot invoked the Logos of Heraclitus, the centre round which the wheel of flux revolves forever. It gathers the movement into stillness. Since the flux comprehends the changes of matter and the apparent succession of time as well as the laws controlling them. We each think that the past endures in our memory, but the Logos it endures in immediate actuality... The creative word
of the past shares with the all fathering word of the universe - proclaiming the poet's victory over the darkness of death within him. God is through meditation, action and suffering."12

In the same vein Amar Kumar Singh also says:

" Jesus Christ is believed to be the incarnate word of God. His coming on earth is the union of man and, the temporal and the eternal, the flux and 'the still point', nature and grace. It conquers over past and future, the ultimate word- the logos remains Christ is still the centre round which all 'Things turn'. The Infant word and the whirling word form the pattern of the centre and the wheel subtending the pattern of conflict between spirit and flesh. The Incarnation, make known through the Epiphany, is the mover and goal of right desire. But so long as desire is wrongly motivated, the unstilled world resists its Redeemer."13

10. Desire itself is movement
Not in itself desirable;
Love is itself unmoving,
Only the cause and the end of movement
Timeless, and undesiring
Except in the aspect of time
Caught in the form of limitation
Between un-being and being.
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. (Lines 25-39)

The metaphor is a Consequential Metaphor- coalescent (in Pun).

The passage is in the form of giving a sermon relating how God who made man in His own image incarnated as man to save mankind from the bondage of death, sin in the Christian dogma for man committed sin and death had come into the world. The metaphor 'desire' is imposed on the character of human being. Lord Buddha advises his followers to restraint from the desire of lust, which is the
main cause of man's doomed to destruction. 'Love' is God who is itself unmoving at the still point 'Only the cause and end of movement/ Timeless, and undesiring.'

The Bible says, God created the heavens, the earth and the seas and everything in them. God made man in His own image. But man committed sin and fell short of God's grace. But being made man in His own likeness, God thought of man's liberation from the bondage of sin. St. John says in 3:16:

"For God so love the world that he gave his one and only son, that whoever believes in him shall not perish but have eternal life."

This biblical text forms the core of Christian faith, so the metaphor 'desire' is of the highest kind of desire, not of human, which is sensual, but God's desire to save mankind from the bondage of sin, but the motive of incarnation is same to all religions, for the salvation of mankind. In Hinduism God incarnated as Krishna, Ram, Buddha, etc. but in Christianity Christ's incarnation is for once and for all times. We say, 'God is love' and God is in heaven or at the still point 'undesiring' to be born on earth for the world is a sinful world (the battle ground of good and evil in Hinduism), but God's selfless love for mankind compels him to do so. God's love is unmoving and God is 'timeless' at the still point, 'except in the aspect of time/ Caught in the forms of limitation' is imposed on human being who is mortal. God also in the forms of man faced death and life 'between un-being and being' The death of Christ for mankind and rose from the death on the third day symbolizes life after death, for almost all religions believe the immortality of soul, the soul of man is not dying. 'Sudden in a shaft of sunlight' is a metaphor for God's short life on earth and God's sermon to mankind to be steadfast and believe in Him only. The 'dust' is man, for in the Bible we read God made man out of dust. The 'hidden laughter/Children in the foliage' is the first children of mankind, Adam and Eve before the Fall or the complete simplicity of our infancy. Jesus himself says that no man can enter the kingdom of God unless man behaves like the small children who are blameless and pure. 'Ridiculous the waste sad time' is the spiritual barren land of modern time where all sorts of sinful activities are being practiced. So the poet advises the reader or human
being in general to think for our soul 'stretching before and after', our karma in our past life, the liberation of our sinful desire and meditate for the liberation of our soul to be at the still point with God, for our future.

We can conclude our discussion with David Ward:
"... the end of 'Burnt Norton' we return to the beginning, in the cyclical progression which is characteristic of the whole sequence, with the return of the shaft of sunlight, of the dust disturbed on the bowl of rose-leaves, the laughter of the children in the rose garden, and the call of the bird telling us to catch eternity not in a time in which end succeeds beginning but 'Quick now, here, now always.'

11. 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? (Lines 1-7)

The metaphor is a Pure Metaphor. The characters of several natural forces say (1) 'spring' and (2) 'summer', and natural objects (1) 'snowdrops', (2) 'hollyhocks', (3) 'late roses', and (4) 'early snow' are imposed upon a single natural force that is, the late November. Vishwanatha called this type of metaphor as Sanga. The metaphor is affected by the sentence, with its parts, and it is 'Samasta vastu visaya', that is, covering the entire sphere.

Let us suggest vehicles for the above terms 'What is the late November (old man) doing/ With the disturbance of the spring (youth) /and creatures (children) of the summer heat (married life)/ And snowdrops (children) writhing under feet/ And hollyhocks (tall, ambitious people) that aim too high/ Red (red head or frustrated or sign of old age) grey (grey hair or old age) and tumble down/ late roses (old men) with early snow (infant)?
From the above metaphor, we can justify what Eliot says at the beginning of the poem, 'In my beginning is my end', and ends the poem, 'In my end is my beginning', with the exhortation that "Old men ought to be explorers". Eliot wrote 'East Coker' in February 1940 and published it in March with a false solace he takes to realises that in Burnt Norton. But he realises that all the old desires and the old scars still persist. "Suffering as well as the desire which is the cause of suffering is a cosmic trait of the total process of nature... Man is bound to the wheel of birth and death; man can free himself from the wheel and thus, find deliverance from suffering, freedom from desire and compulsive action and the peace which passes understanding ... Man has to find a resting place in the midst of flux, peace in the midst of suffering and confusion." 15

David Ward says, "...East Coker' is in many very important ways about a particular time. It was written and first published during that uneasy period between the beginning of the Second World War and the invasion of Belgium and the Netherlands in May 1940. The 'Phoney' war, as it was called then, was a time Britain had been taught to expect and fear a war to total that nothing would be left standing: the bombers would fly in and destroy everything in a few catastrophic days for weeks. Families were separated; children were packed off into country while fathers and elder brothers went for military training. But at first nothing much happened; the Battle of Britain did not begin until July 1940, and while Holland, Belgium and France surrendered one by one the people of Britain sat waiting in a world gone mad, wondering what would happen next." 16

Ward further adds, "The end of the world felt near in November 1939; wisdom and dispassionate serenity very hard to gain first enquires whether the world will end in fire or ice; Eliot discovers its ending not in frigid stagnation but in unreasonably monstrous passions. But the fire is not the cleansing and refining purgatorial fire of Dante this time; it is a fire like the chaos which, in the Greek creation myth, preceded the formation of the universe; the fire of the Herakleitos from which everything arises and to which everything returns, and which symbolizes the constant change and strife of the universe ...Eliot's even more
somber fear was that the dark age had already begun and that the only possible defense against chaos was a lonely and continuous struggle for self-discipline and humility. "17

12. 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. (Lines 6-10)

The metaphor is a Partial Metaphor.
Disease in the Bible is the metaphor for sin:
"Who forgives all your sins and heals all your diseases." (Psalms 103:3)
In Mathew 8:14-16 we read:

"When Jesus came into Peter's house, he saw Peter's mother-in-law lying in bed with fever. He touched her hand and the fever left her, and she got up and began to wait on him. When evening came, many who ever demon-possessed were brought to him, and he drove out the spirits with a word and healed all the sick."

In the given stanza, 'the dying nurse' is 'Christ' on the cross 'whose constant care (teaching) is not to please' ourselves by doing/ eating what the physical body demands- something like Charvaka's philosophy of life. "So long as you live, live life with pleasure, if necessary, by borrowing ghee."18 For if we continue to do this disease (sin) will not be healed. So in order to be healed of our disease (sin) we are 'to remind of our and Adam's curse'. In the Bible, God utters a curse either as a demencation of sin (Number 5:21, 23: Deuteronomy 29:19-20) or his actual judgment upon sin (Numbers 5: 22,24,27; Isaiah 24:6). The Bible reminds us that all men commit sin just as Adam committed sin

"(.) Just as sin entered the world through one man (Adam), and death through sin, and in this way came to all men, because all sinned. " (Romans 5: 12)
And, in order 'to be restored, our sickness must grow worse'. Here the metaphor "sickness" takes a different dimension. The poet is not talking about the physical sickness in the real sense of the term, but of the spiritual. Sickness which 'must grow worse' in order "to be restored" our spiritual health which he says:

"We must be still and still moving
Into another intensity
For a further union, a deeper communion" (East Coker V, Lines 33-35) with God.

13. 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. (Lines 11-15)

The metaphor is a Partial Metaphor, where what is imposed is directly expressed as well as indirectly implied. The character of 'the whole earth' is imposed upon the character of our hospital which is mentioned by words, while the character of 'the ruined millionaire and of the absolute father' ('Die of the absolute paternal care') are cognised only through the force of the meanings of the words used. Hence it is partial 'ekadeshavartin'.

In stanza 1 and 2 of this section, we have seen that 'the wounded surgeon' and the dying nurse' respectively are one, that is, 'Christ'. In this stanza, Christ, 'the ruined millionaire' takes different dimensions', the absolute father, the Godhead who brings about our death. (Die of the absolute paternal care.) And again, the comfort and care of the Holy Ghost; God, the Comforter (that will not leave us, but prevents us every where). In Colossians 1:15-18 we read:

"He (Christ) is the image of the invisible God, the first born over all creation. For by him all things were created: Things in heaven and on earth, visible and invisible, whether throne or powers or rulers or authorities. All things were created by him and all things, and in him all things hold together. And he is the head of the body, like the church; he is the beginning and the first born among the dead, so that in everything he might have the supremacy."
The above Biblical reference gives us the Christian doctrinal paradox of the Trinity: God is one, and God is three that is God, the Father; God, the Son and God, the Holy Ghost in which the first and last merge into the middle that is God, the Son and all things be it in heaven or on earth were created by him and for him. In verse 18: "And he is the head of the body (the god-head; God, the Father) "the church (God the Holy Ghost, since the Holy Ghost is the Comforter of the church) he is the beginning (God) and the first born from among the dead (who died himself on the cross to redeem mankind), so that in everything he might have the supremacy."

David Ward says:
"In the acceptance of Incarnation, Christ accepts a personal death, and thus becomes patients as well as agent; a sufferer as well as actor. Thus he becomes 'the wounded surgeon' sharing the distemper his act cures the son at once and the same time the Holy Ghost or the Comforter and the Father,' The dying nurse' and 'the ruined millionaire' who created the hospital earth, and whose 'absolute paternal care' brings about our death. But Christ is not entirely distinct from 'us' - all humanity, and in particular Christian 'humanity' is involved in Christ."19

We can conclude the discussion by saying that the poet affirms himself to the Church of England and believes in the grace of the Son, Christ for his salvation.

14. 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. (Lines 21-25)

In this stanza, the poet is talking about the time when we partake the Lord's Supper on Good Friday prayer service. As a convention in most churches, a member who has been baptised in water and accepted Christ as his personal
Saviour and who himself thinks clean of sinful nature can only partake in the Lord's Supper which consists of eating bread and drinking Vine, a Christian metaphor for eating and drinking Christ's body and blood respectively. St. Paul says in Galatians 3:13:

"Christ redeemed us from the curse... by becoming a curse for us, for it is written: 'Cursed is everyone who is hung on a tree'."

The day on which Christ was put to death on the cross is taken by Christians as a sacred day and called it 'Good Friday' and Christians observe the day by fasting, praying and confessing their sins and also performing the Lord's Supper as commanded by Christ himself to his followers to 'do this in remembrance of me.' This is directly expressed by words. Christ is believed to be the liberating Word of God who suffered, borne and died on the cross for those who were not free from the bondage of sin and death. The implied meaning is unless one eats and drinks the flesh and blood of Christ, one cannot be united with Christ: "Whoever eats my flesh and drinks my blood remains in me, and I in him." (John 6:56)

In the Bible we read that Jesus sitting with his twelve disciples on the first day of the Passover Bread, Jesus took bread, gave thanks and broke it, and gave it to his disciples saying, 'Take and eat; this is my body'. Then he took the cup, gave thanks and offered it to them saying, 'Drink from it, all of you. This is my blood of the covenant which is poured out for many for the forgiveness of sins.' (Mathew 26:26-28)

In the three Gospels of the Bible that is, Mathew, Mark and Luke where Jesus ate the Pass Over Bread is recorded ( the Gospel of John does not record this event) Jesus first broke the bread and served drink 'to his disciples. But Eliot changes the order of the event:

'The dripping blood our only drink
The bloody flesh our only food.'
This reshuffling is, perhaps made as a true Christian so as to say that a man must first wash himself with the blood of Christ (clean his sinful nature first) and then eat the spiritual food. This is comprehended only through the force of the meaning of the words employed; and thus the metaphor being particular, explicit in only a part, so it is a Partial Metaphor.

(EC V)

15. **Old men ought to be explorers**  
**Here and 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 empty desolation,**  
**The wave cry, the wind cry, the vast waters**  
**Of the petrel and the porpoise. In my end is my beginning.** (Lines 31-38)

Here, the metaphors: 'the wave', 'the wind', 'the petrel' and 'the porpoise', are imposed upon the characters of 'old men' who 'ought to be explorers/ Here or there (east or west) does not matter/ Into another intensity/ For a further union, a deeper communion (with God). 'In my end' (the death of the mortal body, now the poet's mortal body rests at the Churchyard of East Coker) 'is my beginning' (in 1927 Eliot formally became an English citizen and also baptized in the Church of England or the Christian belief to die from this world is to be reborn into another world, heaven or hell according to one's deeds for the soul of man is not dying.) Hence, the metaphor is a Partial Metaphor, some of the metaphors are expressed directly by words while others are comprehended only through the force of the meaning of the words employed; and thus the metaphor, particularly, explicit in only a part of it.

Eliot might have in mind the Varnashram System of Hindu thought when he said, "Old men ought to be explorers." Manu, the first Indian lawgiver divided the life of man into four ashrams, keeping in view the average age of hundred years.
1. **Brahmacharya** - The first 25 years of a man's life. This was the period of student life.

2. **Grihastra** - The second stage of a man's life from 25-50 years. This was a period of family life.

3. **Vanaprastha** - The third stage of a man's life from 50-75 years. This was a period of a man who began to live in a forest and tried to control over senses. And he devoted himself to the study of the Scriptures.

4. **Sanyas** - The last stage of a man's life, which began from the age of 75 years. This was a period of a man becoming a Sanyasi.

East Coker is countryside in Somerset shire, which is near the sea. Eliot's ancestor, Andrew Eliot and his family members migrated from here to Massachusetts, U.S.A. in the 17th century. Eliot visited East Coker in 1937 to be near his roots, the 'old stones'. And he wrote 'East Coker' in 1940, now an old man of 52 years (he was born in 1888) he might have thought to lead a life of detachment and devote himself to explore 'For a further union, a deeper communion' with God which he gained in Little Gidding.

So we can say that East Coker corresponds to the Vanaprastha Ashram of Hindu thought and, Little Gidding to the Sanyas Ashram. When the poet visited East Coker, "the poet has a visionary glimpse into the past life of the village in different shapes... He gets a vision of an endless cycle of birth, growth, decay and death, the cycles of Karmic sowing and reaping. The villagers are dancing round the mid-summer fire. The poet casts his glance on things of the earth - field - factory, by- pass buildings, 'cornstalk and leaf', 'man and beast', 'deep lane/shuttered with ceremony, 'the living seasons', milking, harvest, 'coupling of man woman and that of beasts', 'running streams', 'wild thyme', 'wild strawberry, 'garden', people of various walks of life (statesmen, captains, merchants...) trains, hospitals (patients and surgeons), and the ware of 'the constellations', 'the rolling stars' affecting deeply the facts of humanity on earth etc. One can notice that Eliot is drawing a complete picture of a world, full of action...the poet achieves a sense
of humility, a balance (esshityprayata)- a strong will for exploration of the origins of all processes and cycles. These are features of a true Karmayogi."

Hence the metaphors, 'the wave', 'the wind', 'the petrel' and 'the porpoise' are the people of East Coker in particular and humanity in general east or west who cry 'for a further union, a deeper communion' with God. Returning back to his roots has a great significance in the mind of the poet. On the lower or physical level returning to East Coker means to be united with the roots of his forefathers, but on the higher or spiritual level it is returning to the still point, the abode of God or Brahma.

We must be still and still moving
Into another intensity
For a further union, a deeper communion,
Through the dark cold and empty desolation.

Danyamanti Gosh says, "...in the Bhagvad Gita, where through the Incarnation of Krishna the possibility of a divine union becomes more real. The teaching of the Karma Yoga is extremely relevant to an understanding of many of Eliot's paradoxical statements." The word 'Yoga' derivatively means union with Divine Soul. The Bible too emphasises the importance of the union with God which is possible through the Incarnation of Christ, the God-man:

"Therefore, if anyone is in Christ, he is a new creation; the old has gone, the new has come. All this is from God, who reconciled us to himself through Christ and gave us the ministry of reconciliation." (2 Corinthians 5:17-18)

Therefore, we can conclude our discussion of the given passage by saying that Eliot urges all of us east or west to give ourselves completely to God without which we can never attain salvation.

16. (D.S, I)

... 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,
Then only a problem confronting the builder of bridges
The problem once solved, the brown god is almost forgotten
By the dwellers in cities- ever, however, implacable
Keeping his seasons and rages, destroyer...
.............Unhonoured, improperly
By the worshippers of the machine, but waiting, watching and
waiting.

(Lines 1-10)

Here, the movement is from inanimate (the river) to animate (man/ the brown god). The behaviours/characters of a savage or a criminal: 'Sullen, untamed and intractable.' The Problem of civilized society to discipline a criminal/ to civilize a savage. Then only a problem confronting the builder of bridge. And once a criminal is disciplined/ a savage comes to ordered life style:
"The problem once solved, the brown god is almost forgotten.
By the dwellers in cities- ever."

However, the criminal/ the savage relapses to his way of life:
"However, implacable/ keeping his seasons and rages, destroyers, reminder of what men choose to forget." Therefore, he is "unhonourable, unpropitiated. By worshippers of the machine," yet they are patient "but waiting, watching and waiting " to discipline or civilize him.

From the above dissection we can know that the vehicle of the metaphor "the river" is man's life and "strong brown god " is man's character of primitive savagery " of what men choose to forget. Since there is non-difference between the character of 'the river' and 'a strong brown god, it is a Metaphor Universal for what is imposed is directly expressed. David Ward says: "he (Eliot) was (.) a writer who believed that poetry depends upon the ritual, magical and religious view of life; and this attitude is logically one with Conservatism.

Thus the image of the river as a god is not an entirely fanciful one; if you attend to the world around you, you may see many gods, though you will not name them so; presences in nature which convince same part of your consciousness that they posses a form of life which you do not understand and do not wish to understand, but which is invested with a dignity and an age which is
beyond your comprehension. Wordsworth, Hopkins, Shakespeare, Conrad were conscious of these presences; 'Primitive' peoples have always been conscious of them, and there is a primitive in each of us. Eliot, for all his civilized, often prim, often nagging tendency to over-sophistication of manner, was also more than usually attentive to these vestigial patterns of instinctive awe and fear and joy."

17. The river is within us, The sea is all about us,
The sea is the land's edge also, the granite
Into which it reaches the beaches where it tosses
Its hints of earlier and other creation:
The starfish, the horseshoe crab, the whale's backbone;

It tosses up our losses, the torn seine
And the gear of foreign dead men. (Lines 15-24)

The metaphor is a Consequential Metaphor whereas as a means of the desired imposition(s) there is/ are imposition(s) of something else. Here (1) the character of our life/ soul/ personal experience is imposed upon the river, which 'is within us'. (2) the character of our experience/ world is imposed upon the sea, which 'is all about us'. If the pattern, the way of a child growing up in his natural way into manhood, becomes old and die. So our 'Consciousness in which our relationship to a distant past becomes immediate and profoundly significance, so that the magical way of thinking becomes natural and we think of rivers... as Gods, we may think of the sea as a vast reservoir of experience much older than a personal experience."

Genesis: In 1897, Eliot's father built a house for his family holidays at Eastern near Cape Ann and in course of time Eliot became an expert yatchman- the experience of his frequent sailings on sea has enabled him to present the sea image accurately in his work:

"The image has vitality that also reaches down to his memories to Eliot's own memories of childhood at Cape Ann where he was close to the sea and his own immediate origins... Eliot's images of quest have converged upon a transforming experience in his life; the sea- voyage of his
ancestors who first came to New England and his voyage to England as the house of his ancestors and his community are now a deeply realized meaning."25

Its (the sea's) hints of earlier and other creation:
The starfish, the horseshoe crab...

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

This reminds one of the cosmic creation of the creatures of the sea in the Genesis:
" God created the great creatures of the sea and every living and moving things with which the water teems, according to their kinds,..." (Genesis 1:21)

And, "It tosses up our losses". The sea reminds us the memory of man's loss of Eden garden after he had committed sin:

"(.) the Lord God banished him from the Garden of Eden to work the ground from which he had been taken. After he drove the man out, he placed on the east side of the garden of Eden Cherubim and a flowing sword flashing back and forth to guard the way to the tree of life." (Genesis 3:25-24), and,

" And the gear of foreign dead men."

Angus Calder says:

Eliot had written it (The Dry Salvages) extremely fast, during a period when the 'Battle of the Atlantic'... In three months down to May 1941 German submarines sank 142 British, allied and neutral merchant ships and air attack disposed of another 179."26

If the river mentioned in The Dry Salvages is the Mississippi which is a metaphor for life/ soul/ our personal experience then the sea is the Atlantic sea, the metaphor for the world/ all experiences.

18. **The sea has many voices,**
**Many gods and many voices**

..............
The sea howl
And the sea yelp, are different voices
Often-together heard:........
Are all sea voices. (Lines 24-34)

The metaphor is a Consequential Metaphor, where as a means of the desired imposition there is imposition of something else the expressive word is coalescent. Vishwanatha called this type of metaphor as Sanga- affected by the whole sentence with its parts, which is called samastavastu visaya. The verbs 'howl' and 'yelp' demand animate subjects so as to give literal meaning. However, the verbs being put with inanimate subjects say, 'the sea' the sentences become Metaphorical expressions.

Poets in general are fond of employing metaphors- for the means of expression for those thoughts and feelings which cannot be expressed by ordinary words. Hence the vehicle of the metaphor, 'the sea' is the world/ the people of the world.

Here the desired imposition 'the world/ the people of the world' the imposition of something else- the sea, and the metaphor 'the sea' covers the entire stanza, therefore, it is a Consequential Metaphor and the expressive word is distinct: 'the sea'. Ward says,

"(.) whatever the sea is as metaphor, it is also the sea. It has many voices, and these voices are, if we are attentive to the vestigal magical consciousness within us, the voices of Gods."28

19. The tolling bell
Measures time not our time, rung by the unhurried
Groundswell, a time
Lying awake...

When time stops and time is never ending;
And the ground swell, that is and was from the beginning,
Clangs
The bell. (Lines 37-50)
(i) The verbs 'ring' and 'cling' demand animate subjects to have literal expression(s).

(ii) The simile in the stanza:

...a time
Older than the time of Chronometers, older
Than time counted by anxious worried women
Lying awake...

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

The future futureless bore the morning watch. (Lines 30-47)

Mammata says that this type of expression(s) as a commixture of simile and metaphor - on the ground that the found expressions concerned are also capable of being construed as actually expressing similitude, and hence involving so many similes. Hence Eliot speaks of the time of the natural force say the time 'rung by the (.) Groundswell' does not obey human rules· and is not amenable to measurement by human standards.29

Edwin Gerow defines the type of co-mixture of metaphor and simile, upama rupaka (simile-metaphor)- 'a figure consisting of a rupaka to which is subordinated, in completion of the image, an upama.'30 However, the compound expressions begin with a metaphor to which is subordinated of the image by a simile but in completion of the image is not supported by simile but by the same image, the groundswell. Therefore, the compound expressions are metaphors- so the stanza is a Consequential Metaphor in distinct.

In these compound expressions Eliot means to say that the time rung 'by the natural force, ' the ground swell', God's time, which is permanent, is quite different from human time 'counted by anxious worried women', which is temporal. Hence he is trying to make the temporal a permanent in union with the permanent, that is, God.
20. 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 will not reject them
    Or wherever cannot reach them the sound of the sea bells
    Perpetual Angelus. (Lines 11-15)

    The metaphor is a Consequential Metaphor, and the expressive words are
    in coalescent (in Pun.)

    Let us evaluate the sentence:

    "Also pray for those who were in ships (ships=houses or countries) and
    Ended their voyage on the sand, in the sea’s lips (sea=the world or hell)
    /or in the dark throat (hell, the lake of fire or the world of the death before
    the rapture.) The Christian concept of the resurrection of soul after death
    who will be taken up to heaven but those who do not rise up in the Second
    Coming, will be sent to hell or whoever cannot reach the sound of the sea
    bell’s Perpetual Angelus (those who could not hear the sound of Annunciation
    of the first calling which will release them from the first death.) The phrase,
    'The dark throat' reminds us of Jonah whom a shark swallowed when he
    was thrown down to the sea to calm the ravaging sea: Jonah 1-2. Jonah’s
    return to the land of the living fits well with the promise of the resurrection
    in the Angelus, like Lazarus or Christ, Jonah has been in 'the belly of hell',
    but has returned.

    Eliot has aptly alludes the story of Jonah’ disobedience towards God and
    the suffering he had undergone in the belly of a shark, which is implied and
    compares with the suffering of a sinner in hell.

21. ...You are the music
    While the music lasts. (Lines 28-29)

    The movement of the metaphor is from human (you) to inanimate concept
    (music). We have to look the parallels between man and music that depend on
    similarity - say if man is imperfect and mortal, so is then music imperfect and
    temporal. The object (you) meant to be described serves to imply something else
    (music) not meant to be described, through the force of adjective use punningly
and not through any force of the object in itself - the metaphor is, therefore a Modal Metaphor, Samsakoti, "Where the other objects are implied by means of paronomastic differentiating adjusts, it is Modal Metaphor."

The music heard so deeply is ‘other Echoes/ Inhabit the garden’. (BN I Lines 19-20) 'but you are the music' temporal, mortal, imperfect, etc. Therefore, Eliot wants to become permanent, perfect in union with the ‘permanent’ Christ, Buddha and Atman -Brahman or God. Man's efforts to explore the universe, 'To communicate with Mars', man's efforts to know his time, 'the features of the press, are nothing but, 'Pastime and drugs.' And 'to apprehend/ The point of intersection of the timeless/With time, is an occupation for the saint-.' So for ordinary people like us, we have to be selflessness and self-surrender to God. Human being cannot know the plan of God. We can only give' hints and guesses.' Therefore, our only task are: 'Prayer, observance, discipline, thought and action', the only solution Eliot offers to reach God or become like God at the still point.

(Little Gidding I)

22. Where is the summer, the unimaginable
Zero summer? (Lines 29-30)

The metaphor is a Partial Metaphor as what is imposed is directly expressed.
'The Zero summer ' is the soul of man as Eliot alludes the day of the Pentecost,

"when the brief short day is the brightest, with frost and fire,
And glow more intense than blaze of branch, or brazier,
Stirs the dumb spirit: no mind, but Pentecostal fire
In the dark time of the year."

And in Acts 2:1-4 we read:
"When the day of Pentecost came they were all together in one place.
Suddenly a sound like the blowing of a violent wind came from heaven
and filled the whole house where they were sitting. They saw what seemed to be tongues of fire that separated and came to rest on each of them. All of them were filled with the Holy Spirit and began to speak in other tongues as the spirit enabled them."

Little Gidding, is in Huntingdonshire which Eliot visited in 1936, Nicholas Ferrar established a religious community in 1629 and a shrine is devoted for the devout Anglicans. In Little Gidding, Eliot expressed his sense of identification with England at one of the darkest moments in her history, when it seemed only too possible that her legacy of the defeated, and writes as a man who had discovered a spiritual home in the Church of England. He found a symbol of the irrelevance of victory or defeat to the divine economy in the shrine of an obscure saint of the church which had nourished his own life of "prayer, observance, discipline, thought and action."31

G. Smith says, "the zero summer is the soul of man as Eliot is talking about the day of the Pentecost when the Holy Ghost kindles the soul of God to the souls, the fire of divine love and unites them with him. The soul which responds to the Holy God like a plant in frozen ground, responding to the sun. If the winter can be so transformed, how unimaginable, beautiful will be the summer, how unimaginable the full union with God beyond this life."32

23. There are other places
Which also are the world's end, some at sea's 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. (Lines 36-40)

The transfer of the feature is from animate to inanimate.
The metaphor is a Consequential Metaphor and the expressive words are coalescent (in Pun). Here, 'There are other places which also are the world's end (where one can get salvation?), some at the sea's jaws (death)/ Or over a dark lake (hell), in a desert (spiritual drought) or in a city(spiritual sterility of the
contemporary society of *The Waste Land* /But this is the nearest (place one can get the tongue of flame or salvation), in place and time (The experience of coming to one's origin and also coming on the proper time in one's life.) Now (the urgency of time to have his meaning of life through prayer) and in England (in Little Gidding, where the churchgoers spend their time singing, reciting Psalms, reading from the Concordance and try to have a direct contact with God.)

Analysing the metaphors, we can know what Eliot is trying to say that some may get salvation or enlightenment in other places yet for him, he has to return to his origin that is to Little Gidding where he will get his salvation.

24. ... being dead: the communication

*Of the dead is tongued with fire beyond the language of the living.*

*Here, the intersection of the timeless moment*

*Is England and nowhere, never and always.* (Lines 52-55)

Here, 'being dead' is not the lifelessness of the physical body, but the union of the soul with the Spirit and the body remains as if dead. So the communication of the soul with the Holy Spirit "is tongued with fire" for those who receive the gift of the Holy Spirit, 'the tongue of flame'. Hence, the metaphor is a Consequential Metaphor and is distinct.

As commanded by Christ, the disciples waited in Jerusalem for the promise of God- the outpouring of the Holy Spirit. They were "continually at the temple, praising God." (Luke 24-53). They humbled themselves and confessed their sins and waited for the fulfillment of the promise.

"And when the Day of Pentecost was fully come, they were all with one accord in one place. And suddenly there came a sound from heaven as of a rushing mighty wind, and it filled all the house where they were sitting. And there appeared unto them cloven tongues like as of fire, and it sat upon each of them. And were all filled with the Holy Ghost, and began to speak with other tongues, as the spirit gave them utterance." (Acts 2:1-4)
The Holy Spirit enabled those who were in that house to speak with fluency the languages, which they had never spoken before. The appearance of the fire is the answer of the labour of their waiting and believing the promise of God and with which they fervently upheld the labour of their work, that is, the spreading of the Gospel to every nook and corner of the world.

Similarly, in Little Gidding, a Christian community started by Nicholas Ferrar where one has to “kneel where prayer has been valid.” The community's main tasks are prayer, singing hymns and reading the Scriptures. So, "being dead" is the union of the physical body with the Holy Ghost, and "the communication of the dead" is, once in union with the Holy Ghost, the language “is tongued with fire” which becomes "beyond the language of the living", that is, for ordinary fellows who have not received the gift of tongue.

Therefore, for the poet to achieve "the timeless moment" with God he has to labour hard and it was only in England, the place of his root where he could get his salvation. We should bear in mind that he became an English citizen in 1927 and also formally converted himself into the Church of England the same year. He has to make a connection of the past with the present and work out for the future of his soul otherwise he can never be at the still point or with God.

25. Dust in the air suspended
Marks the place where a story ended.
Dust inbreathed was a house-
The wall, the wainscot and the mouse.
he death of hope and despair,
This is the death of air. (Lines 3-8)

Here the natural force ‘dust' has an animate characteristic "suspended/
Marks the place where a story ended." The metaphor 'dust' covers the whole verse by it or by its parts, samastavastu-visaya. We know the setting of the composition of Little Gidding, during the war -time of the expending German bomber planes blitz on the city of London and the total destruction of the city:
"Dust inbreathed was a house-
The wall, the wainscot and the mouse."

And the helplessness and the despair on the minds of the Londoners to save themselves from the destructive force, that is, the German bomber planes:
"The death of hope and Despair" which is
"This is the death of air."

Here, the desired imposition is 'the German bomb' showering on the city of London. And 'the death of air' is "the bombard plane". This metaphor is Consequential Metaphor and the expressive word(s) is /are in coalescent (in Pun).

26. There are flood and drouth
Over the eyes and in the mouth,
Dead water and dead sand
Contending for the upperhand.
The parched eviscerate soil
Gapes at the vanity of toil,
Laughs without mirth,
This is the death of earth. (Lines 9-16)

We find in the above verse the soil (nature) has human characteristics 'Gapes at the vanity of toil' (something like keeping one's eyes wide - open at the vanity of human effort) and 'laughs without mirth.' 'Gape', 'laugh' and 'mirth' attribute human characteristics.
The word-play (pun) in the verse:
"There are flood and drought
Over the eyes and in the mouth,
Dead water and dead sand
Contending for the upper hand."

We are reminded of the occurrences of natural calamities like flood and drought in human history which caused great disaster to mankind:
"This is the death of earth."
Hence the metaphor is a Consequential Metaphor 'where as the means of the desired imposition (death), there is imposition of something else (The parched eviscerate soil) and the expressive word is in coalescent (covering the whole verse by it or by its parts, samastavastu-visaya) and in pun.

Eliot, so much influenced by the Symbolist Movement, presents the stark reality of Nature as against the Romantic notion of 'Nature' as benevolent mother, 'Nature never did betray the heart that loved her.' The poet seems to say that Nature observes silently at the vanity of human effort, 'Gapes at the vanity of toil' to avert from Nature's routine destructive forces like flood and drought. However man advanced in the field of science and technologies and staying in well-preparedness, man could not avert Nature's routine, that is, death.

27 Water and fire succeed
The town, the pasture and the weed
Water and fire deride
Water and fire shall rot
The sacrifice that we denied.
The marred foundations we forget,
Of sanctuary and choir.
This is the death of water and fire. (Lines 17-24)

This metaphor is a Consequential Metaphor where as a means of the desired imposition (death), there is something else (water and life) - the expressive word is coalescent (in Pun).

Here the life-giving and purifying water of the sinful soul, a dip in the Holy Ganga to wash away one's past sins and also the baptism by water as a bond with Christ is also an aspect of destructive force. And 'fire' which burns away man's sinful desires is another aspect of destructive force.

In this Eliot alludes the Biblical Flood, which destroyed the world during the time of Noah, the last of the ten Patriarch and also the Revelation of St. John on the island of Patmos of the total destruction of the world by fire on the Second Coming of Jesus Christ. "On one level this describes the ruins of London Churches destroyed in the blitz, and many other Churches destroyed in old wars;
on another level it felt to be sweeping across Europe and the world, destroying the ancient traditions, destroying the ritual, magical and religious view of life upon which civilization depends. But it would be wrong to regard this as simply historical commentary... water, fire are forces in the world of nature, but by metaphor they are the forces which attack and deprave the soul; the death of water and fire are the aspects of death which afflicts the 'Old Man.'

28. **Who then devised the torment? Love.**

   Love is the unfamiliar Name
   Behind the hands that wove
   The intolerable shirt of flame
   Which human power cannot remove.
   We only live, only suspir
   Consumed by either fire or fire. (Lines 8-14)

The metaphor is a Consequential Metaphor and the expressive word is coalescent. Love plays a very important role in human relationship. Love means gentleness, caring, kindness, compassion and even self-sacrifice. Love is the binding force, which binds two individuals for continuing human generations in this planet. However modern psychological studies specially in love-songs, films, etc. say love can grow ugly, aggressive, jealousy and even violence. One is reminded of the story of Hercules who was the son of Jupiter and Alemenon, whom Jupiter had visited in the guise of her husband. Juno, Jupiter's wife, out of hatred wanted to kill Hercules. But even as a child, Hercules killed the snake sent by Juno. As induced by Juno, Hercules killed his wife and children and led an adventurous life. When he killed Centaur Nissus, the dying Centaur tricked Deianira, Hercules's wife, to preserve his (Centaur's) blood in a napkin and asked her to weave a shirt soaked in that blood for Hercules and win back Hercules's love for her. Hercules was poisoned to death when he put on the shirt.

As a means of the desired imposition, Deianira 'Behind the hands that wove/ The intolerable shirt of flame/ Which, human power cannot remove', there is something else- that is, 'love'. However, this metaphor 'love' is also the fire of
purification which burns up one's past sinful deeds or the fire of passion, the carnal, bestial kind of sensuality:

'We only live, only suspiire consumed by either fire or fire.'

The fire is the destructive fire of passion as well as the fire of God's love for man, which burns up his self-love and frees him to love God in return.34

L.G. V

29.

(·) any action
Is a step to block, to the fire, down the sea's throat
Or to an illegible stone: and that is where we start. (Lines 12-14)

The metaphor is a Consequential Metaphor and the expressive word is coalescent (in Pun). The desired imposition(s):

"(·) any action
Is a step to the block (heaven) to the fire (hell), down the sea's throat (death) Or to an illegible stone (unknown mystic of Little Gidding in England): and that is where we start."

The word 'or' in Sanskrit Poetic means doubt (samdeha, e.g. A or B).

In Dry Salvages, the poet says:

'And do no think of the fruit of action.
Fare forward'.

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

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

Not fare well,

But fare forward, Voyagers. (III lines 38-47)

This reflection comes from his reading of the Bhagavad-Gita.

"To action alone has thou a right and never at all to its fruits; let not the fruits of action be thy motive; neither let there be in thy any attachment in inaction. Fixed in yoga, do thy work..." (2:47-49). This means man's knowledge is too limited to know God's plan. God alone can give the fruit of man's action.
Therefore the only choice left for man is to go on doing his duty, but the action should be right. Here the right action is the action taught by Krishna, Buddha and Christ. In Hindu as well as in Buddhist notion, a man can get salvation sitting alone in a deserted place and meditate. Whereas in Christianity, salvation is something like on community basis, grouping together, singing hymns, prayer, etc. This action is to get "Into another intensity/For a further union, a deeper communion with God "at the still point of the turning wheel. But any wrongful-action will lead one 'to the fire, down the sea's throat' which is hell after a man dies.

The 'Old stones' in East Coker are the unknown ancestors of the poet who died long back. Eliot formally made England his home, returning to his roots in '1927 and also converted himself into the Church of England the same year. So 'an illegible stone' in Little Gidding is the unknown mystic (Nicholas Ferrar) who started a religious community in the 17th century for the devout Anglicans. Therefore, for the poet, to get his salvation he has to affirm himself to the church of Little Gidding where his task are:

'Prayer, observance, discipline, thought and action.'

30. 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 flame are in-folded
Into the crowned knot of fire
And the fire and the rose are one. (Lines 39-46)

The metaphor is a Metaphor Universal whereas what is imposed is directly expressed. Here, there is non-difference between the character of the 'fire' and the character of 'the rose' metaphorically speaking 'when the tongues of flame are in-folded/ Into the crowned knot of fire.'

In Section III: lines 47- 50 Eliot says:

'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.'
'By purification fire by fire' means 'redeemed from fire by fire' - the fire of desire, lust, ego, greed, etc. by purifying fire which burns up human soul.

Each religion has its own method of arriving salvation or at the still point. Yet, however different the methods may be, but this purifying fire is essential for all since “Sin is Behovely.” And ‘fire’ is associated in almost all religions and is regarded as sacred. In Hinduism, for example, the ceremonies of birth, marriage and death are performed with fire, with the presence of Agni, the fire God who purifies both senses and sins.

Although drawing from Hindu Philosophy, Buddhist Philosophy and also from Dante, the foremost in question is the Pentecost fire, which Christ promised to his followers as he ascended into heavens after the resurrection.

"I am going to send you what my Father has promised, but stay in the city until you have been clothed with power from on high." (Luke 24:43)

So the ‘Pentecost fire’ is the fulfillment of what Christ had promised to his followers that he would intercede with the Father to send the Comforter, that is, the Holy Ghost:

“And when the day of Pentecost was fully come, they were all with one accord in one place. And suddenly there came a sound from heaven as of a rushing mighty wind, and they were sitting. And there appeared unto them cloven tongues like as of fire, and it sat upon each of them." (Acts 2:1-3)

After the disciples received the tongues of fire ‘their sufferings and their fear of persecution from the Pharisees and the religious high priests vanished and they took up the missionary work with great zeal. Eliot makes use of his allusion from the Bible and also says in the beginning of this stanza:
'With the drawing of this Love and the voice of this calling
We shall not cease from exploration
And the end of all our exploring

Through the unknown, remembered gate

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."

This reminds us of what Christ commanded to his disciples:
"...All authority in heaven and on earth made has been given to me. Therefore go and make disciples of all nations, baptising them in the name of the Father and of the Son and of the Holy Spirit, and teaching them to obey everything I have commanded you..." (Mathew 28:18-20)

2. Similes: Directly Expressed Similitude

Similes in the poem: Four Quartets are shown below:

(Burnt Norton II)
1. 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 rodden floor
Below, the boarhound and the boar
Pursue their pattern as before
But reconciled among the stars. (Lines 6-15)

(BN V)
2. Only by the form, the pattern
   Can words or music reach
   The stillness, as a Chinese jar still
   Moves perpetually in its stillness. (Lines 4-7)

3. The detail of the pattern is movement,
   As in the figure of the ten stairs. (Lines 23-24)

   (EC I)

4. ... 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 the milking and the time of harvest
   The time of the coupling of man and women
   And that of beast, feet rising and falling.
   Eating and drinking. Dung and death. (Lines 40-46)

   (EC III)

5. I said to my soul, be still,
   and let the dark come upon you
   Which shall be the dark of God. As, in a theatre,
   The lights are extinguished, for the scene to be changed
   ... With a movement of darkness on darkness,
   Or as, when an underground train, in the tube, stops too long
   between stations
   
   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 of the wrong thing; wait without love
   For love would be love of the wrong thing; there is yet faith
   But the faith and the love and the hope are in the waiting. (Lines 12-26)

6. Wait without thought, for you are not ready for thought
   So the darkness shall be light, and the stillness the dancing. (Lines 27-28)

   (DS II)

7. We appreciate this better
   In the agony of others, nearly experienced,
   Involving ourselves, than in our own. (Lines 60-62)

8. We cannot think of a time that is oceanless
   Or of a future that is not liable
   Like the past, to have no destination. (Lines 22-24)

9. Now, we come to discover that the moments of agony
   (Whether of no, due to misunderstanding,
   Having hope for the wrong things or dread the wrong things,
   Is not in question) are like wise permanent
   With such permanence as time has. (Lines 56-60).
10. 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. (Lines 67-69)

11. The brief sun flames the ice, or pond and ditches,
   ........................................
   ........................................
   .... And glow more intense than blaze of branch,
   Stirs the dumb spirit: no wind, but Pentecostal fire
   In the dark time of the year. This is the springtime
   But no in time's convenient, Now the hedgerow
   Is flanked of 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. (Lines 5-18).

12. 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 pigsty to the dull facade
   And the tombstone, 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. (Lines 26-34)

13. From wrong to wrong the exasperated spirit
   Proceeds, unless restored by the refining fire
   Where you must move in measure, like a dancer. (Lines 90-92)

14. (.). Prayer is more
   Than an order of words, the conscious occupation
   Of the praying mind, or the sound of the praying. (Lines 48-50)

15. But, as the passage now presents no hindrance
   To the spirit and peregrine
   Between two worlds become much like each other,
   So I find words I never thought to speak
   In the streets I never thought I should revisit
   When I left my body on a distant shore. (Lines 66-71)

16. 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 flown towards me like the metal leaves. (Lines 30-34)

17. 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

166
From self and from things and from persons, and growing
between, indifference
Which resembles the others as death resembles life,
Being between two lives-unflowering, between
The live and the dead nettle. (Lines1-7)

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. (Lines 7-9)

Discourse types and figural modes:
There are two kinds of Similes: (I) Complete and (II) Elliptical.

I. Complete Simile-6 kinds

1. The Directly Expressed Simile in a sentence.
   2, 3, 8, 13, 14,

2. The Implied Simile in a sentence.

3. The Directly Expressed Simile in a Compound.
   5, 10, 11, 12, 16, 17, 18

4. The Implied Simile in a compound.
   4, 7, 9, 15

5. The Directly Expressed Simile in a nominal affix.

6. The Implied Simile in a nominal affix.

II. Elliptical Simile-19 kinds.

1. Omission of the common property, and directly expressed, in a sentence.

2. Omission of the common property, implied.

3. Omission of the common property -directly expressed, in a compound.

4. Omission of the common property -implied, in a compound.

5. Omission of the common property -implied, in a nominal affix.

6. Omission of the object compared to in a sentence.1,

7. Omission of the object compared to in a compound

8. Omission of the term expressing similitude, in a compound.
   6,
9. Omission of the term expressing similitude, in the affix used in the accusative sense.
10. Omission of the term expressing similitude in the affix used in the locative sense.
11. Omission of the term expressing similitude in the affix used in the nominative sense.
12. Omission of the term expressing similitude in the affix as the force of the accusative.
13. Omission of the term expressing similitude in the affix as the force of the nominative.
14. Omission of both the common property and the term expressing similitude in the affix.
15. Omission of both the common property and the term expressing similitude in a compound.
16. Omission of the common property and the object compared to in a compound.
17. Omission of the common property and the object compared to in a sentence.
18. Omission of the term expressing similitude and the object compared in the affix.
19. Omission of the term expressing similitude, the common property and the object compared to.

There are 18 similes in *Four Quartets* of which 16 are Complete Similes and 2 are Elliptical Similes. We now proceed to analyse them in the model of Mammata.

**(Burnt Norton II)**

1. 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 rodden floor
Below, the boarhound and the boar
Pursue their pattern as before
But reconciled among the stars. (Lines 6-15)

Subject of comparison - the boarhound and the boar
Object compared to - nil
Common property - pattern
Word signifying similitude - as

Smith says, "Burnt Norton has dealt with three stages in mystical sequence: awakening, illumination, aridity (desiccation) in darkness. They all belong to the same progress; in the complete mystical life, they are not alternatives but a continuous development to Eliot, the theme of poetry itself 'reaches into the silence' to become contemplation of God."¹

The simile is an Elliptical Simile as the 'object compared to' is omitted. 'The boarhound and the boar pursue their pattern, the movement ... as Eliot says:

The detail of the pattern is movement as in the figure of the ten stairs.

(BN II Lines 23-24)

The movement of the turning wheel in its every aspect, but reconciled among the stars, the stillness.

As critics take Burnt Norton as the poem of air- Eliot learns this aspect through hard study of the Scriptures especially the Buddhist texts and arrived the conclusion through meditation. Therefore, it is mental perception.

(BN V)

2. Only by the form, the pattern
Can words or music reach
The stillness, as a Chinese jar still
Moves perpetually in its stillness. (Lines 4-7)

Subject of comparison - 'words or music',
Object compared to - 'a Chinese jar'
Common property - 'the form, the pattern'
Gerald Manley Hopkins distinguishes, but notes the inter-relationship between the 'contemplative' and the 'transitional' energy of the mind:
"a transitional kind, when one thought or sensation follows another, which is to reason, whether actively as in deliberation, criticism, or passively, so to call it, as in reading etc; ii) an abiding kind for which I remember no name, in which the mind is absorbed (as far as that may be), taken up by, enjoys, a single thought: we may call it contemplation..."\(^2\)

Hopkins further says:
"Art exacts this energy of contemplation, but also the other one, and in fact they are not incompatible, for even in the successive arts as music, for full enjoyment, the synthesis of the succession should give, unlock, the contemplative enjoyment of the whole."\(^3\)

Eliot must have observed this 'transitional' kind (of word) when thought or sensation follows another as he says:
"Words strain, 
Crack and sometimes break, under the burden, 
........................
Decay with imprecision, will not stay in place,
Will not say still. (BN V lines 13-17)
However, the poet contemplates the position of a work of art say:
"a Chinese jar still 
Moves perpetually in its stillness" in its formal, patterned stillness, therefore, Eliot should struggle to the contemplative kind of energy of his mind in order to find the right word to stimulate knowledge of the word \(^4\) and reach its stillness (permanence). In other word, Eliot ponders hard of the kind of poems or lyrics which he is trying to compose which may in his sense, reach the stillness.

In the Bible we read:
"The word became flesh, and made his dwelling among us..." (John 1:1). God or Christ becomes man and has to accept a personal death. But Christ being
God cannot die. So resurrected from the dead on the third day and became God again, at the still point of the turning world. The metaphors 'words or music' are the people of the world as the sentence: 'that which is living/Can only die' shows. So man, in order to be with God at the still point has to have a form, a pattern. The form, the pattern for the poet is through the Church of England in which the poet converted in 1927 and through prayer, conviction and observance.

From the above observations, we may note the superior quality of a work of art say, 'a Chinese jar' with its eternity amid time to 'words or music' but the form, the pattern (the common property) 'words or music' can reach the stillness, eternity.

Hence the comparison is equal and beautiful. And the cognition is through mental perception. Since all the properties of a Complete Simile are found, and the comparison is made directly 'words or music' and 'a Chinese jar', it is Directly Expressed Simile and in a Sentence.

3. **The detail of the pattern is movement,**
   **As in the figure of the ten stairs.** (Lines 23-24)

   Subject of comparison - 'the pattern',
   Object compared to - 'the figure' 
   Common property - 'movement'
   Word signifying similitude - 'as'.

   The simile is Directly Expressed, Complete and in a Sentence.

   Here, the pattern is the form of meditation, Eliot ponders upon to get salvation. McCarthy says:

   "Four Quartets is, I believe, Eliot's masterpiece, a work which brings together in a concentrated form, a life time of thought, reflection, feeling, hope and despair."

   As a youth, his philosophic bent of mind keeps him away from earthly and carnal pleasures and fears of any sexual encounter. As a married man, he
leads an unsatisfied life due to his first wife's mental illness and her long stay in the sanatorium and also that of his poverty which forces him to seek jobs in order to support his wife and himself.

Eliot tries to recapitulate the innocence, simplicity of childhood happiness: ‘... for the leaves were full of children, Hidden excitedly, containing laughter.' (BN I lines 42-43) and, the blissful life of the beginning human race in Eden before the Fall:

Even while the dust moves
There rises the hidden laughter
Of children in the foliage... (BN V lines 34-36)

But the immediate experiences of life give meaning to the relevant to the pattern of history. History of the past is the history of human miseries, the bestial brutalities (of the two World Wars), etc:

Ridiculous the waste sad time
Stretching before and after. (BN V Lines 38-39) and,
Time past and time future
What might have been and what has been
Point to one end... (BN I lines 46-48)

And also, the Christian dogma that all men are born to die and must pass through tribulation to heaven or hell. Or the Hindu notion of the Karmic cycle of birth, dead and rebirth if one leads a painful life in the present life, the pain is proportionate of the degree of severity of earlier transgressions and inequities. The present level of activities adds strain to his already oppressive loads of previous life. And if one fails to gather the fruits of one's karma fully in the present life, one will do so in the next. Therefore, one has to try hard to unload from the excruciating pains of karma.

So for the poet, the pattern is concentration or meditation. And the meditation is movement, which he realizes in Dry Salvages:

'Prayer, observance, discipline, thought and action' (DS V line 31)

According to Gardner ten stairs 'refers to the ten steps of the ladder of love described by John of the Cross' who 'calls his "secret wisdom" a ladder
because a ladder is used for ascent and descent and communications from God simultaneously exalt and humble his soul.\textsuperscript{6} 

In the Bible we read the story of Jacob, after stealing the father's blessing form his brother, Esau fled to Paddam Aram, the land of his mother's brother, Laban fearing the wrath of his brother. He rested at Bethel as the night set in and lay down to sleep:

'He had a dream in which he saw a stairway resting on the earth, with its top reaching to heaven, and the angels of God were ascending and descending on it." (Genesis 28:12)

The stairs in Hindu thought are 'the stairs of salvation, the spiritual exercise' or perhaps the ten incarnations God takes on human form to relieve mankind of the countless distresses and sufferings. We have the common property - 'movement' the figure head that is, God who takes on human form ten times. However, God remains the same, unmoved at the still point, Dante's 'unmoved, mover'. The objective of God taking human form is to relieve mankind from sufferings to salvation. And that of man's meditation through penance to relieve himself from this world of chaos and sufferings and to be with God are equal, however painful both the objectives may be. Yet the status of God is lowered as being compared to that of human being. The cognition is mental.

(EC I)

4. ... 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 the milking and the time of harvest  
The time of the coupling of man and women  
And that of beast, feet rising and falling.  
Eating and drinking. Dung and death. (Lines 40-46)

Subject of comparison-(The East Cokers) 'in their dancing'  
Object compared to- (The East Cokers) 'in their living seasons'  
Common property- 'Keeping time/Keeping the rhythm'
Word signifying similitude-'as'.

Here we not that the whole third stanza of East Coker I is involved. Eliot through his visionary glimpse draws the complete picture of the East Cokers who were his ancestors, dancing around the bonfire on 'a summer night/The association of man and woman.../Rustically solemn or in rustic laughter. Mirth of those long since under in 1937 and saw the same thing was repeated: The East Cokers 'Keeping rhythm in their living, in the living seasons/The time of (milking, harvest, coupling of man and woman/And that of beasts... Eating and drinking. Dung and death). Just as the East Cokers keeping the rhythm in their dancing, the East Cokers keeping the rhythm in their living seasons- (The common property) is noted here. We may also note that Eliot made explained his home in 1927 and also converted himself into the church of England the same year which he says:

"Iam here
Or there, or elsewhere, In my beginning."

Making England his home has a great significance for Eliot, to be with his roots. He recapitulates his past family history through his association with Sir Thomas Elyot, a member of the Eliot family in the 16th century in East Coker. But when Eliot wrote East Coker in 1940, the World War gloomed over Europe in particular and the world in general. Even nature which acts as benevolent mother to man in the eyes of the Romantics is now hostile to man:

"Dawn points, and another day prepares for heat and silence. /Out at the sea the dawn wind/ Wrinkles and slides. "The ordered life-style, warmthness and completeness of the East Cokers of his forefathers are missing to the contemporary East Cokers. In this situation; the poet seeks to find the conquest of time. So through his reading of Indian philosophy, specially the Bhagaved Gita of the Karmic theory of the endless cycle of life: birth, death and rebirth which he could see in East Coker, he has to reconcile himself with God to be at the still point. He formulates in Dry Salvages: 'prayer, observance, discipline, thought and action'. And he achieves his liberation in Little Gidding. Therefore, East Coker is to be read as the poet 'exploration to realise his salvation.
The comparison between the East Cokers keeping rhythm in their dancing and the East Cokers keeping rhythm in their living seasons is apt, beautiful and equal. This cognition comes through experience as well as through reading the scriptures; it is experiential as well as mental. And the device used is Complete Simile Implied and in a Compound.

(E.C.III)

5. I said to my soul, be still, and let the dark come upon you Which shall be the dark of God. As, in a theatre, The lights are extinguished, for the scene to be changed With a movement of darkness on darkness, Or as, when an underground train, in the tube, stops too long between stations 

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 of the wrong thing; wait without love For love would be love of the wrong thing; there is yet faith But the faith and the love and the hope are in the waiting.

(Lines 12-26)

The subject of comparison - 'the darkness (of God)'
The object compared to -
   (i) 'the darkness in the theatre'
   (ii) 'the darkness in an underground train'
   (iii) 'darkness when under ether'
The common property - 'stillness'
The word signifying similitude - 'as', 'or', 'or'.
Hence, the simile is a Directly Expressed and in a Compound Sentence. 
Elliot is influenced by the Dark Night of the Soul of St. John of the Cross, which the poet appropriates for the purification of the human soul, 'I said to my soul, be still, and let the dark come upon you/ Which shall be the darkness of God.'

There is a vivid reference in the Bible:
In the beginning God created the heavens and the earth. Now the earth was formless and empty ...and the Spirit of God was hovering over the waters. And God said: Let there be "light" and there was light. God saw that the light was good, and he separated the light from the darkness. God called the light "day", and the darkness he called "night". And there was evening, and there was morning- the first day." (Genesis 1:1-5)

Eliot is a clever artist; he made use of this cosmic separation of the darkness and light in art form. He compared 'the darkness of God' with the darkness made in a theatre for the scene of a play to be changed. He did not stop his comparison of the darkness of God with the 'darkness in a theatre only but went beyond - 'the darkness in an underground train' and 'under ether.'

In Sanskrit Poetic 'or' is taken as 'doubt', samdeha (A or B). Eliot might not be sure with this comparison only and supplied other examples. The spiritual dryness by welcoming the darkness of God to cleanse the vices and imperfections where 'hope, love and faith' are all in the waiting. So he compared with the darkness in a theatre, or in an underground train or under ether where light is awaited to clarify the doubt. It is a passive reception of divine union where passions like joy, sorrow, hope, fear are held in suspension. Paul says in the Bible:

"And now abideth faith, hope and love, these three; but the greatest of these is love." (1 Corinthians 13:13 )

Paul's magnificent hymn of praise of love admits of its nature, or of the possibility that, love being real, it could be 'love of the wrong thing.' In Paul's account of the matter love exalts all other virtues, purifies all other virtues, comprehends all other virtues: 'Love never faileth' but Eliot fears the claim, its joyful enthusiasm. St. John of the Cross's explanation of the contemplation of the dark night is valid here as he said the "souls must be annihilated and undone in the measure that these passions and imperfections and connatural to it."
Observing from the above analysis we can derive a conclusion that the simile is a Complete Simile and in a Compound Sentence. And since Eliot derives these observations through hard labour of meditation and from reading Christian text, therefore, the cognition is experiential.

6. **Wait without thought, for you are not ready for thought**  
   So the darkness shall be light, and the stillness the dancing.  
   (Lines 27-28)

Let us examine the simile by applying Mammata’s model of Poetics:

Subject of comparison - (i) darkness, (ii) stillness

Object compared to - (i) light, (ii) dancing

First we observe that the simile is in a compound sentence.

Common property - 'waiting'

The word signifying similitude- nil, but the copula relationship between 'darkness and light' and 'stillness and dancing' are found. Ruuyaka says this type of simile as Parinnama, example, 'B becomes A'.

We have said earlier that Eliot read Wood's version of the **Yoga System of Patanjali** and his direct knowledge of two Indian classical languages, Sanskrit and Pali, he read the **Bhagavad Gita** in original. In the **Bhagavad Gita** Lord Krishna advises Arjuna:

'You have the right to work, never think of the fruits of action.' (2:47)

This Eliot copied down in Dry Salvages III, lines 38-39:

'And do not think of the fruit of action  
Fare forward.'

Lord Krishna adds:

'Do thy work in the peace of Yoga and free from selfish desires, be not moved in success or in failure. Yoga is evenness of mind- a peace that is ever the same. For work done for a reward is much lower than work done
in Yoga of wisdom. Seek salvation in the wisdom of reason. How poor are those who work for a reward.' (2: 48-49)

'Wait without thought, for you are not ready for thought' which Eliot could say through his reading of the Bhagavad Gita of Lord Krishna's explanation:

'When in recollection he withdraws all his senses from the attractions of the pleasures of sense, even as a tortoise withdraws its limbs, then his is a serene wisdom.' (2: 58)

Like Lord Krishna, Eliot says it is only after achieving mental balance 'the darkness shall be light' which is reflected from the Bhagavad Gita:

'In the dark night of all beings awakes to the light the tranquil man. But what is day to other beings is night for the sage who sees'. (2:69)

And only when one becomes enlightened with this knowledge and proceeds to act without thinking for a reward, without attachment but with a balanced mind, "the stillness" becomes "the dancing".

' In liberty from the bonds of attachment, do thou therefore the work to be done: for the man whose work is pure attains indeed the supreme.' (3:19)

To Eliot this knowledge comes through hard labour of reading Indian Scriptures, especially the Bhagavad Gita. Hence it is an experiential perception albeit mental perception, meditation.

We can conclude our discussion with what Ghosh says about how to read Eliot in Indian perspectives:

"1. work, added, the yoga of action; 2. effect of a deed, or the fruit of action; and 3. the law of causation governing actions and their effects on the physical and psychological plane. Eliot's approach to "karma" follows the same threefold pattern. And as Four Quartets explicitly links this idea
to the *Bhagavad Gita* by stressing the yoga of action as a positive means
of salvation..."\(^{11}\)

*(D.S.II)*

7. We appreciate this better
In the agony of others, nearly experienced,
Involving ourselves, than in our own. (Lines 60-62)

Subject of comparison -'agony of others'
Object compared to- '(agony) of own'
Common property - 'appreciation'
Word signifying similitude- 'than'.

The Simile is Complete in a Sentence.

We read in the first chapter of the Gita the doubts of Arjuna who was reluctant to take part in the battle as all his kinsmen were standing on the opposite side. Arjuna said:

"O Krishna, I desire not victory, kingdom nor pleasures. O Govinda, of what avail are kingdom, luxuries or even life to us? For they for whose sake we desire kingdom, enjoyments and pleasures are themselves assembled here on this battle-field staking their lives and wealth." (1: 32-33).

He further said:

"It is not proper that we slay our kingdom, the sons of Dhritarastra. Indeed, how can we be happy O Madhava, by killing our own people?"

Lord Krishna advised the deluded Arjuna that birth and death are inevitable, but soul is indestructible. So he was duty-bound as a Kshatriya to fight." Just as a person casts off worn out garments and puts on other new ones, even so the embodied self casting off its worn out bodies take on others that are new." (2: 22) Lord Krishna again said:
"For one who is born death is certain, and certain is birth for the one who
dies. Therefore, for what is inevitable, you should not grieve."(2:27)

Lord Buddha before attaining Buddhatva was at pain looking at the
sufferings of mankind. When he saw an old, man who was having wrinkles on
the body and was trembling due to old age, he realised the transitory of youth and
felt it was a folly to be proud of. When he saw a sick man who had become weak,
he realised that health is not permanent. And when he saw a funeral procession
and the weeping of the deceased, he felt that life has not significance whose end
is sad and tragic. Seeing such sufferings of human beings, he felt that the world is
full of distress and misery and made a decision to renounce the world. But he had
a loving son and dutiful wife to look after. Lord Buddha regarded the birth of son
as blockade to his search for true knowledge.

Jesus Christ had the most crucial crisis of his ministry at the garden of
Gethsemane. The Gospel of Mathew says:
"(,) Jesus went with his disciples to a place called Gethsemane, and said
to them,' Sit here while I go over there and pray...' then he said to them,
'My soul is overwhelmed with sorrow to the point of death. Stay here and
keep watch with me.'

Going a little further, he fell with his face to the ground and prayed,'
Father, if it is possible, may this cup be taken away from me. Yet not as I will,
but as you will." (26: 36-39).

However different may be the crisis of Arjuna, Lord Buddha and Jesus
Christ but the resolution is the same. And the vicissitude (incarnation) of God in
human form for the salvation of mankind is also same to Hindu and Christian
thoughts. Buddhists repeat Buddha's suffering; Christians continue to perform
Holy Communion with God by breaking bread and drinking vine on the day of
Passover. Muslims observe a month long of fasting, praying, cleansing both body
and soul during the Ramadan.
In Hindu concept the world is a battlefield of good and evil, in Christian of the inveterate sin and Buddhist, desire and sufferings. To substantiate the whole point let us say in the word of Lord Buddha, "our birth is painful..." All the religions of the world have their own ways of teaching and however different they may be but the goal is the same, salvation of human soul. Man in his search for a permanent peace of both body and soul undertakes various activities taking examples of 'the agony of others’. The trials and tribulations of man, in his search for a complete solace to be with God or at the still point of the turning wheel, man appreciates better when observing the rigorous sufferings of others. However, when compared to mere human beings the status of Arjuna, Lord Buddha and Christ, their position is degraded. Yet, the meaning underneath is not lacking. Man by observing the sufferings of others knows that it is not at all easy to get his salvation. So he becomes more conscious of his life and mends his ways. This cognition comes to Eliot through hard reading of the scriptures. Hence it is mental perception.

8. We cannot think of a time that is oceanless
    Or of a future that is not liable
    Like the past, to have no destination. (Lines 22-24)

    The subject of comparison— 'future'
    The object compared to — 'the past'
    The common property — 'not liable'
    Word signifying similitude — 'like'

In Dry Salvages Eliot emphasis on time. It is an even more depressing time, both terrible and seeming inescapable for all but saints. A sea is a metaphor for the world and as boat sailing on the sea is a man's life on earth. Or, a river is sometimes used as a metaphor for man's life, which flows on the sea and merges on a big ocean. So the ocean used here is the history of human miseries on earth.
The subject of comparison — a future' that "is not liable." It is "a faded song, a Royal Rose or a lavender spray/ Of wishful regret for those who are not yet here to regret/Pressed between yellow leaves of a book that was never been opened" (D.S. III Lines 3-5).

The incarnation of Christ, and the means 'the form, the pattern' to get liberation is through: 'Prayer, observance, thought and action'.

Since all the properties of a Complete Simile are present, it is a Complete and Directly Expressed Simile and in a Sentence.

9. Now, we come to discover that the moments of agony
(Whether of no, due to misunderstanding,
Having hope for the wrong things or dread the wrong things,
Is not in question) are like wise permanent
With such permanence as time has. (Lines 56-60)

Subject of comparison —'the moments of agony'
Concept compared to — 'time'
Word signifying similitude — 'as'

The Simile is Directly Expressed, Complete and in a Compound Sentence.

Lord Buddha, after attaining the Buddhatva said, "Birth is painful, decay is painful, disease is painful, painful is separation from the pleasant and any craving that is unsatisfied too is painful." Propounding his second noble truth Lord Buddha further said that the root of suffering lies in our pursuit of happiness because life is sorrow that sums up this:

'People change, and smile: but the agony abides' (D.S.II Line 66)

Eliot said about the permanence of time: 'Time the destroyer is time the preserver' (Lines 67)

(+) the past has another pattern, and causes or even development: the latter to be a mere sequence a partial fallacy Encouraged by superficial notions of evolution... which becomes, in the popular mind, a means of disowning the past. (D.S. II Lines 38-41).
Hence the common property- 'permanence' of the moments of agony (subject of comparison and of time (concept compared to) is apt. We can explain this with the word of Nancy K. Fish who says:

"For if time is not sequence or development, the past still remains and has significance. If time, like the ocean, is constantly changing but one, then both joy and sorrow have a kind of permanence."^{12}

Therefore, with the awareness of human history Eliot has to accept the Incarnation of Christ and hope for Divine grace to save his soul from the clutch of sin and death. This realisation comes through his constant reading of the scriptures: Hindu, Buddhist and Christian and also observing his contemporary fellow beings, so the cognition is mental as well as experiential.

10. **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. (Lines 67-69)

Subject of comparison — 'time'
Object compared to — “the river”, the destroyer and preserver'
Common property — 'the destroyer and the preserver'
Word signifying similitude — 'like'

This is a Complete Simile, Implied and in a Compound. However, this is a kind of upamarupaka, simile- metaphor. Let us examine the metaphors first so as to explain the simile.

The characters of 'Time' and 'the river' are imposed on the characters of human beings. The Vehicle for 'Time' is Lord Krishna who says in The Bhagavad Gita: "For the protection of the righteous and the destruction of the wicked and for the establishment of righteousness I manifest myself from age to age". (2: 8) And, the vehicle for 'the river' is man, his life-time on earth, where the karmic
cycle is never ending: birth, death and rebirth. Similarly, the vehicle for ‘The bitter apple’ is the wicked and ‘the bite in the apple’ is the destruction of the wicked for the establishment of righteousness for which Lord Krishna incarnates in human form into the world from age to age.

In Dry Salvages, Eliot is concerned with two aspects of historical time: “its pattern and its meaning. The pattern is to be completed by a return on itself, a return which takes place on several symbolic levels. He goes back to his beginning to elucidate his end and complete the pattern, but he also goes to a place, a profound experience, and a natural emotional relationship to his material... The sea, or external world-time, is contrasted with the river, which stands for the stream of personal impulse, Freud’s Id... The river, the Id, ‘destroyer, reminder of what men choose to forget.’”

Cleo says: “The Dry Salvages: the teaching on the rules for the life of action as contrasted to the life of contemplation, the climatic vision of Krishna as destroyer and preserver, and the general concept of avatara, or “incarnation”, which lies behind both.”

He further says, “The river that opens this quartet, “sullen, untamed and intractable”, is both the Mississippi and Ganges, a conjunction at once suggestive and frightening, involving a confluence of waters in which one might drown as well as be reborn.”

From the above observations, we can now devise the subject of comparison (Time) and the object compared to (the river). Time — historical time or Lord Krishna. The River — personal time of man on earth.

Hence, the validity of the comparison is apt. However, the majestic position of Lord Krishna (who is God) compared to a mere human being, his position is degraded. This shows the incarnation of Krishna in human form for the salvation of mankind:

"Whenever the righteousness declines... and unrighteousness is on the rise, then I manifest myself" (2:7).
The poet perceives this cognition through his reading of the Bhagavad Gita, therefore, it is mental cognition.

11. **The brief sun flames the ice, or pond and ditches,**
    .... And glow more intense than blaze of branch,
    Stirs the dumb spirit: no wind, but Pentecostal fire
    In the dark time of the year. This is the spring time
    But no in time's convenient, Now the hedgerow
    Is flanced of 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. (Lines 5-18)

We can divide the given passage into two sections:

I. **Subject of comparison — 'Pentecostal fire'**
   Object compared to - 'the blaze of branch'
   Common property — 'intensity'
   Word signifying similitude — 'than', and

II. **Subject of comparison — 'Transitory blossom of snow'**
   Object compared to — 'a sudden bloom of summer'
   Common property — 'flanced an hour'
   Word signifying similitude — 'than'

'The brief sun is God or the light of God which the benevolent God
created for the benefit of mankind. The Bible says:

"And God said, "Let there be light in the expanse of the sky to separate
the day from the night, and let them serve as signs to mark seasons and
days and years, and let there be light in the expanse of the sky to give
light on the earth." and it was so ... and God saw that it was good."
(Genesis 1:14-18)

In section I the poet talks about the dark days of the disciples 'In the dark
time of the year' who shut themselves indoors for fear of the persecution of the
high priests and the Jews. But the disciples waited for the fulfillment of the
promise of Christ that he would send the Comforter, that is, the Holy Spirit in
complete humility and prayed for the intense power to meet the high priests and
the Jews. The disciples remembered what Jesus said; "It is expedient for you if I
go, for if I go not away, the Comforter will not come unto you; but if I depart, I
send Him unto you." And, "When He, the Spirit of truth, is come, He will guide
you into all truth: for He shall not speak of Himself; but whatsoever He shall
hear, that shall He speak; and He will show you things to come." (John 16: 7,
13.)

So the promised Comforter came on the day of Pentecost:

"When the day of Pentecost came, they were all together in one place.
Suddenly a sound like the blowing of a violent wind came from heaven
and filled the whole house where they were sitting. They saw what
seemed to be tongues of fire that separated and came to rest on each of
them." (Acts 2: 1-3)

After the disciples received the Holy Spirit, they could boldly face any
persecution from the high priests and the Jews. "Peter stood up with the Eleven,
raised his voice and addressed the crowd: 'Fellow Jews and all of you who live in
Jerusalem, let me explain this to you; listen carefully to what I say. This man was
handed over to you by God's set purpose and fore knowledge; and you, with the
help of wicked men, put him to death by nailing him to the cross. But God raised
him from the dead, freeing him from the agony of death, because it was

The poet says that the intensity of this Pentecostal fire sent down from
heaven that stirs the dumb spirit' is more than a 'blaze of branch' that is started
by man. Little Gidding I accounts the war years of the Second World War
England where the landlords were indoors or in bunkers, apprehensive of the
expanding German bomber planes which might come any time and destroy the
city to rubbles and ashes 'the dark time of the year'. So, the Pentecostal fire, as
said earlier, is used in a metaphorical sense for the German bombers by the poet. Yet, the work of the Holy Spirit, which came down from above that 'stirs the dumb spirit' is more than the 'blaze of branch' that is started by man. Hence, the work of the Holy Spirit, the Pentecostal fire can not be equated with a fire started by man. This cognition comes through meditation and also reading the scripture.

In section II of the given passage, the poet talks about the fire of the Holy Spirit in any age. This is the springtime ... Not in the scheme of generation' which can be received by anyone if one waits for it prayerfully for "He will guide you into all truth." (John 16:13)

The 'hedgerow, is a metaphor for the people who pray daily for the baptism of the Holy Spirit that they may reach higher and higher toward perfection. ' Now the hedgerow/ is flanked of an hour with transitory blossom/ of snow/' The Holy Spirit in the form of tongues of fire falls upon the worshipers. Just as the Pentecostal fire brought the heavenly illumination to the disciples of Christ, any worshipper in any age and place can receive this heavenly illumination. The spirit supplies the strength of wrestling of the souls of good and evil and to realise their failures and wrongs. Under the spirit's work, they become sanctified, refined and ennobled.

Here, the Pentecostal fire, the 'transitory blossom/ of snow' is compared with that of the transitory blossom of summer. Robert Herrick in 'To daffodils' says about the short life of daffodils:

"Fair daffodils, we weep to see
You haste away so soon:
As yet the early- rising sun
Has not attain'd his noon.

we die,
As your hours do, and dry away
Like to the summer's rain;
Or as the pearls of morning’s dew..."

"The winter landscape outline in the poem is a landscape of the soul—the condition of total self-negation and the effect of the sun as that of the spirit of God within the soul, transfiguring existence to an unimaginable splendour. The benevolent God kindles in great soul the fire of divine loves and unites them with him—the fellowship of the Holy Spirit. The soul responds to the Holy Spirit like a plant in frozen ground, responding to the sun. If the winter can be so transformed, how unimaginably beautiful will the summer be. If a visitation of the Holy Spirit in our present life can be glorious, how unimaginable the full union with God beyond this life." 

From the above discussion, we can conclude that the intensity of the Pentecostal fire is more than a 'blaze of branch' started by man and it is 'more sudden/ than that of summer 'blossom but it is 'neither budding nor fading' for it blossoms to those who are constantly in prayer and the divine grace comes according to a person's need from time to time in any age and place. This cognition comes to the poet through meditation. Hence, it is mental perception.

12. 

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, 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.  

(Lines 26-34)  

Subject of comparison -'you'  
Object compared to -'a broken king'  
The common property -'same'  
Word signifying similitude-'like'
Since all the properties of a Complete Simile are found, the simile is in a Compound Sentence and Directly Expressed, so the simile is Directly Expressed in Compound. The subject of Comparison -you (a man or Eliot himself) coming to Little Gidding the place of worship for those who need meaning in life would get 'only a shell, a husk of meaning "unless you came by day not knowing what you came for (purpose)" unless" you leave the rough road (bad habits, disobedience towards God)"And turn behind the pig-sty to the dull facade (confession of the sinful act)

And the tombstone (history, memory of activities)
And what you thought you came for
Is only a shell, a husk of meaning " however,
"...The purpose breaks only which is unfulfilled
If at all ", with divine grace.

Here, Eliot is trying to say the maxim:

"Pride goes before fall", the Christian teaching of humility and love above all other doctrines is what Krishna elucidates in the Gita that the total self-giving of oneself to God alone can one get salvation, however, it is beyond the scope of man's logical intellect to know God's plan (for mankind), the only choice is to submit himself completely to God, for salvation comes through Divine grace. Therefore, if one comes at Little Gidding with complete humility (in Christianity) in the words of Eliot:

"continual self-sacrifice, a continual extinction of personality” submission (in Hinduism) and with conviction and prayer one would get salvation, Divine grace:

" Either you had no purpose
Or the purpose is beyond the end you figured
And is altered in fulfillment."

The comparison between the spiritual seeker ("If you came at night") and 'a broken king' (Charles I was defeated at Naseby who came to Little Gidding, a
broken king) is apt here. However, the comparison of a man who seeks heavenly kingdom (salvation) and that of a king who seeks worldly kingdom (glory) - for a worldly man the status of the former is lower and the latter is higher but for a man who has given up worldly things and thinks for his salvation, it is just the opposite. This cognition comes through mental perception.

(L.G. II)

13. From wrong to wrong the exasperated spirit Proceeds, unless restored by the refining fire Where you must move in measure, like a dancer. (Lines 90-92)

Subject of comparison - 'the exasperated spirit'
Object compared to - 'a dancer'
The common property - 'the refining fire'
Word signifying similitude - 'like'

Hence, it is a Directly Expressed Simile and in a Sentence. The exasperated spirit or the spiritual seeker (the subject of comparison), must proceed 'from wrong to wrong' discarding every sin he has committed in his day-to-day life. Religious teachers/saints through the ages say that man commits sin not only by bodily bad habits like stealing, killing, etc. but also by mentally bad habits like psycho-raping, etc.

A spiritual seeker, being human meets failure after failure but he must not accept his failures easily because what he pursues for may not be too easily gained. And a true spiritual seeker (since the spirit is exasperated) may not take his failure(s) lightly as his aim is too high likely a dancer (the object compared to) has to learn the technique of dancing through hard labour as any form of dance or art requires great, hard work and determination to master it. The basic fundamental or consciousness of man 'birth and death' is inherited to all and almost all the major religions of the world say, Christianity, Hinduism, etc. advocated that soul is not dead which is why all aspires to achieve the greatest realm of life that is, salvation of soul like a dancer who aspires for name, fame,
personality, etc. during his life-time and even a legacy after his death through perfection. Eliot must have also observed that young children are being sent by their parents to Sunday school to cultivate their identification to Christianity like enthusiastic (in the case of a dancer) parents often send their wards to dance school to prove themselves to their culture/tradition and also build a personality of their own. Home may not be the right place for any student of art say dance, music etc. he need undisturbed long hours of practice, meditation and evaluation to get a perfection of his chosen art that is why in the case of a student of art like dance or music leaving home and stay, serve and learn his art from his chosen guru (teacher) in the pursuit of his dancing/singing knowledge for he need time and space to achieve his perfection which in the chaotic family life at home cannot be had. So is the case of a spiritual seeker say in the Hindu myth, went to live to a gurukul to get knowledge. Be it the spiritual seeker or the dancer has to climb the ladder step by step ('where you must move in measure') correcting all the mistakes on the way-"unless restored by the refining fire"('the common property'), the perfect touch (technique), the "swadharna" (the appropriateness) which a guru gives to the sisya, the tongues of flame which Jesus promised to his followers after he ascended to heaven and the illuminations which Krishna imparted to the imperfect Arjuna. All religions have their own ways of achieving salvation, say, Christianity advocates confession (renunciation), transformation (purgation) and vision of the Divine, etc. Only then 'the exasperated spirit' will be 'restored by the refining fire', the 'tongues of flame'.

Eliot perceives the above knowledge through his reading of the scriptures, meditation and through his experience as seeker of truth. Therefore, the perception is mental and experiential. The comparison between a spiritual seeker and a dancer is beautiful, apt and valid.

14. (. ) prayer is more
   Than an order of words, the conscious occupation
   Of the praying mind, or the sound of the praying. (Lines 48-50)

   Subject of comparison 'Prayer'
Object compared to- 'an order of words'
Word signifying similitude- 'than'
The common property- 'conscious occupation'.

Let us re-structure the above sentence so as to examine properly:
(i) Prayer is more/Than an order of words,
(ii) the conscious occupation is more /Than an order of words, and
(iii) the sound of the voice praying is more/Than an order of words.

According to the Bible, 'Prayer is the communication with God which includes listening to his word, worshipping, adoring and petitioning him, as well as confessing sins and interceding for others.' During the Old Testament Bible time, God was speaking to man like man. Man listened to God's voice for instructions and obeyed Him. Man worshipped God for He is his creator and also petitioned God for all his needs. But this gift to have a direct communication with God can only be had by the anointed ones. For example, Adam, the first man, Abraham, Moses, Job, etc. In the book of the Exodus:

The Lord said to Moses, "I am going to come to you in a dense cloud, so that the people will hear me speaking with you and will always put their trust in you. And the Lord said to Moses, "Go to the people and consecrate them today and tomorrow. Make them wash their clothes and be ready by the third day, because on that day the Lord will come down on Mount Sinai in the sight of all the people. Put limits for the people around the mountain and tell them, "Be careful that you do not go up the mountain or touch the foot of it. Whoever touches the mountain shall surely be put to death." (Exodus 19:9-12)

The Psalmist says:
(.) the king will rejoice in God;
all who swear by God's name will praise him,
while the mouths of liars will be silenced. (Psalm 63:11)
This verse says that prayer is not a mere utterance of an order of words but something, a communication with God. The rejoice of one who has a pure heart will be accepted by God but that of a liar (sinner) will not be, silenced. Paul, in the New Testament says:

'For I pray in a tongue, my spirit prays, but my mind is unfruitful. So what shall I do? I will pray with my spirit, but I will also pray with my mind; I will sing with my mind. If you are praising God with your spirit, how can one who finds himself among those who do not understand say "Amen" to you thanksgiving, since he does not know what you are saying.' (1 Corinthians 14:14-16)

Like all other major religions of the world Christians stress on the importance of prayer before any task to start with. Jesus himself fasted and prayed for forty days in the wilderness before he began his ministry. And almost all the major religions of the world claim that the Scriptures are copied down by saints with the inspiration of the Divine. Hence the emphasis of the labour of reading the Scriptures continuously and follow the instructions in order to lead a blessed life. The Hindu thought of memorizing the slokas, even a slight mistake in pronouncing a syllable is as much as committing a big sin. Eliot says:

"If you came this way,
Taking any route, starting from nowhere,
At anytime or at any season,
It would always be the same: you would have to put off
Sense and notion. You are not to verify,
Instruct yourself, or inform curiosity
Or carry report. You are here to kneel
Where prayer has been valid." (L.G. I Lines 40-47)

The phrase, 'taking any route' may be interpreted as embracing any kind of faith; be it Hinduism or Christianity or Buddhism. And, 'starting from nowhere'- the Hindu concept of karma or the Caste system- starting from Sudra, the lowest order in the hierarchy but 'It would always be the same... You are not to verify (man is unable to give judgment of the words of God) but to 'Instruct
yourself, or inform curiosity/Or carry report.' In the Church of Little Gidding where the community has no authority, 'you are here to kneel/ Where prayer has been valid.'

As we have observed earlier that the word 'or' in Sanskrit Poetic means-doubt, samdeha. We can, therefore, say that the subject of comparison -'prayer' is more than the object compared to- 'an order of words.' Any well written statement, say, the President's address to the public or the Nazi propaganda during Hitler's regime, etc. can have a great effect to the public, but the statements die down in the course of time. But the religious Scriptures passed the test of time. The Bible says:

"Heaven and earth will pass away, but my words will never pass away."  
(Mark 13:13)

Moreover, we cannot equate 'prayer' with 'an order of words' though both have the common property -'the conscious occupation. 'Since all the properties of a Directly Expressed Simile are found in the simile, we can say that it is a Directly Expressed Simile and in a Sentence. Eliot comes to realise this concept after reading the Scriptures specially the Hindu, the Buddhist and the Christian texts and through meditation, so the cognition is mental.

15. But, as the passage now presents no hindrance  
To the spirit and peregrine  
Between two worlds become much like each other,  
So I find words I never thought to speak  
In the streets I never thought I should revisit  
When I left my body on a distant shore. (Lines 66-71)

Subject of comparison- 'world'  
Object compared to - 'world'  
The common property - 'words'  
Word signifying similitude - 'like' (each other)
Both the 'subject of comparison' and 'object compared to' are implied. So it is a Complete, but Implied Simile in a Compound Sentence. Subject of comparison- the world. The Christian concept of the world is a sinful world because of Adam's sin. So man is born with sin. The Hindu thought of the world is the battleground of good and evil. And in Buddhist thought the world as painful. Man is born again and again in this world due to ego and desire. Every religion teaches how to get salvation from this world.

The object compared to - (i) heavenly world (Christian)  
(ii) with the Brahman-Atman (Hindu)  
(iii) the state of Nirvana (Buddhist).

The Christian notion of rebirth after death differs from Hindu and Buddhist; it is a rebirth into heaven if one leads a good life while on earth. Heaven is the place where God dwells and is served by angels:

"He will wipe every tear from their eyes. There will be no more death or mourning or crying or pain, for the old order of things has passed away."
(Rev. 20: 4) and,

"There will be no more light. They will not need the light of a lamp or the light of the sun, for the Lord God will give them light. And they will reign forever and ever."
(Rev. 22:5)

The Hindus as well as the Buddhists (since Buddhism was born out of Hinduism) believe on the karmic cycle of life. One cannot escape karma, not even the sun, the moon, the star, etc. One has to work hard to realise the fruits of karma fully in one life so as to have a good life in another birth. Man's karma cannot be intervened even by God. One should aspire and attain the state of liberation, moksa (nirvana in Buddhism) through strenuous effort. And when the karmic cycle of life is completed, one will be with the Brahman-Atman, the Supreme Being from which all things evolve, and at the still point. In Eliot's terminology becoming 'the temporal, a permanent', the state of Nirvana "blowing out like a candle" of the sufferings and desires of the world.
The common property - 'words' (implied) which are religions or faiths. Eliot's pursuit of truth, the urge for self-realisation and desire for liberation was not a blind leap into a religion though "Christianity remains at the centre of his belief... but as a consequence of a consistent and conscious quest ...Eliot welcomed the ideas that could deepen his experience and enrich his belief, and he preferred to pray in a church with its windows wide open through which the vibrations of ennobling ideas from the East and the West might enter." 17 As a boy Eliot loved the work, The Light of Asia. While at Harvard, Eliot took up Indic studies and studied Pali and Sanskrit so as to read Hindu philosophy from its original texts. In later life, the teaching of Lord Buddha so much influences him that at one point time Eliot even thought of becoming himself a Buddhist. However in 1927, he formally converted into the Church of England and wanted to pray in Little Gidding, the church originally founded by Nicholas Ferrar in order to express his sense of identification with his beginning, that is, England at the darkest moments of his spiritual pursuit. Having received his moksa or nirvana at this church, Eliot could now say "as the passage now presents no hindrance/ To the spirit unappeased and peregrine/ Between two worlds become much like each other" like what St. John says:

" For to me, to live is Christ and to die is gain. If I am to go on living in the body, this will mean fruitful labour for me. Yet what shall I choose? I do not know! I am torn between the two: I desire to depart and be with Christ, which is better by far..." (Philippians 1:21-23)

Hence, the poet says:

"So I find words I never thought to speak
In the streets I never thought I should revisit."

This reminds us of Wordsworth who says:

"Our birth is but a sleep and a forgetting;
The Soul that rises with us, our life's Star;
Hath had elsewhere its setting,
And cometh from afar;

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

196
But trailing clouds of glory do we come  
From God, who is our home. (The Immortality Ode, Lines 59-66)

And our poet finally says:
"When I left my body on a distant shore."

We know that Eliot died in 1965 and now his mortal body rests in the west end of the Parish Church of East Coker as he had wished. Now let us examine the status of the object compared- 'earth' and the object compared to - 'heaven', the abode of God. In the Bible God says:
"Heaven is my throne, and the earth is my footstool..." (Isaiah 66:1). The revelations of St. John in Revelation 21 show that heaven is made with all kinds of precious stones like jasper, sapphire, chalcedony, emerald, sardoonyx, carnelian, chrysolite, beryl, topaz, chrysoprase, jacinth, amethyst, etc.

Considering the magnificence of heaven we cannot equate with man made cities of the world down to history of mankind. Man made cities are built with bricks or stones whereas God's heavenly city described in the Bible is built with all kinds of precious stones which man in his whimsiest fancy of his dream cannot ever build. So the status of heaven is pulled down whereas that of the earth is upgraded.

Secondly, the earth is described by almost all religions to be full of sorrows and sufferings whereas heaven is said to be full of joy and bliss. To Eliot this knowledge comes through meditation and reading of the scriptures. Therefore, the cognition is mental.

16. 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 flown towards me like the metal leaves. (Lines 30-34)
As in Feature No. 11 we can divide the given passage into two sections:

I. **Subject of comparison** - 'dead leaves'
   - **Object compared to** - 'tin'
   - **Common property** - 'rattled on'
   - **Word signifying similitude** - 'like' and,

II. **Subject of comparison** - 'one' (a man)
   - **Object compared to** - 'metal leaves'
   - **Common property** - 'flown'
   - **Word signifying similitude** - 'like'

Since all the properties of a Complete, Directly Expressed Simile is found, it is Directly Expressed and in a Compound Sentence.

The context and setting of writing Little Gidding have to be kept in mind that was wartime London where the German bomber planes were a panic to Londoners. The German bomber planes in turn become a metaphor for the Pentecostal fire during the 'dark time of the year' in the poem. The ruins inflicted by the bomber planes which destroyed buildings, churches and even left the people psychological dead. Everything turned to rubble and the ashes were everywhere. The 'three districts' might be anywhere in the world during the wartime where people run helter-skelter trying to save themselves when they hear the sound of bomb. However, Ward says that the "three districts are the three times- time past, time present and time future."

And, "I met one walking, loitering and hurried/ As if flown towards me..." might be anyone during the wartime hoping for a protection or shelter from the poet. This reminds us the journey to Emmaus of two disciples of Christ who were discussing the event of the day. Christ appeared before them and joined in their talk "but they were kept from recognising him." (Luke 24: 16) Christ rebuked the disciples who prophesied the resurrection of Christ and explained the
Scriptures. The disciples came to recognise him when he broke bread, but he disappeared from their sight.

Similarly, the poet doubted the man; "I met one " might be the spirit of God during the prayerful month, the month of fasting and intercession with God for the Comforter. The "one" is "flown towards me like the metal leaves" of the war-torn city.

From the above discussion we can formulate that section I provides the background for discussing section II. So, the 'one' whether he is a helpless man during the war or the Spirit, the Comforter whom the worshippers long for - when compared to mere things, say, metal leaves, the position of a man or the Spirit is lowered. However, in the case of a man it shows the helplessness of the man. But in the case of the Holy Spirit, which is the Comforter, it comes to comfort the worshippers during their trial and tribulations. This cognition comes to the poet through meditation and experience (of the war). Therefore, the perception is mental as well as experiential.

(L.G.III)

17. **Here 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, indifference
   Which resembles the others as death resembles life,
   Being between two lives-unflowering, between
   The live and the dead nettle. (Lines1-7)

These lines can be re-group so as to see the meanings properly:
1.(i) Attachment to self looks alike detachment from self
   (ii) " " " " " " " things
   (iii) " " " " " " persons

and, growing between them, indifference/which resembles the others(Yet
differ completely, flourish in the same hedgerow:).
2. As death resembles life,
Being between two lives-unflowering, between
The life and the death nettle.

Here, the subject of comparison -group 1.
the object compared to-group 2.
the common property -flourish in the same hedgerow, unflowering
and, the word signifying similitude -'as'
This is in the form of the commonly used simile type in Sanskrit Poetry say,
'The moon -like face.'

According to Lord Buddha, the world is full of sorrows and sufferings. Birth is sorrow and suffering. Birth is sorrow, death is sorrow, meetings with unpleasant is sorrow, separation with the pleasant is sorrow and every wish unfulfilled is sorrow. The cause of sorrow is desire for material and worldly things. Therefore desire is responsible for the births and rebirths. But one can attain Nirvana and escape from the unending cycle of births and rebirths by controlling oneself of his desires.

Living indifferent 'from self, from things and from persons' will not lead one to get liberation. And living a life of detachment 'from self, from things and from persons' one does get serenity and freedom. Yet this is not the end in itself, but a means for one to find an end, a permanent. So Buddha leaving worldly pleasures, which surround him, his wife and son and becomes an ascetic. This is a life of detachment, a search for true knowledge. He attained enlightenment at the age of 35 after 7 years of rigorous search and meditation. Later on his parents, son and other relatives also embraced his religion.

The Bible commands that one should be either hot or cold, a lukewarm life will not lead to salvation. Hence, the conditions of attachment and detachment are aptly compared:
'which often look alike/ Yet differ completely /...as death resembles life ...between/ The live and the death nettle.'

The simile is directly Expressed, and in a Compound Sentence. The perception is through mental cognition.

18. 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. (Lines 7-9)

The subject of comparison- 'the future'
The object compared to - 'the past'
The common property - 'liberation'
And the word signifying similitude - 'as well as'.

As Little Gidding is a poem of fire, 'memory', is the memory of Adam's sin. The Bible says:
"Therefore, just as sin entered the world through one man, and death through sin, and in this way death came to all men, because all sinned."
(Romans 5:12)

In Hinduism - no one is free from the fruits of one's karma, one has to gather them all. Our births are determined by our karmas in our past life. If we die before exhausting the fruits of our karma we will gather them in other life. Unfulfilled desires and wrong actions are the cause of our endless cycle of births, deaths and rebirths.

In Buddhism- this phenomenal world is full of sorrows and sufferings. The main cause of four sorrows is trishna or desire for worldly things. Therefore desire is responsible for our births and rebirths. Lord Buddha leaving his beloved son, wife and family members is "not less of love but expanding/ Of love beyond desire", for 'desire' is of this world and is the reason of unending cycle of births and rebirths.
The theory of cycle of life is Eastern; Christian theory of birth and rebirth is different - after death a man goes either to heaven or hell according to his deeds on earth. We may note here that Eliot at one point of time was thinking even to become a Buddhist. The wheel of birth and death is regulated by one's karma in Buddhism. If a man is to get his final liberation, he should extinguish his desire and also perform good karmas. Buddha advised his followers to perform right actions, deeds and also to inculcate sublime thoughts.

So like a devout Buddhist, Eliot thought of getting his final salvation 'From the future as well as the past' in the Church of Little Gidding and the tasks are:

'Prayer, perseverance, discipline and action.'

The simile is found to be a Complete, Directly Expressed and in a Compound Sentence. The perception comes through mental cognition.
References

Metaphors


5. ibid, p.236


7. G. Smith, opcit., p.271

8. P.D.Shastri, "Leaving Body Behind Soul Marches On", in *The Times of India* (New Delhi, 8th April, 2001) p.14


12. G.Smith, opcit., p.252

13. Amar Kumar Singh, opcit., p.104


16. David Ward, opcit., p.244
17. ibid, p.245

18. Quoted by H.K.Bhattarcharya "Breeze Through Life Says Charvaka" in The Times of India (New Delhi, 24th May, 2000) p. 14


20. Amar Kumar Singh, opcit., p.66


22. Piyushkanti Chaudhari, Inotional Integration (Nagpur:Dattasons, 1999)p.104

23. David Ward, opcit., p. 254

24. ibid., p.255


29. ibid., p.257


31. Helen L. Gardener, Four Quartets (London and Boston: Faber and Faber, 1978) p.58

32. G. Smith, opcit., p.297

33. David Ward, opcit., p. 271

34. Amar Kumar Singh, opcit., p.52
Similes


3. ibid., p.223


14. Cleo MacNelley Kearns, op.cit., p.245

15. ibid., p.246

16. Nancy K. Gish, op.cit., p. 110

18. David Ward. opcit., p. 273