Conclusion

As a poet Eliot drew his inspiration from various sources. He was deeply influenced by Shakespeare, Ben Jonson, Milton, Dryden, Dr. Johnson, Arnold, etc. Donne and the Metaphysical Poets who all shaped his mind. He studied Indian philosophy, admired even the funeral chants of the Pygmies and the Haiku of the Japanese. The French symbolists like Baudelaire, Gautier, Rimbaud, Mallarme, and St. John Perse, Corbiere, Laforgue have greatly shaped his concept of poetry. Eliot was also fascinated with the Imagists' methods of observation and their technique of writing poetry without rhyme, metre and the with use of free verse. On the psychological plane, he was with Henry James, Virginia Woolf and Dorothy Richardson, the outstanding advocates of 'the stream of consciousness.' He read German philosophers like Hegel, Meinong and wrote his Ph.D dissertation on Bradley.

So learned complex and varied was the man Eliot that it is not easy to make a sense of his work. Just as he said, “Poets in our civilization, as it exists at present, must be difficult. Our civilization comprehends great variety and complexity…”

In this thesis our focus is on the figurative language particularly metaphors and similes used by Eliot in his major poems, The Waste Land and Four Quartets and see how Eliot constitutes his meaning.

We have observed that poetical language aims at carefully, consciously transcripting images in the reader's/hearer's mind. This is done by 'troping', that is, a twist in the expression or thought. So poets are very particular about the language they use and employ 'figures of speech' in their works. Again 'figures of speech' are used in a poem for they provide the means of expressions for those thoughts and feelings, which cannot be expressed otherwise. Therefore, the
figures are, in fact, epistemic devices. They are as Ananda Coomaraswamy noted ‘figures of thought.’

From the vast sources of models available both in Western and Indian literary traditions for use in analysing the figurative language specially metaphors and similes used by Eliot in the selected poems, we have chosen from the Indian literary tradition, Mammata’s model in particular, on the assumption that modes of expression are in fact indices of modes of thought and Mammata’s model accounts for the global types of the figural modes (metaphor and simile) and is fine enough to be used as a model for analysis of a literary text be it from west or east.

In The Waste Land we have observed 15 verb-oriented metaphorical stanzas in which there are 19 metaphors and in Four Quartets there are 30 verb-oriented stanzas in which there are 38 metaphors. Out of the 19 metaphors in The Waste Land a large number of metaphors are used as natural forces like ‘April’, ‘winter’, ‘sun’, ‘river’, ‘west wind’, ‘a current’, ‘Ganga’, ‘thunder’, ‘aethereal’, etc. Metaphors of Human like ‘corpse’ and ‘hair’; Object/Concept like ‘Isle’, ‘alley’, and ‘memories’ and Concrete/Abstract like ‘fear’ are also in use.

‘April’ is the harbinger of rain, sun, and sweet showers and so in that month seeds, which remain virtually dead throughout winter, sprout, the roots, which remain dulled, are stirred by spring rain and show signs of regeneration. Here the character of the natural force, ‘April’ being, so becomes a metaphor for a messiah or a saviour who comes to the waste land to save and renew. But ‘winter’ a metaphor for sterile life keeps the wastelanders warm for they have already adjusted their lives to it. So the coming of the messiah or saviour to the waste land is too unbearable for them (cruelest). In the spiritual waste land everything is sterile: man, beast and nature. The love relationship between lovers cannot bloom into marriage. The vehicle for the metaphor ‘that corpse’ is ‘seed’ as the character of ‘seed’ is imposed upon ‘that corpse you planted last year in your garden/ Has it begun to sprout? Will it bloom this year?’ In the fertility
myth say the effigy of the fertility God, Osiris was struck with grains all over the body and then buried in the earth. After a few days blades broke into the light of the day; and the dead-god was thus re-born which heralded a new harvest. But in The Waste Land, ‘The Burial of the dead’ it is a sterile planting—without hope. So advised the protagonist to ‘keep the Dog far hence, that’s the friend to man/ Or with his nails he’ll dig it up again.’ In ‘A Game of Chess’ the modern spiritual wasteland is called ‘rats’ alley’. Here the wastelanders live in a shadowy, illusionary and mechanical world. Marie is a rootless lady, not Russian though came from Lithuania but a German. Madam Sosostris is a foretuneteller, a Clairvoyant. She has a pack of cards painted with different figures suggesting dangers to human destiny. Lil has been raped when her ‘husband got demobed.’ The typist-girl is indifferent, she just leads a beastial life for the body. Here the poet compares the modern world with ‘rats’ alley’ where dirty garbages are dumped and all kinds of germs, worms and small animals like rats habited. The ‘river’, which is a metaphor for man’s life, is broken, so when the redemptive agent, ‘the wind’ ‘Crosses the brown land’, it makes no sound, ‘unheard’ for there is no life in it. The ‘Dry grass singing’, is a metaphor for the wastelander, who is spiritually dead. The questers of the Holy Grail have at last succeeded in reaching their destination, the Chapel Perilous, but the Chapel is empty.

‘South west wind’, a metaphor for human being ‘Carried down stream/The peal of bells/White towers’ gossiped the flirtation of Elizabeth and the Earl of Leicester but she did not marry him. Likewise the typist girl led a loose life but she did not have any sense of moral compunction in her relation with the young carbuncular boy who too led a mechanical life. ‘A current’ a natural force attributes animistic characteristics as if having hands and ‘Picked his bone’ and mouth to whisper, ‘in whispers’ reminding the drowning Phonecian sailor in subdued tones of his earthly life where he was interested only in accumulating worldly riches (‘profit and loss’) which brought tragedy to his life, he was drowned.
Sweet Thames, which becomes polluted due to trade and commerce, is a metaphor for modern man who is sterile spiritually and the sacred Ganga, a metaphor for the modern man is sunken as the modern man is dried spiritually. Therefore, 'the thunder', a metaphor for God or Prajapati utters 'Da', 'Da' and 'Da' three times in thunder, which are interpreted as Datta (Give), Dayadhvam (Sympathize) and Damyata (Control).

The metaphor 'aethereal rumours' is to remind the modern men and women to get rid of their vices: egoticism, hatredness, etc. and have sympathetic attitudes towards their fellow beings by following the heavenly advice.

Out of the 30 stanzas we have located containing verb-oriented metaphorical sentences in Four Quartets, we find 21 metaphors are used as natural forces such as 'echoes, daylight, darkness, black cloud, the wave, the river, the sea, earth, dead water, dead sea, soil, fire,' etc. Concepts such as 'time, love, desire, music, hope, despair, action', etc. are used as metaphors. 'Bird' is used as a metaphor for human soul and rose, a blessed life. 'Echoes' are the memories of our early childhood or the type of life we might have enjoyed before we came to this world or the first Man enjoyed in Eden garden before the Fall, so the bird (the soul of man) urges us to find them and realise them. 'Daylight' and 'darkness' are used for God who alone can grant man's salvation. Therefore, 'Only through time time is conquered.' Here the concept 'time' is used as a metaphor for Krishna or Christ, which is to be conquered through self-surrendered so as to reach the still point or God.

'Words' are the people of the world who 'strain, crack...break, slip, slide, perish...' But 'the word' is Christ, the God-man who incarnated in human form in order to redeem mankind. People of the world in their attempt to reach the still point face all kinds of hardships but sometimes broken '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'. The metaphor 'the word' in Burnt Norton IV line 19 is used for Christ. Christians
believe that Christ is the word of God, the one and only son of God. His incarnation is taken as the union of man and God and insist upon just one incarnation, which redeems all times. The line: ‘Go, said the bird’, the metaphor ‘the bird’ is imposed upon ‘the self/soul of man’. ‘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 might have enjoyed in the Paradise, uncorrupted before the Fall. The metaphor is a Partial Metaphor, what is imposed is directly expressed as well as indirectly implied. The metaphor, ‘trilling wire’ is also used for the soul of man. ‘The trilling wire.../ Sings below the inveterate scars...’ 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. The concept ‘love’ is God who by ‘itself unmoving/ Only the cause and the end of movement’, Dante’s ‘the unmoved, mover.’ The metaphor,’ the river’ is man who ‘Is a strong brown god – sullen, untamed and intractable’. The metaphor.’Zero summer’, is the soul of man on 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. So ‘any action/ Is a step to the block (heaven) to the fire (hell), down the sea’s throat (death). Therefore, the poet has to redeem himself from the fire of lust, greed, etc. by fire, the Pentecostal fire which he receives in Little Gidding like the disciples of Christ who were bathed with the tongue of flame on the day of the Pentecost and he has to affirm himself to the Church of England in order to be at the still point. 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. In 1927 Eliot formally became an English citizen and also converted himself to the Church of England the same year in order to have 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.

In The Waste Land we find 7 similes out of which 3 are Complete Similes and 4 are Elliptical Similes where as in Four Quartets, we find 18 similes out of
which 16 are Complete and 2 are Elliptical Similes. We analyse the similes of both the poems in the parameters of Mammata. We also see from where Eliot got his inspiration and how his meaning constitutes in them.

The similes in *The Waste Land*, say, 'the chair' (of Belladonna) is compared with 'a furnished throne', a simile like ‘A is like A’, ‘I shall rush out as I am’ is also in use. Like the Metaphysical Poets Eliot’s similes are far-fetched, but harsh. Say, ‘the typist girl’ is compared with ‘a taxi’, ‘the young man carbuncular’ and ‘a silk hat’, ‘I’ (a young woman) and ‘the broken fingernail of dirty hands’ and ‘the boat’ and ‘your heart’. The comparison between the typist girl and a taxi waiting for any passenger is very tragic and harsh. But this shows how the condition of working girls from low class families in a big city has come to such a condition. In ‘The Fire Sermon’, the young lover who has come to assault the typist girl at teatime is compared with ‘a silk-hat on a Bradford millionaire.’ How can a man be compared to a mere object, which is only ‘a silk-hat’? This shows the plight of the youngman who though put a show of assurance to rise in life. The comparison is very harsh. The girl who has been sexually molested in places like Richmond, Kew and Moorgate compares her life with ‘the broken fingernails of dirty hands’, which are useless and woeless as once ther fingernails are cut off from the fingers they are thrown away and nobody cares to remember them. Her people are too humble to know what sort of life she is leading on as she is left alone in the wide world who could be seduced by anyone, anytime,. But on Margate Sands, which is a sea-side resort on the Thames sanctuary, her shame has surfaced and so receives the wisdom that she is to do something for her soul otherwise she is doomed to destruction. The comparison between ‘Phlebas and you (Gentile or Jew)’ is equal as ‘Jews and Gentiles alike are under sin.’ So one should try to get liberated from the bondage of sin (in Christianity), birth, death and rebirth (in Hinduism) from this temporal world. Eliot also made comparison between ‘the boat’ and ‘your heart.’ Like the boat which ‘responded/Gaily, to the hand expert with sail and oar’, the human heart ‘would have responded/ Gaily, when invited beating/ To the controlling hands’. Due to the advancement of science and technology the world becomes a

212
luxurious place to live in and everything becomes too easy. In this situation man has become lustful and pleasure seeker. Therefore, the poet asks the modern men and women to obey to the Divine Commandment and have self-control to such debased indulgence which the body ‘would have responded/Gaily when invited’, as this would ultimately lead to the destruction of the body as well as the soul.

In Four Quartets too like the Metaphysical Poets Eliot’s similes are far-fetched and he is trying to find a connection between abstract and concrete (‘words or music’ and ‘a Chinese jar’), body and soul (‘Pentecostal fire’ and ‘the blaze of branch’, ‘the exasperated spirit’ and ‘a dancer’), the sublime and the common place (‘the darkness of God’ and ‘the darkness in the theatre’, ‘darkness in an underground,’ and ‘darkness when under ether.’) The comparison between ‘the future’ and ‘the past’ shows that both have to be conquered in order to get salvation for both of them are ‘not liable.’ And the means, ‘the form’, ‘the pattern’ are through ‘Prayer, observance, thought and action.’ In East Coker I Eliot recapitulates es his past famiuly history through his association with Sir Thomas Elyot, a member of the Eliot family in the 16th century in East Coker. Through his visionary glimpse Eliot draws the complete picture of the East Cokers who were his ancestors, dancing around the bonefire on ‘a summer night/The association of man and woman.../ Rustically solemn or in rustic laughter.’ 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. The concept like ‘time’is compared with ‘the river’. Both these characters are imposed on the characters of human beings. From our analysis we devise the subject of comparison (Time) and the object compared to (the river). Time is the historical time or Lord Krishna. The river is the personal time of man on earth. Eliot compares the spiritual seeker (you) and ‘a bropken king’ (Charles I). The comparison of a man who seeks heavenly kindom (salvation) and that of a king who seeks worldly kindom (glory) – for a worldly man the status of the former is lower and the latter is higher but for for a man who has given up worldly things and thinks for his salvation, it is just the opposite. This type of cognition comes through mental perception, meditation.
Eliot also compares the two worlds, the world we live in and the heavenly world. The world we live in is described by almost all religions of the world to be full of sorrows and sufferings whereas God’s heavenly world is said to be full of joy and happiness. This knowledge comes to Eliot through reading the Scriptures. And so ‘as the passage now presents no hindrance/To the spirit and peregrine/Between two worlds...’ for him, he is now ready to enter the other world. Now his mortal body is laid on the Parish Church of East Coker as he wished.

This exercise is a trans-cultural study, using Indian literary theory to analyse literary texts of other culture say, English texts. Our search is, in fact, for a wholeness and cultural universal in this multi-and diverse cultural world. This is the reason for using Indian literary theory as a model for analysis of literary texts of other culture. And a theory whether political or economic or literary is meant to be at least in parts, applicable universally. Through our analysis of Eliot’s figurative languages specially metaphors and similes, we have proved that Mammata’s model accounts for all the global types of the figural modes (metaphors and similes) and is fine enough to be used as a model for analysis of a literary text be it from west or east. By using Mammata’s model in examining Eliot’s ‘figures of speech’, we are able to see how his mind associates with these ideas and what these ideas actually mean. This analysis has to some extent, explicated how Eliot’s thoughts are constituted. Hence this explication has really clarified and deepened our understanding and appreciation of Eliot.