

A LINGUISTIC ANALYSIS

OF CERTAIN POEMS BY T.S. ELIOT

Wilhelmina Georgina Johanna Pretorius

A dissertation submitted to the Faculty
of Arts, Potchefstroom University for
Christian Higher Education
in fulfilment of the requirement for the
degree of Magister Artium

Supervisor: Prof. J.A. Venter

September 1981

CONTENTS

1.	THEORETICAL BACKGROUND: THE LINGUISTIC ANALYSIS OF POETRY	1
1.1	A Critical Survey of the Relation Between Literary and Linguistic Studies	1
1.2	Linguistic Criticism	4
1.2.1	Abortive Attempts by Literary Critics to Use Linguistic Information	4
1.2.2	The Feasibility and Relevance of the Linguistic Analysis of Poetry	8
1.2.3	Premises Towards a Linguistic Analysis of Poetry	10
1.3	The Feasibility of the Linguistic Analysis of Eliot's Poetry	13
1.4	Musical Composition: Eliot's Critical Principles	15
1.4.1	The Concept of Repetition	17
1.4.2	The Concept of Irregularity, or Deviation	19
1.4.3	The Objective Correlative: Reversal and Transmutation	20
1.4.4	The Amalgamation of Disparate Experience: The Conquering of Resistances	23
1.4.5	Criteria for the Evaluation of Poetry	25

1.4.5.1	Maturity	26
1.4.5.2	Complexity	26
1.4.5.3	Comprehensiveness	26
1.4.5.4	Universality	27
1.4.6	Resumé	28
2.	<u>THE WASTE LAND</u>	29
2.1	Introduction	29
2.2	Critical Approach	31
2.3	The Contextual Level of Analysis	35
2.3.1	The Literary Situation of the Text	35
2.3.2	General Aesthetic Situation	38
2.4	Lexical Analysis	41
2.4.1	The Paradox of Life and Death	41
2.4.2	Time	50
2.4.3	Place	60
2.5	Syntactic Analysis	69
2.5.1	Syntactic Deviation	70
2.5.2	Syntactic Ambiguity	73
2.5.3	Syntactic Repetition	75
2.6	Phonological Analysis	81

3. <u>FOUR QUARTETS</u>	93
3.1 Introduction	93
3.2 Critical Approach	96
3.2.1 Critical Trends	96
3.2.2 Poetic Unity	98
3.3 The Contextual Level of Analysis	100
3.3.1 The Musical Analogy	100
3.3.2 The Literary Situation of the Text	100
3.3.3 The Philosophical and Religious Context	105
3.4 Lexical Analysis	110
3.4.1 The Hypothesis of Time	111
3.4.1.1 <u>Burnt Norton</u>	112
3.4.1.2 <u>East Coker</u>	120
3.4.1.3 <u>The Dry Salvages</u>	123
3.4.1.4 <u>Little Gidding</u>	125
3.4.2 Deception	127
3.5 Syntactic Analysis	132
3.5.1 The Concept of Movement	133
3.6 Phonological Analysis	141
3.6.1 Introduction	141
3.6.2 <u>Burnt Norton IV</u>	143

3.6.3	Resumé	146
3.7	Conclusion: A Critical Thesis	147
4.	BIBLIOGRAPHY	150
5.	SUMMARY	163

1. THEORETICAL BACKGROUND: THE LINGUISTIC ANALYSIS OF POETRY

1.1 A Critical Survey of the Relation Between Literary and Linguistic Studies

New Criticism, and the ontological approach to the literary text which is the essence of Formalist criticism, has logically led to an increased awareness of language in literature.

Contemporary criticism has reacted against the too rigidly ontological stance of the extreme forms of New Criticism in two ways. On the one hand, a movement towards scientific description, in which the use of linguistics plays a major rôle, may be perceived. The conference in 1958 which led to Sebeok's Style in Language (1960) marked the beginning of the use of linguistic methods in literary studies in America. In Britain, linguists like Geoffrey Leech and Roger Fowler have contributed to the field of literary studies.

On the other hand, contemporary criticism is moving towards a concern with linguistic structures in literature in terms of social involvement; the barriers between the discipline of literary study and the disciplines of psychology and philosophy tend to be disregarded. (Cf. Bradbury, 1970, pp. 11 - 37).

It is significant to note that linguistic criticism may be traced back to the Russian Formalist movement and originated among "positivists with a scientific ideal of literary scholarship" (Wellek, 1961, p. 106). This explains some of the weaknesses and limitations in a one-sided and extreme approach to the relation between linguistic and literary studies.

A third possibility for a meaningful relation between literature and linguistics would be not to conform to the extreme of equating literary study with scientific study for the sake of another discipline, whether it be linguistics or social sciences. Instead, the relevance of linguistic study to literary study is related to the basic element of truth inherent in the ontological approach to literature.

Although Wimsatt (1970) rejects structuralism as the ultimate form of criticism and states that "no rules either of language or of poetry will ever be formulated which speakers and poets . . . will not rejoice in violating" (p. 81), focussing the critical attention upon the poem as object must imply close scrutiny of the literary structure, implying and including linguistic structure.

Anne Cluysenaar asserts the relevance of linguistic study to literature as follows:

"There is nothing trivial in the exploration of how language works, much less in the exploration of how it works in literature . . . Our understanding of literature must involve the inter-relationship of forms and meanings in unique wholes in which, more or less completely, the accidents of language have been redeemed" (1976, p. 39).

According to Leech (1969), in literary texts, "every feature of language is a matter of design rather than chance or carelessness" (p, 220). It is the purpose of linguistic criticism to reveal the relation among the various structures and levels of structure in literature.

1.2 Linguistic Criticism

1.2.1 Abortive Attempts by Literary Critics to Use Linguistic Information

In Davison's "Phonetics to the Rescue" (1955) he mentions a number of instances where critics have come to wrong and often ridiculous conclusions about poems as a result of a lack of fundamental phonological knowledge.

"This can only bring the discussion of verse-music into disrepute . . . My assertion here is that any study of this problem must start with an analysis of sounds, and that literary critics who suffer from typographical hypnosis have no business to tell us anything at all about the mechanics of verse-music" (pp. 22 - 23).

Hrushovski (1960) speaks about "the gap between criticism and scholarship, the mistrust for "exact" measurement, the lack of continuity of accumulated observations, and the lack of a broad and comparative study of minutiae (which the Russian Formalists did carry out)" (p. 177). What is needed is a thorough analysis of different poems which "will reveal artful organization in what seems to be "natural" writing, and - for criticism - the palpability of what seems to be a matter of indescribable feeling" (p. 178).

Another kind of attempt to use linguistics in the analysis of poetry which may also be termed abortive, is the meticulous description of a literary text which does not account for the significance of the elements described. One example of this kind is the analysis of deixis and verbal items in Leda and the Swan and three passages of modern prose fiction, by M.A.K. Halliday (1964). The futility of such analysis is a result of his approach to literature: "The linguistic study of literature is textual description . . . what the linguist does when faced with a literary text is the same as what he does when faced with any text he is going to describe" (p. 67).

This is a different kind of inadequacy than that resulting from lack of knowledge, about which Halliday says, "the linguistics that is applied in some accounts of literature, and the statements about language that are used as evidence, are . . . amateur, armchair and fictitious" (p. 71), yet no less real.

Wellek comments upon the grammatical analysis of Les Chats by Jakobson and Lévi-Strauss: "I fail to see that they have or could have established anything about the aesthetic value of the poem" (1970, pp. 341, 342).

Fowler (1971) states that "blind competence has produced many a fatuous or useless analysis: technical analysis without thought or sensitivity" (p. 33). An impasse is reached because linguistic analysis does not observe the principles of literary criticism.

He points out that historically seen, linguistics and literary studies are interdependent. In this century only has this interdependence been lost, so that linguistics in literary studies needs to be justified (p. 10). However, "linguistic description is not critical study; . . . the use of techniques or terminology drawn from linguistics is no guarantee whatsoever of discovering, or saying, anything specially about texts as literature . . . there is no "linguistic criticism" if by that is meant a recognizably different, viably alternative, kind or mode of criticism" (p. 11).

There are two remaining claims for linguistics in literary studies, in Fowler's view: "Critical practice can be improved by knowledge about language" (p. 11); "linguistic terminology can help by providing a metalanguage for criticism in so far as it concerns language" (p. 12).

In the article "Is Transformational Stylistics Useful?", Kintgen (1974) says that linguistics and the critical analysis of a literary work are not congruous. "What is more worrisome is that transformational stylistics has failed to generate much enthusiasm even among its practitioners" (p. 779).

He points out two dangers in the use of any linguistic theory as the basis for stylistic criticism: the fact that a linguistic theory is a highly complex device and cannot be adapted easily to other functions without the danger of misuse; the danger inherent to the theory itself as a result of the fact that TGG is rapidly changing and evolving, so that conclusions based upon a given state of the theory may later be seriously compromised.

Finally, Kintgen feels that "transformational grammar has no answers; at best it can parrot back our intuitions" (p. 812); it cannot explain them.

Another critic opposing the use of linguistics in the analysis of poetry, F.W. Bateson, comments upon the close reader: "If he is a natural grammarian he will divide and subdivide the verbal material; if he has been born a literary critic he will synthesize and amalgamate it" (1971, p. 57);

in other words, linguistics implies analysis, literary criticism synthesis: an unproductive dichotomy.

The main objection against the linguistic analysis of poetry therefore is that the mere description of linguistic features in poetry is not enough, that such description is futile without reference to the function of these features within the work as a whole. It is naive, however, to interpret this as an inherent weakness of linguistic theory itself.

1.2.2 The Feasibility and Relevance of the Linguistic Analysis of Poetry

The question of the relation between linguistic material and aesthetic significance is considered in a positive light by Stankiewicz (1960): "Poetic organization is completely embedded in language and is fully determined by its possibilities" (p. 70). The linguist is not a mere technician.

Jakobson (1960) states his view of the language-literature relation in strong terms:

"If there are some critics who still doubt the competence of linguistics to embrace the field of poetics, I privately believe that the poetic incompetence of some bigoted linguists has been

mistaken for an inadequacy of the linguistic science itself . . . a linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems and unacquainted with linguistic methods are equally flagrant anachronisms" (p. 377).

The important point is that the inadequacy of conventional critical methods may be overcome by the linguistic analysis of poetry. Rifaterre (1964) sums up the function of linguistics in criticism as follows:

"The conventional study of literature is inadequate to describe literary style per se, because (1) there is no immediate connection between the history of literary ideas and the forms in which they are manifest; (2) critics are misled in trying to use formal analysis only to confirm or infirm their aesthetic evaluations - what is needed is a statement of existence, not a value judgment; (3) the intuitive perception of the relevant components of a literary utterance is insufficient to obtain a linguistically definable segmentation of the verbal sequence" (p. 316).

On the one hand, the linguistic features of the literary work of art imply that the linguistic analysis of poetry is vital; on the other hand, critics view the linguistic analysis of poetry as a corrective to

errors in existing methods of analysis: "A corrective is provided against overpersonalized interpretations of linguistic features" (Spencer and Gregory, 1964, p. 87).

The fact that form and meaning are inseparable is the critical principle which makes the linguistic analysis of poetry essential.

1.2.3 Premises Towards a Linguistic Analysis of Poetry

T.S. Eliot cautions the critic to maintain a certain view of the task of the critic, which would lead to meaningful critical activity. His key concepts in "The Function of Criticism" (1975) are interpretation, which is "only legitimate when it is not interpretation at all, but merely putting the reader in possession of facts which he would otherwise have missed" (p. 75), comparison and analysis: "the chief tools of the critic. It is obvious indeed that they are tools, to be handled with care, and not employed in an enquiry into the number of times giraffes are mentioned in the English novel . . . You must know what to compare and what to analyse" (Ibid.). The last remark would certainly apply to much quantitative research like frequency count, its inadequacy resulting from a failure to connect linguistic features to aesthetic effect.

Short (1972) applies the method of linguistic analysis to the poetry of T.S. Eliot. His general approach is "that of using linguistic stylistic analysis as a means of supporting a literary or interpretative thesis" (p. 149). Like Gregory (1974 and 1978), he starts with an initial response or critical interpretation which he uses as a hypothesis to be tested by the linguistic analysis.

This kind of linguistic analysis is bent upon achieving "what is needed to make a good literary argument" (Short, 1972, p. 150), and avoids the investigation of linguistic features that are irrelevant to the literary critic.

The main argument for the use of linguistics in literary criticism is stated by Short as follows: "What is important is that the analyst uses the most detailed and accurate types of description that he has at his disposal" p. 156).

In "Literary Criticism and Linguistic Description" (1976) Leech adopts a point of view in direct contrast to that of Short, but meaningfully so, since these views should co-exist in the linguistic analysis of poetry: "The linguistic analysis may bring to light features which might be overlooked in a critical assessment, but which might, on further investigation, prove to have an important aesthetic function" (p. 9).

The critical hypothesis is not taken as a point of departure, but seen as a result of linguistic investigation. Leech does acknowledge "a "to-and-fro" motion between linguistic analysis and critical appreciation, in which non-aesthetic discussion explains or supports aesthetic discussion, and aesthetic discussion is further elucidated and enriched in the process" (Ibid.).

Leech proposes a distinction between three levels of investigation into the literary text: the linguistic level (0); the literary level (2); and the stylistic level (1), which is an intermediate level. On the stylistic level, linguistic statements made on level 0 are selected for their relevance to the literary or aesthetic level (p. 8).

A similar three-fold distinction is perceived by Fowler (1971) in his essay "Linguistics, Stylistics; Criticism?" (pp. 32 - 42).

Leech makes the important statement that "the relation between aesthetic properties and stylistic properties is not one-to-one Instead, we must say that a given stylistic property potentially an exponent of a range of aesthetic values, and that a given aesthetic property is expounded by the coincidence of a set of stylistic properties within whose range it lies" (1976, p. 20).

Gregory's theory is based upon "the discernment and description of significant grammatical, lexical and phonological/graphological patterns within the text and their relation to relevant extra-textual circumstances, linguistic and non-linguistic" (1978, p. 351).

The key-words in his definition are relevant and significant, which direct the investigation of the literary text.

The premises set out above will be incorporated into the following investigation of T.S. Eliot's poetry. They will be used as guidelines towards a descriptive study of meaningful patterns of language in his poetry, the various kinds of which may be referred to by the essential concept of musical composition.

1.3 The Feasibility of the Linguistic Analysis of Eliot's Poetry

In addition to the question as to the feasibility of the linguistic analysis of poetry in general, which I have attempted to answer above, the question needs to be considered in particular relation to the poetry of T.S. Eliot.

Critical responses to his poetry have indicated that Eliot's use of language is fundamentally important; that superficial incoherence is misleading and that the true significance of his poetry can only be apparent after examination of all levels of poetic structure.

Two examples of such responses are those of Antrim (1971): "Any study of Eliot must . . . centre on his understanding of language, its relational value, and its ultimate efficacy in presenting the mysterious union of subject and object, of God and creation" (p. 3), and Baker (1967), who draws attention to Eliot's syntactic style in terms of the "sophisticated harmony between syntax and the other elements of a poem" (p. 155).

Eliot's critical writings yield a set of principles concerning relational features of poetic composition and literary value which may be used as guidelines for the analysis of his poetic language.

Eliot himself saw his critical activities in direct, conscious relation to his poetry. The task of the critic and that of the creative artist are inseparable to Eliot: within the task of creating a literary work is contained tremendous critical labour (1975, p. 73). "The two directions of sensibility are complementary; and as sensibility is rare, unpopular,

and desirable, it is to be expected that the critic and the creative artist should frequently be the same person" (p. 58).

Nevertheless, the inherent profundity of his critical principles offers sufficient justification for their use as categories of the linguistic analysis of Eliot's poetic language, in terms of relevant levels of analysis.

1.4 Musical Composition: Eliot's Critical Principles

Eliot's concept of the music of poetry is a general term, including "all of the nonsemantic properties of the language of a poem including not only its rationalized prosody, but its actual sound on being read, and certain characteristics of its syntax and imagery as well" (Hollander, 1975, p. 9).

Winifred Nowottny also finds in Eliot's poetry "a music of formal relationships" (1967, p. 63).

Eliot uses the term music both to refer to the sound, or actual melodic aspects of the poem, and as a structural term. In "The Music of Poetry" he distinguishes between music and meaning:

"Whether poetry is accentual or syllabic, rhymed or rhymeless, formal or free, it cannot afford to lose its contact with the changing language of common intercourse . . . the music of poetry is not something which exists apart from the meaning . . . there are poems in which we are moved by the music and take the sense for granted, just as there are poems in which we attend to the sense and are moved by the music without noticing it" (1975, p. 110).

Here, music refers to the rhythmic-melodic aspects of poetic language. Eliot also uses the term music as a general structural term in the same essay:

"The music of a word is, so to speak, at a point of intersection: it arises from its relation first to the words immediately preceding and following it, and indefinitely to the rest of its context; and from another relation, that of its immediate meaning in that context to all other meanings which it has had in other contexts, to its greater or less wealth of association . . . My purpose here is to insist that a "musical poem" is a poem which has a musical pattern of sound and a musical pattern of the secondary meanings of the words which compose it, and that these two patterns are indissoluble and one . . . I believe that the properties in which music concerns the poet most nearly, are the sense of rhythm and the sense of structure" (1975, p. 113).

In general, the term music may be interpreted as the relational factor in poetry, embracing all aspects of the structure of the poem.

1.4.1 The Concept of Repetition

In his essay "Reflections on Vers Libre" (1975) Eliot rejects the concept of free verse on the grounds that the absence of rhyme "is not a leap at facility; on the contrary, it imposes a much severer strain upon the language" (p. 36); "there is no freedom in art" (p. 32).

This insistence upon structure and pattern in poetry is a basic and recurrent concept in Eliot's criticism. In "Poetry and Drama" he states that "it is a function of all art to give us some perception of an order in life, by imposing an order upon it" (1975, p. 145).

The concept of pattern in poetry is a basic aesthetic principle, which is inherent to poetry by virtue of its nature as a literary work of art:

"The use of recurrent themes is as natural to poetry as to music. There are possibilities for verse which bear some analogy to the development of a theme by different groups of instruments; there are possibilities of transitions in a poem comparable to the different movements of a symphony or a quartet;

there are possibilities of contrapuntal arrangement of subject-matter" (1975, p. 114).

The concept of musical pattern involves more than the prosodic structure of the poem, or what may be analysed in terms of phonological features.

Eliot qualifies his principle of structure and pattern in poetry in terms of the criterion of complexity: "Our civilization comprehends great variety and complexity, and this variety and complexity, playing upon a refined sensibility, must produce various and complex results" (1975, p. 65).

Antrim (1971) comments upon the principle of repetitive structure as Eliot puts it in "The Music of Poetry": "Here, discursively, we are given all the major concerns of Eliot's later poetry: the emphasis on pattern and design, the analogy from music, the idea that meaning may be achieved through repetition and recurrence of rhythmic and verbal patterns. But the question remains, how do these concerns, essentially a transformed view of language, affect the poetry itself?" (p. 62).

This statement will be challenged by the practical analysis of Eliot's poetic language, in both his early and late poetry, in order to show that the concept of repetitive pattern is an essential feature of poetic effect in Eliot's poetry.

1.4.2 The Concept of Irregularity, or Deviation

An essential qualification of Eliot's principle of recurrent pattern is the concept of variation. In his "Reflections on Vers Libre" (1975), he states that "freedom is only freedom when it appears against the background of an artificial limitation" (p. 35), which is in agreement with contemporary linguistic analysis in terms of Mukařovský's concept of foregrounding (1970, pp. 40 - 56).

"It is this contrast between fixity and flux, this unperceived evasion of monotony, which is the very life of verse" (Eliot, 1975, p. 33). This feature is also found in Milton's use of "justified irregularity" (1975, p. 273) whose versification comprises the "departure from, and return to, the regular measure" (1975, p. 274).

Irregularity in metric pattern may also be based upon "two metric schemes in a kind of counterpoint . . . it may be possible that the beauty of some English poetry is due to the presence of more than one metrical structure in it" (1975, p. 109).

In the same essay, "The Music of Poetry", Eliot says that "dissonance, even cacophony, has its place" (1975, p. 112). This statement applies to the co-existence of contrasting prosodic patterns, but could also include functional discord among various levels of poetic structure.

Eliot refers to the kind of functional incoherence which is due to deviation from the pattern on the level of imagery in his "Preface to Anabasis" (1975): "Any obscurity of the poem, on first readings, is due to the suppression of "links in the chain", of explanatory and connecting matter, and not to incoherence, or to the love of cryptogram" (p. 77). Eliot comments upon the use of the device of the disruption of the pattern in terms of the level of meaning in Shakespeare:

"There is the difficulty caused by the author's having left out something which the reader is used to finding; so that the reader, bewildered, gropes about for what is absent, and puzzles his head for a kind of "meaning" which is not there, and is not meant to be there" (p. 93).

This kind of justified irregularity as a functional poetic device makes for greater complexity in poetry, which Eliot regards as a positive factor.

1.4.3 The Objective Correlative: Reversal and Transmutation

In Eliot's "impersonal theory of poetry" as stated in "Tradition and the Individual Talent" (1975, p. 40) he distinguishes two kinds of impersonality. This distinction is also found in his essay on Yeats:

impersonality is defined as "that which is natural to the mere skilful craftsman, and that which is more and more achieved by the maturing artist . . . The second impersonality is that of the poet who, out of intense and personal experience, is able to express a general truth; retaining all the particularity of his experience, to make of it a general symbol" (1975, p. 251).

The two fundamental principles in Eliot's impersonal theory of poetry are the objective correlative and the concept of the amalgamation of disparate experience.

Impersonality and detachment are achieved in poetry "by finding an "objective correlative"; in other words, a set of objects, a chain of events which shall be the formula of that particular emotion" (1975, p. 48).

The concept of the objective correlative is based upon the aesthetic principle of the balance of opposites. Finding an objective correlative implies the reversal of one feature in the poem into its opposite. This reversal may be present at various levels in poetry: it may be merely formal and decorative; it may be thematic; or it may be an actual transformation of one thing into the other. Eliot's concept implies the whole range of the principle of aesthetic reversal.

The most frequent pair of opposites that occur in his criticism is that of emotion and intellect: he refers to "the pernicious effect of emotion" (1975, p. 56) which is not transmuted into intellect by the discipline of poetry. It is the task of the poet to "find the verbal equivalent for states of mind and feeling" (1975, p. 65). However, both emotion and intellect are necessary in poetry: "Organization is necessary as well as "inspiration" " (1975, p. 90).

An example of the successful reversal of thought and feeling may be found in the poetry of Donne and the metaphysical poets, according to Eliot: "there is a direct sensuous apprehension of thought, or a recreation of thought into feeling" (1975, p. 63).

The concept of reversal includes the balance of the two levels of meaning and significance in the poem: surface meaning serves "to satisfy one habit of the reader, to keep his mind diverted and quiet, while the poem does its work upon him: much as the imaginary burglar is always provided with a bit of nice meat for the house-dog" (1975, p. 93).

Another example of transmutation and the balance of opposites is the "alliance of levity and seriousness" (1975, p. 164), or "structural decoration of a serious idea" (Ibid.) which creates "an equipose, a balance

and proportion of tones" (p. 169) in the wit of Marvell's poetry. In this case, Eliot uses the phrase, "shades of feeling to contrast and unite" (p. 170).

Just as emotion finds its artistic counterpart in intellect, the melodic elements of poetry act as objective correlative to the meaning element (1975, p. 112).

The principle of transmutation, of finding an objective correlative, is closely related to the conquering of resistances in the recalcitrant materials, which may be seen as the process of finding the objective correlative in poetry.

1.4.4 The Amalgamation of Disparate Experience: The Conquering of Resistances

In Eliot's impersonal theory of poetry, "the emotion of art is impersonal" (1975, p. 44). The position of detachment is reached by means of the process of transmutation, which involves the reversal of raw materials into aesthetic structures: "The business of the poet is not to find new emotions, but to use the ordinary ones and, in working them up into poetry, to express feelings which are not in actual emotions at all" (Ibid., p. 43).

I have underlined the phrase "working them up" in the statement above: actual emotions and real experience are transmuted into poetry and find their objective correlative through the process of amalgamation of disparate experience (1975, p. 64).

The process of amalgamation involves the conquering of the recalcitrance of the raw materials. This implies violence, as the use of the verbal set in East Coker V: 172 - 189 indicates. The poet struggles with the inarticulateness of the language and the incoherence of actual emotional experience. These are what constitute his materials, and they resist being forced into articulation and order.

The relation of the disparate makes for aesthetic effect, but Eliot points out that the greatness of poetry depends upon the intensity of the transmutation process (1975, p. 41), and that the greatest disparity results in the greatest poetry: "We have . . . a prejudice against beatitude as material for poetry . . . our sweetest songs are those which tell of saddest thought" (1975, p. 227).

As a result of the amalgamation of disparate things like emotion and intellect, or evil and beauty in poetry, "our own, sordid, dreary daily world would be suddenly illuminated and transfigured" (1975, p. 141).

In this context , Eliot also holds the view that the situational aspect of a poem may be aesthetically relevant (cf. his concept of the historical sense in "Tradition and the Individual Talent", 1975, p. 38). His view of the co-existence of two critical attitudes, isolation and contextualization (1975, p. 264) implies that extra-textual information bears upon elements that are integrated into the poem. This also applies to allusion or poetic borrowings:

"Immature poets imitate; mature poets steal; bad poets deface what they take, and good poets make it into something better, or at least something different. The good poet welds his theft into a whole of feeling which is unique, utterly different from that from which it was torn; the bad poet throws it into something which has no cohesion" (1975, p. 153).

1.4.5 Criteria for the Evaluation of Poetry

Evaluation is implicit in the relational principles discussed above. In "What is a Classic?" (1975) Eliot overtly states a number of criteria for the evaluation of the literary work.

1.4.5.1 Maturity

Literary maturity may be considered an extra-textual criterion of value: this principle operates by virtue of the contextual relations in which a literary work exists (1975, pp. 116 - 119).

1.4.5.2 Complexity

"Complexity for its own sake is not a proper goal: its purpose must be, first, the precise expression of finer shades of feeling and thought; second, the introduction of greater refinement and variety of music" (1975, p. 120).

This is a specific kind of complexity, which depends upon unity among the complex materials in the poem: "The poet must become more and more comprehensive, more allusive, in order to force, to dislocate if necessary, language into his meaning" (1975, p. 65).

1.4.5.3 Comprehensiveness

The concept of comprehensiveness is closely related to that of complexity: the more complex the poetry, in Eliot's view, the more comprehensive its significance.

"The classic must, within its formal limitations, express the maximum possible of the whole range of feeling which represents the character of the people who speak that language" ("What is a Classic?", 1975, pp. 127 -128). Eliot finds that the Divine Comedy of Dante is an example of a comprehensive poem (1975, p. 230).

Comprehensiveness depends upon "the variety and order" (1975, p. 163) of the poem.

The principles of complexity and comprehensiveness lead to the concept of the unity of poetic structure, in terms of the single poem, but also of the oeuvre in its entirety. (1975, pp. 222; 256).

1.4.5.4 Universality

A poem achieves universality when it offers a "sense of destiny" (1975, p. 128).

Whatever weaknesses of thought Eliot's view of evaluation in terms of the vision of life may contain, his approach is useful by virtue of its recognition that poetry "affects directly . . . the whole of what we are" (1975, p. 101). He expresses the purpose of poetry in this profound statement: "An artist, by serving his art with

entire integrity, is at the same time rendering the greatest service he can to his own nation and to the whole world" (1975, p. 257).

1.4.6 Résumé

Eliot's critical principles reveal a concern for musical composition: musical thought, in the sense that pattern in poetry is essential. The analysis of his poetic language will aim at the discovery of relevant patterns in his poetry at all levels of structure: phonological, grammatical, semantic and situational. The analysis will be slanted towards the literary: linguistic information will be mentioned selectively for aesthetic relevance in an attempt to arrive at a critical thesis about his poetry.

2. THE WASTE LAND

2.1 Introduction

The Waste Land is generally accepted by critics as the culmination of most aspects of style in Eliot's early poetry. Rees (1974) states that "The Waste Land represents a consolidation and recapitulation of nearly all of Eliot's previous technical accomplishments" (p. 165), in terms of repetitive patterns on various levels of poetic structure.

Another reason for selecting The Waste Land for special attention is the vastness of its scope, in terms of "inclusiveness: "imaginative integration" and "amount(and diversity) of material integrated" " (Wellek and Warren, 1976, p. 243).

Among the early critics, Cleanth Brooks comments upon this quality of The Waste Land as "the application of the principle of complexity" (1966, p. 32), which is present on all levels of structure: "This complication of parallelisms and contrasts makes, of course, for ambiguity, but the ambiguity, in part, resides in the poet's fidelity to the complexity of experience" (1966, p. 34).

A more recent critic like Cahill also finds "the vastness of its scope, and the complexity of its structure" (1967, p. 37) positive features of The Waste Land.

While the poem has been praised for its complexity, many critics have found that this quality constitutes a weakness in the poem:

"Although The Waste Land has some technically great poetry, . . . and may be considered Eliot's most challenging poem, it is not the most satisfying. The evocative processes and fortuitous shape are puzzling, and the impression gains ground that this is a private poem, to which the reader is denied access" (Partridge, 1976, p. 171).

Critics who interpret The Waste Land as a fragmentary rather than a complex poem, arrive at the logical conclusion that the poem is difficult and chaotic: "It is . . . control which the poem has failed to achieve in contemplating and ransacking its contents and in administering to them the vestigial rites of renewal" (Rajan, 1974, p. 11).

An equally unsatisfactory approach is that the poem is good because it is fragmentary: "The poem succeeds - as it brilliantly does - by virtue of its incoherence . . . Its incoherence is a virtue because its donnée is incoherence" (Aiken, 1967, p.202).

Attributing either the failure or the success of the poem to incoherence results from inadequate attention to the patterns of poetic organization that are present in The Waste Land. "The difficulty of The Waste Land . . . is not - as is commonly supposed - esotericism and linguistic inaccessibility but compression and paradox" (Thormählen, 1978, p 114).

2.2 Critical Approach

In the following study of The Waste Land, I have focussed attention on the language of the text "in terms of its own internal and external patterns" (Gregory, 1974, p. 108). This involves an initial examination of the poem at the level of potentially relevant extra-textual information, and the examination of significant grammatical and phonological patterns.

The investigation of repetitive patterns on various levels of poetic structure, leads to references to the analogy between Eliot's poetic composition and musical composition. The purpose of this analogy is to add another dimension to the appreciation of the method of composition in The Waste Land, and it should not be interpreted as a reduction of poetic technique to musical composition.

In examining the literary situation of the text, I have taken the unity of the text as axiomatic. I have attempted to steer clear of relating the poem to the rest of Eliot's oeuvre to the extent that the study of Dans le Restaurant becomes "imperative" (Williamson, 1967, p. 115) to an understanding of The Waste Land, or that it becomes an auxiliary poem to Four Quartets, which is the view held by Moody:

"This poem, hardly final nor complete in itself, is rather the basis of the major work which evolves continuously from What the Thunder Said to Little Gidding. It has its deepest significance as part of that larger oeuvre" (1974, p. 62).

In disagreeing with this point of view, the relevance of the poem as part of Eliot's entire poetic output should not be disregarded.

Another potential pitfall in this context is the analysis of the poem in terms of its unpublished manuscript, "of mentally incorporating deleted lines and alternatives into . . . the poem" (Thor-mählen, 1978, p. 9). A critically more productive view is that "The Waste Land is a poem first published in 1922, not a MS collection which appeared in 1971, and disregarding that all-important fact is an abuse of the fresh material" (Ibid.).

The relevance of the original draft is marginal only, in that the process by which Pound and Eliot edited the poem has been made explicit. (Cf. Eliot, Valerie, ed., 1971). The result of the editing is that there are hiatuses in the poem, with the general effect of economy of expression, compression, and implicitness, leading to greater universality.

The five-part structure of The Waste Land is usually considered to be a mere superficial attempt at coherence, by those critics who do not find unity in the poem. Winterowd (1972) suggests that "the poem may well be both a series of disunified fragments and a unified whole" (p. 91). There is an element of truth in his attempt to reconcile the diverging views of the poem as incoherent and that of the poem as a single and coherent unit: its unity depends upon the appreciation (sometimes subconsciously) of patterning on the various poetic levels, before the superficial incoherence becomes meaningful as part of an integrated whole.

The five-part structure is a recurrent structural feature throughout Eliot's work. Short (1972) points out that Prelude I is syntactically structured in five units; Gerontion has been compared to "a sort of symphony having five movements" (Ransom, 1967, p. 138); The Hollow Men has five parts; so does each quartet in Four Quartets. Mendilow (1968)

and Peterson (1976) suggest that this feature is fundamentally important and symbolic. Like The Love Song of J. Alfred Prufrock, The Waste Land, according to Peterson, is basically a concentric structure, "with the central focus on the figure of Tiresias in the third section . . . , the long second . . . balanced by the lyrical and intense water symbolism of the much shorter fourth . . . , and the first by the fifth" (p. 27).

The structure of The Waste Land has also led to the use of the term movements for the sections of the poem. Rees (1974) frequently uses this term, and Harris (1974) comments upon Eliot's choice of form in the poem:

"Its five-part structure suggests most obviously the five-act structure of drama, but it has become customary to describe the five sections as movements, and it has been found appropriate to extend the musical comparison invited by the later poetry back to the earliest work" (p. 107).

The five-part division indicated by the typography of the poem does not imply a simple solution to the problem of the fragmentary nature of The Waste Land, which an initial consideration of the titles of the sections reveals. The titles of the sections provide no superficial means of uniting the poem. McLuhan (1979) points out that the four-part

structure of the first draft of The Waste Land still exists in the completed poem, and that the five-part structure and the four-part structure, like these in Four Quartets "are synchronic and simultaneous, rather than diachronic or sequential" (p. 572). The four-part structure, which is submergled in The Waste Land, depends upon the symbolic use of the four elements of earth, air, fire and water; the surface structure of the poem depends upon "the rhetorical five divisions" (p. 559).

2.3 The Contextual Level of Analysis

2.3.1 The Literary Situation of the Text

In the case of The Waste Land, the question of the literary situation of the text has proved to be exceptionally problematic: Eliot's notes to the poem have caused a great deal of futile source-hunting, just as the publication of the unedited poem has led to an abuse of information drawn from that aspect of the literary situation. The articles by Cauthen (1958) and Cross (1959) are two random examples of such attempts to trace possible sources to the poem, which are critically slightly helpful only, and disregard the primary criticism of the text.

However, Eliot's notes cannot be ignored. Ryan (1974) states that: "Contrary to the widely held belief that Eliot's footnotes are irrelevant to the poem's meaning, it would seem that they play a vital role in The Waste Land" (p. 88), and Thor-mählen estimates their value as follows:

"No external aid should be discarded until proved worthless. An author's words about his work may not always form the best guide to it, but disqualifying him from having any useful comments to offer is surely absurd" (1978, p. 63).

The fact that The Waste Land is an allusive poem is potentially significant: Eliot employs literary tradition as a structural component in the poem: "The contrast between a "realistic" present, and a past constructed from past literature dramatizes the present" (Casey, 1977). F.R. Leavis establishes the significance of Eliot's use of literary allusions in terms of the poem as "self-subsistent" (1962, p. 99); although allusions have "independent force" (Ibid.), recognition of the source "is a fair demand" (Ibid.).

"By means of such references and quotations Mr Eliot attains a compression, otherwise unattainable, that is essential to his aim; a compression approaching simultaneity - the co-presence in the

mind of a number of different orientations, fundamental attitudes, orders of experience" (Ibid.).

The epigraph to The Waste Land from Petronius' Satyricon is not mentioned in Eliot's notes. Its general metaphoric significance is stated by Bacon (1958) as follows:

"The repudiator of a god's love, suspended between earth and heaven, longing for death, is a metaphor of the condition of all the characters in Eliot's twentieth-century waste land, whether they want death as an escape from life, or as a way to new life" (p. 262).

By means of the epigraph, Eliot announces the "major contrast" (Brooks, 1966, p. 8) on which the poem is built, which Brooks interprets as:

"The contrast . . . between two kinds of life and two kinds of death. Life devoid of meaning is death; sacrifice, even the sacrificial death, may be life-giving, an awakening to life. The poem occupies itself to a great extent with this paradox, and with a number of variations on it" (Ibid.).

The linguistic analysis of the poem will reveal the manifestation of this contrast on various poetic levels.

2.3.2 General Aesthetic Situation

Eliot's method of composition in The Waste Land has invited analogies between poetic technique and other methods of aesthetic composition. According to Thormählen (1978), "what Eliot has done is to produce literature which approaches - not imitates - modern art and cinematography in several respects" (p. 203).

Hunt (1974) draws a parallel between the techniques of modern painting and The Waste Land. This analogy, which is examined in detail by Korg (1960) depends on the two basic features of Eliot's technique: the use of "fragmentation and re-integration" (p. 457) and the fact that "in The Waste Land, the laws of time are suppressed so that all of history and literature can be made available to the poem" (p. 458). In this, the poem resembles Cubism, Futurism and Surrealism in art. In The Waste Land, this results in ambiguity, which is constantly present, and resembles the double image in art:

"Every episode, character, and symbol in the poem is transformed under the pressures of its context into something else, so that it possesses two identities, and often more, at once" (p. 462).

)

A more frequent comparison is that between The Waste Land and music. "Shortly after The Waste Land appeared, Professor I.A. Richards wrote of it as "a music of ideas," a very apt phrase but tantalizing because it is not too specific about the nature of the music" (Chancellor, 1969, p. 21).

Numerous critics have attempted to specify the nature of this analogy, in terms of the "symphonic structure of the poem" (Hathaway, 1963, p. 53). However, the actual comparison between musical form and the structure of The Waste Land does not produce significant results, as Howarth's discussion of Eliot's choice of form as compared to Beethoven's late quartets in Four Quartets indicates (1957). Similarities between sonata form and Eliot's work may exist, as Chancellor (1969) suggests, but to define the poem as "fashioned as an orchestral tone poem in sonata form, with a declaiming voice interwoven" (Ibid., p. 21) is a misapplication of the musical model.

Another area where the musical approach has been futile, is the impressionistic comparison between the phonological level of poetic structure and rhythmic features of music (cf. Yeomans, 1968).

A more productive area of comparison between the two arts concerns "a kind of musicality not heard by the ear" (Chancellor, 1969, p. 24). The musical quality of Eliot's style lies in his method of employing repetitive patterns on various levels of poetic structure, including that of sound pattern.

The basic difference between poetry and music also concerns this aspect of Eliot's style:

"Language is tied to a sequential arrangement as opposed to music, where a contrapuntal arrangement is possible. His second best is to follow another musical device, that of recurrent themes intertwined" (Olsson, n.d., p. 115).

Rosenthal (1973) extends the concept of musicality to the emotive features of the poem: in The Burial of the Dead the reader is "carried through a process of emotional clarification that is musically ordered, a music of ideas, its dynamics determined by shifts in the intensity and lyric deployment of the successive passages" (p. 185).

Rees (1974) states the musical analogy in the following terms:

"The whole poem is a complex exercise in theme and variation, with the dominant images symbolically projecting at different times the different aspects of the themes of sterility, sexual love, and fertility or rebirth" (p. 171).

This method of musical composition results in a "unified and synthetic orchestration of effects" (Ibid., p. 175).

2.4 Lexical Analysis

An initial perspective of Eliot's recurrent use of lexical items may be gained from Wright's essay: "Word-repetition in T.S. Eliot's Early Verse" (1966).

In the following analysis of the lexical patterns of The Waste Land, I have selected the most conspicuously foregrounded elements in an attempt to arrive at critical theses about the poem.

2.4.1 The Paradox of Life and Death

Drew (1949) concludes that the ending of The Waste Land is superficial, a formal but not a poetically satisfactory ending: "The surrender has been made, but it still seems a surrender to death, and the possibility of rebirth is still

without substance or outline" (p. 90). A morphological examination of certain patterns in the poem may serve to illuminate the significance of the paradox of life and death in The Waste Land.

The repetition of the word unreal in The Waste Land is an obvious invitation to critical attention; the fact that the word is always in the initial position also serves as a foregrounding device.

The first occurrence of unreal is in the following context:

Unreal City,
Under the brown fog of a winter dawn,
A crowd flowed over London Bridge, so
many,
I had not thought death had undone so
many
(Faber and Faber, 1969, 60 - 63).

The relation between unreal and undone is pointed out by Donoghue (1977): "Unreal reverberates through the entire poem, as if provoked by undone: a quality dissolved, an action retracted" (p. 387). The word undone is derived from Dante's Inferno, Canto 3:

"And I looked and saw a whirling banner which ran so fast that it seemed as if it could never make a stand, and behind it came so long a train of people that I should never have believed death had undone so many" (Sinclair, 1971a, p. 49).

The relation between the reference to Dante and The Waste Land is founded upon the word undone. Dante is at the gate of Hell, the gate to "the woeful city" (Ibid., p. 47), and he views the neutrals, "the waste and rubbish of the universe, of no account to the world, unfit for Heaven and barely admitted to Hell. They have no need to die, for they "never were alive". They follow still, as they have always done, a meaningless, shifting banner that never stands at all, a cause which is no cause but the changing magnet of the day. Their pains are paltry and their tears and blood mere food for worms" (Ibid., pp. 54 - 55). The presence of a river in this Canto is echoed in "London Bridge" and the verb flowed in The Waste Land.

The relation between unreal and undone depends upon grammatic repetition of the prefix un-, which establishes a relation between these words and the word under (61), a frequently repeated lexical item throughout the poem, particularly in combination with the phrase "the brown fog" (61, 207).

The prefix un- has two main morphological functions: as a prefix expressing negation, and as a prefix expressing reversal or deprivation. Its frequency in other morphological environments throughout The Waste Land serves to echo its negative meaning. Words like unstoppered (87), unheard (175), unshaven (210), unreproved (238), undesired (238), unlit (248) and undid (294) form a morphological pattern of foregrounding.

A second repetitive pattern on the morphological level is that of the prefix de-, which is a foregrounding device in The Fire Sermon, where the word departed is repeated in:

The wind

Crosses the brown land, unheard. The nymphs
are departed.

Sweet Thames, run softly, till I end my song.
The river bears no empty bottles, sandwich papers,
Silk handkerchiefs, cardboard boxes, cigarette
ends

Or other testimony of summer nights. The nymphs
are departed.

And their friends, the loitering heirs of City
directors;

Departed, have left no addresses (174 - 182).

Once the foregrounding of departed has been established, other morphological environments in which the prefix de- occurs in the poem constitute a foregrounded pattern, in concord with the repetition of the prefix un-. The morphological function of de- is complementary to un-, in that, apart from its function as an etymological element with the meaning of "down to" or "down from", historically connected with the element dis-, it functions as a living prefix with privative function, forming a compound with the sense of undoing the action of the verb. The frequency of these prefixes in The Waste Land serves to evoke a sense of deprivation and negation, so that demobbed (139) means more than demobilized in its usual sense, and demotic (212) which forms part of the foregrounded pattern by virtue of superficial similarity on the level of sound repetition, carries implications of the decay and undoing of language, the literal mincing of words, the perversion of communication.

As part of this repetitive pattern, the words departed and unreal imply the meaning of the word decease, which does not occur in the poem, but its meaning, "to depart from life", is present by implication. The inhabitants of the waste land are departed from life, and parted

from reality. The repetition of the phrase "so many" (62, 63) indicates that Eliot refers to the universal human predicament since Adam and Eve.

In The Fire Sermon the foregrounded pattern of prefixes includes pairs of other prefixes that are functionally repeated in a pattern of repetitive variation with the two major patterns. Lines 228 - 252, the pathetic episode between the typist and the clerk, seen through the eyes of Tiresias, reveal the following set of prefixes:

expected (230)
endeavours, engage (237)
unreproved, undesired (238)
exploring (240)
defence (240)
requires, response (241)
indifference (242)
enacted (244)
unlit (248)
departed (249)

The word expected (230) is echoed in exploring (240): respectively applied to the typist and to the young man, indicating that the phrase, "My people humble people who expect/Nothing" (304, 305) may be interpreted as an ironic statement of false humility, but also that the expectations of the inhabitants of the waste land are trivial, that

they literally expect nothing. The outcome of the enactment of their expectations, which takes place with an attitude of sickening neutrality reflected in the prefixes, is that their deprivation is confirmed.

The word unreal occurs once only in What the Thunder Said (376). Unreality has pervaded this section to the extent that it is completely visionary. Foregrounding is here achieved by deviation from the pattern of repeated prefixes expressing negation: the absence of the pattern is functional. The prefix de- has also disappeared from the repetitive pattern, and it occurs only once, in decayed (385).

In this section, another pattern of prefixes, although less consistent than the major patterns in the poem, may be seen in the repetition of re-: reverberation (326), reminiscent (386), retract (404), revive (416), responded (420). If these are interpreted in the context of the repetition of words like always and again in this section, it may be concluded that the morphological structure of the poem reveals the vicious circle of the human situation.

The concept of unreality is fundamental to the poem. Hodge (1978) comments upon Eliot's use of characters in his major poetry: "For the most part, then, Eliot's poetry is thought and symbol, state of mind, state of consciousness" (p. 129). The inhabitants of the world of The Waste Land are all unreal in the sense that they are all pictures on a pack of cards: it is significant that the first occurrence of the phrase "unreal city" should be directly after Madame Sosostrius has seen the archetypes of all the characters in the poem.

The element of unreality is also present in the visionary quality of the poem: the words "Son of man" (20) occur in Ezekiel 2:1 and are addressed to that prophet, who is to preach to the "battered remnant in exile" (Douglas, 1962, p. 407) that "the promise of restoration is no longer bound to the prior repentance of the people, but is an act of God's grace which leads to repentance" (Ibid., p. 408). In this context, the poem achieves the status of universality.

The unreal, visionary character of Tiresias who sees "the substance of the poem" (Eliot, 1969, p. 78), may be compared to Gerontion:

"The brooding, inclusive consciousness of Gerontion is an obvious precedent of The Waste Land's Tiresias. Gerontion is inhabited by Silvero, Hakagawa and the rest, much as Tiresias is inhabited by Madame Sosostriis, Stetson and Sweeney" (Walker, 1972, p. 99).

Antrim (1971) interprets the poem as "an image of the collective mind" (p. 41).

Tiresias is representative of all the characters in the poem. Like the Fisher King, who represents his land and his people, and whose condition is reflected by the curse upon the land, rendering it sterile and the people spiritually dead. Tiresias is the ultimate spectator, "whom nothing however sordid can surprise and nothing however complex deceive" (Traversi, 1976, p. 42). This fact also supports that of the poem as one of "the isolated sensibility" (Drain, 1974, p. 29), which lends another dimension to the concept of unreality. The introspective element in The Waste Land creates an atmosphere of intimacy in the poem, as if the reader is overhearing Tiresias.

This has ominous implications for the reader. The direct, accusing address: "You! hypocrite lecteur! - mon semblable, - mon frère!" (76) pervades the entire poem, and is threateningly reminiscent of

"the intimate relation at one time held to exist between the ruler and his land" (Weston, 1957, p. 114). The shadowy brown fog of unreality seems to envelop all of mankind, including the reader, making him part of the crowd. These are the "hordes swarming/Over endless plains" (368, 369), those undone by the curse upon the waste land: humanity in need of salvation.

The paradoxical theme of life and death in the poem only achieves its full significance after its manifestation in the linguistic structure of the poem has been appreciated.

2.4.2 Time

The waste land myth, on which Eliot depends heavily in The Waste Land, adds symbolic meaning to the seasonal references in the poem. This symbolic framework of the poem is reflected in the lexical set of items referring to time, which forms a pattern of foregrounding by means of varied repetition. To this set belong nouns indicative of time, but also the form of verbs, which is a grammatic indication of time.

According to Patrides (1973), Eliot's style may be defined as follows:

"The style violates time - clock time - at every turn . . . But the poem's theme, on the other hand, reasserts time on two levels; in the consciousness of the narrator, who exists solely within the temporal order; and in the consciousness of the reader, who is also made cognizant of the dimension of eternity" (p. 175).

Korg (1960) compares the suppression of the laws of time with the style of modern art, so that "spiritual situations seem to wheel through time in Eliot's poem, much as the forms in a Cubist painting seem to wheel through space" (p. 458).

I have not attempted to assess the philosophical implications of Eliot's conspicuous use of this lexical set; the aim in this discussion is to interpret the poem itself in the first instance. Weitz (1951?) and Spanos (1979) establish a relation between the discipline of philosophy and Eliot's concept of time.

In The Burial of the Dead, the very first word of the poem indicates time: "April is the cruellest month" (1). Words like memory (3), winter (5), forgetful (6), together with the

irregular density of participles which creates a static effect, serve to evoke an impression of time suspended: the reader is placed into literary time and into poetic reflection. Everett (1975) interprets the opening lines of The Waste Land as "a linguistic gesture almost as unlocalised" (p. 10) as the multi-lingual ending of the poem. This quality of generalization, upon which the universality of the poem depends, is mainly established in the lexical pattern of time.

After summer (8), there is a change in the lexical set towards the concretely remembered past, in specific references like "for an hour" (11), "when we were children" (13), "much of the night" (18), "in the winter" (18). In this last line of the stanza the verbs change from the past tense to the present, indicating a change from the particular to the general.

In the second stanza of this section the words morning and evening, in this context:

And I will show you something different from
either
Your shadow at morning striding behind you
Or your shadow at evening rising to meet you
(27 - 29)

imply that both the incident from Tristan und Isolde and the incident from the concrete past, "a year ago" (35) transcend actual time: the significance of these incidents, examples of "fear in a handful of dust" (30), is "something different" from the ordinary temporal reality; it is placed against the perspective of eternity.

In this context, Madame Sosostriis' words, "One must be so careful these days" (59) are ironic: in spite of her clairvoyance, she does not see her existence in the perspective of eternity, and is "walking round in a ring" (56) like the other wastelanders: caught in the vicious circle of the passing of time, of the everyday, trivial things.

In the fourth stanza, "winter dawn" (61) belongs to this privative aspect of time, which envelops the crowd like a fog, and regulates and controls it, as the phrase "Saint Mary Woolnoth kept the hours" (67) indicates. The reference to the battle at Mylae (260 B.C.) presents a violent juxtaposition of the distant past with the poetic time of The Waste Land. The alternation of "last year" (71) and "this year" (72) links this macabre, unreal episode to "a year ago" (35) in the hyacinth garden, and extends the meaning of the fear indicated by that passage.

In A Game of Chess, the repetition of the word antique (97 and 156) establishes a relation between the two contexts of the word. The time-set is associated with the lives of women in this section, and implies that the situation of a glorious literary figure like Shakespeare's Cleopatra is equivalent to the dreary and sordid existence of Lil.

"Withered stumps of time" (104) refers to the tragic tales of women told in the literature of past ages, like that of Cleopatra, Philomel, and the queen Dido (cf. Eliot's note to line 92). In the Aeneid, the passage to which Eliot refers describes the splendour of Dido's feast prepared for Aeneas:

the lamps are kindled -
they hang from ceilings rich with golden panels -
and flaming torches overcome the night.
And then the queen called for a golden cup,
massive with jewels, that Belus once had used,
Belus and all the Tyrian line; she filled
that golden cup with wine. The hall fell still
(Mandelbaum, 1971, p. 26).

However, a few lines later, the queen is referred to as "the luckless Dido" (Ibid.). The deviating use of the present tense of the verb pursues against the pattern of past tense verbs and the repetition of still in "And still she cried, and still the world pursues" (102) provides grounds for equating the situations of Cleopatra, Philomel, Dido, and contemporary waste land women. The nervous dialogue that follows the first stanza is also reminiscent of Cleopatra's irritability after she has been deserted by Antony, which further stresses the similarity between the false glory of the past and what has become of romantic love within the present of the poem.

Lines 111 - 138 are a linguistic realization of fear: the time-set expresses temporal disorientation, a sense of the fragmentation of time. Lexical items like

to-night (111)
never (112)
never (114)
now (119)
remember (121)
remember (124)
now (131)
tomorrow (133)
ever (134)

at four (136)

waiting (138)

present a pattern in which present, past and future fuse with imaginary time, and time is unreal and elusive.

Against the background of the persistent "HURRY UP PLEASE ITS TIME", Lil's tale is told, in terms of a few trivial beacons in time: "when Lil's husband got demobbed" (139); now (142); "four years" (148); "a good time" (148), which belongs in a category with Madame Sosostri's "these days" (59); antique (156); "(And her only thirty-one)" (157); "I've never been the same" (161); "that Sunday" (166); and the final repetition of goonight and good night (170 - 172), which establishes a relation of equivalence between Ophelia's tragic madness and Lil who has "never been the same", ironically implying that the spiritual situation of the inhabitants of the waste land, which is reflected in their sexual relations, has suicidal effects.

In the opening lines of The Fire Sermon the reader is again reminded of literary time: the actual time in the poem, which fuses with the literary time of past literature, in the repetition of "Sweet Thames, run softly, till I end my song" (176, 183) and "Sweet Thames, speak softly, for I speak not loud or long" (184).

The repetition of year and time creates the impression that time fences in the various episodes in the poem which are representative of every aspect of human life, and that all of time, in its turn, is fenced in by literary time in the poem:

And bones cast in a little low dry garret,
Rattled by the rat's foot only, year to year.
But at my back from time to time I hear
The sound of horns and motors (194 - 197).

The diversity of time includes general present time: "summer nights"; visionary time, indicated by the reference to the Fisher King myth: "on a winter evening" (190); and the actual past of the contemporary scene: "in the spring" (198), "winter noon" (208), weekend (214).

A consideration of the time-set in the typist episode shows that visionary time, "the violet hour" (215, 220), which focusses upon a particular "moment" (249) in actual time, with painful expectation, underlined by the use of lexical gradation in the time elements:

waits (216)
throbbing waiting (217)
throbbing between two lives (218),

provides no solution. Although "the time is now propitious, as he guesses" (235), the chance passes: "that's done . . . it's over" (252). The suggestion of "a new start" (298) is pathetically ironic. Tiresias' experience of all aspects of human life, which removes him from actual time: he has foretold (229) the outcome and foresuffered (243) the agony, indicates that man is inexorably bound to his temporal existence and unable to free himself from this bondage.

In Death By Water time has ceased to be of any consequence: death has undone the bonds of actual time; Phlebas has been "a fortnight dead" (312); the "stages of his age and youth" (317) which once (321) controlled his life, have been disrupted.

The lexical set of time in What the Thunder Said implies an eternal perspective. In this section, the sub-sets of exact repetition of lexical items are critically significant. In the opening lines, this device is foregrounded in the repetition of after, in varied contexts:

After the torchlight red on sweaty faces
After the frosty silence in the gardens
After the agony in stony places (322 - 324).

After every form of human agony, also that of the threat of "the cruellest month" (1), "of the thunder of spring over distant mountains" (327), implying spiritual awakening, the present of the poem is this:

He who was living is now dead
We who were living are now dying
With a little patience (328 - 330).

The paradox of life and death, of the possibility of achieving life through death, but also of spiritual death in life, is foregrounded in this pattern of syntactic and lexical repetition.

The use of the subjunctive in lines 331 - 358 fuses the ordinary levels of time. The sense of unreality is continued in the repetition of always (359, 362) and the use of endless (369). "Reminiscent bells, that kept the hours" (383) echoes line 67, but implies that actual time, the vicious temporal cycle, has now been transcended: eternity is more real than the present. In this perspective,

The awful daring of a moment's surrender
Which an age of prudence can never retract
(403 - 404)

is the true moment which constitutes human life, against which eternity is an age. The quotation from Dante's Purgatorio (line 427) is significant in the context of the lexical set of time. Its context is translated by Sinclair as follows:

"I am Arnaut, who weep and sing as I go. I see with grief past follies and see, rejoicing, the day I hope for before me. Now I beg of you, by that goodness which guides you to the summit of the stairway, to take thought in due time for my pain." Then he hid himself in the fire that refines them" (1971b, p. 343).

Arnaut is one of the penitents of lust. This reference to eternity as represented in past literature, implies a measure of hope for the inhabitants of the waste land, who are imprisoned in their temporal existence.

2.4.3 Place

The lexical set of items referring to place in the poem spans an equally large scale; it is as inclusive as the lexical set of time. In this context, the collocation of lexical items is functional, particularly as far as the combination of articles and nouns is concerned.

Schneider comments upon the frequent occurrence of the definite article in The Waste Land, which transforms the noun into a generic term: "the function of such language is always symbolic" (1975, p. 85). She terms this feature concrete universal.

Instead of giving to airy nothing a local habitation and a name, Eliot seems to fuse the unlocalised and the strange with the actual and the known in the poem, which results in a sense of unreality and nothingness. The lexical set of spatial items consists of two sub-sets: a group denoting particular place, contemporary or ancient, and a group denoting unlocalised place. Both of these, by virtue of their repetition in varied contexts throughout the poem, and their combination with the definite article, achieve symbolic significance. An investigation of spatial terms in The Burial of the Dead reveals these two patterns.

"The dead land" (2) and earth (6) are general and unspecific. In the context of lines 19 - 26, which offer a desert-image, these terms acquire symbolic meaning. Superficially, the particular spatial items, Starnbergersee (8), "the collonade" (9), "the Hofgarten" (10), "at the arch-duke's" (13) are to be taken literally. However, the phrase, "In the mountains, there you feel free" (17) creates

ambiguity. In the light of "the hyacinth garden" (37) and "das Meer" (42) which correspond with the garden in line 10 and the lake in line 8, and are imaginary places, drawn from a literature geographically removed from The Waste Land, the particular spatial references are also generic.

The symbolic denotation of space in the poem mainly involves two groups of symbols: natural symbols: the land which has turned into a desert, symbolizing the spiritual sterility of the inhabitants of the waste land, various symbols of salvation, in terms of the promise of water, including symbols like the river, rain, the sea.

These symbols are multi-dimensional: water is both the giver of life and a threat to life, in the spiritual and the physical senses the river is a Biblical symbol of exile, a life-giving source, and is also connected with the undoing of death, in Dante's context.

A second group of symbols may be called the lexical set of the urban locale. In this group, a major lexical pattern depends upon the item city, which recurs frequently in the poem. The phrase "unreal city" (60) which is repeated in various forms throughout the poem, indicates the symbolic significance of the city. Traversi (1976) states

that the city "is, in the last analysis, Hell, by definition the heart of unreality" (p. 44).

The specific references to actual cities in the poem extend this implication to a universal level. In The Burial of the Dead, specific references to London are juxtaposed with Dante's Hell, so that the city implies not only a specific place, but also a condition of the spirit: the ghostly condition of spiritual sterility.

In The Fire Sermon, city includes those of Smyrna, England and France (cf. 207 - 212); they belong together by their common association with the perversion of human relations, in which people are exploited economically or sexually. The ancient city of Thebes (245) is also part of this lexical set. The final part of this section, from line 259, contains references to particular locations around London, and in line 306 the scene changes to Carthage, in the reference to St Augustine and by implication to his The City of God.

In What the Thunder Said, city occurs in the following context:

What is the city over the mountains
Cracks and reforms and bursts in the violet air
Falling towers
Jerusalem Athens Alexandria
Vienna London
Unreal (371 - 376),

in which the word unreal, by virtue of its position in the pattern of names of cities, achieves the status of a name, and the names of these cities are affected with the quality of unreality. The common element relating these cities to one another is that they have all been destroyed in wars, so that the image of destruction above is both historic and prophetic. This also establishes a link between "London Bridge is falling down falling down falling down" (426) and the rest of the poem:

"The city in The Waste Land is not merely a stage subordinated to the action upon it; it helps direct the action and the action reflects on it, too. It is an urban counterpart to the desert . . . It is neither a Biblical harlot nor a City of God. In Eliot's poetry, and particularly in The Waste Land, the metropolis is a huge, decaying receptacle which holds millions of people unable to reach across to one another" (Thormählen, 1978, p. 135).

Complementary to the lexical item city in The Waste Land, the lexical set of items denoting the interior of houses serves to concretize the condition indicated by the symbol of the city.

In A Game of Chess, this lexical set is most conspicuous:

Chair (77)
the room enclosed (106)
the stair (107)
alley (115)
the door (138)
the street (132)
the door (138)
home (106).

These items represent that which constitutes the prison to the people of the waste land of the city: the limits of their spatial existence, which is an enclosed existence. In the context of a parallel lexical set in Prufrock, this spatial set becomes ominous. In Prufrock, the actual space in the poem is as unreal as the imagined space:

"The "room" in the poem is dimensionless, without locale, where the women come and go in an aimless but endless procession" (Rochat, 1975, p. 74).

The lexical set of space in this poem cyclically moves from imagined space (hell) back to imagined space (drowning at sea), because Prufrock does not experience a change of condition: he remains the prisoner of his imagined space: the private hell of his personal consciousness, which constitutes his universe, and which is concretized as the space of urban streets, the windows of rooms, the stairs towards a specific room and the interior to this room.

The quality of the desert in The Waste Land is present in the urban locale:

I think we are in rats alley

Where the dead men lost their bones (115, 116).

The lexical set of the concrete existence in an urban environment serves to fuse the image of the waste land on a natural level with that on a spiritual level. Unger (1967) points out the symbolic function of the stair-image throughout Eliot's poetry (p. 207 - 209).

The close relation between the natural desert and the civilized one may be seen in the imagery of What the Thunder Said:

- Sweat is dry and feet are in the sand
- a If there were only water amongst the rock
Dead mountain mouth of carious teeth that
cannot spit
- Here one can neither stand nor lie nor sit
 There is not even silence in the mountains
 But dry sterile thunder without rain
 There is not even solitude in the mountains
- b But red sullen faces sneer and snarl
From doors of mudcracked houses (337 - 345).

Within the context of the syntactic pattern which dominates this passage: Here is no X but Y; or There is not X but Y, the image in the underlined parts is what constitutes the Y in the pattern: that which follows the but, and which concretizes the desert.

The image of the house in Gerontion may serve to illuminate this corresponding image in The Waste Land: Gerontion says: "My house is a decayed house" (7); "I have no ghosts, / An old man in a draughty house / Under a windy knob" (30 - 32); "Tenants of the house, / Thoughts of a dry brain in a dry season" (76, 77). Analysing the house-image in The Waste Land in terms of two levels of meaning, the literal and the figurative, shows that Eliot compresses the entire range of implications

that the condition of the waste land has upon the people into this extended image. He achieves this by means of an interaction between the level of lexical patterning, which has served to foreground the lexical items of place, and the level of syntactic patterning which draws attention to the figurative language in this passage. The image may be analysed as follows:

a LITERAL LEVEL:

the rock: a mountain cave that cannot produce water

FIGURATIVE:

the human face: a large dead mouth of carious teeth that cannot spit

The ground of this metaphor is the death-like quality of a cave in a rock which is expected to contain water and which is dry instead, and the living human face which is supposed to be the expression of love, but instead is spiritually dead, like the faces of the people on the train in Four Quartets.

The b-part of this image is completely symbolic; only the literal level is present:

red sullen faces sneer and snarl
From doors of mudcracked houses.

The symbolic, figurative level may be stated as follows: Human hatred, or evil intent, issues from the mouths of people of sterile spirit, like hostile animals viciously sneer and snarl from the entrances of their living places. Part of the concretizing effect of the image is due to the fact that Eliot exploits the device of compression. In a, the desert and rock are symbols for the human condition: the rock is like a mouth, but in b, faces are within mudcracked houses: the human condition is depicted in terms of itself.

This image offers an ironic interpretation of the line in The Burial of the Dead: "In the mountains, there you feel free" (17).

2.5 Syntactic Analysis

Eliot's method of musical composition is also manifested on the level of syntactic structure in his poetry. A taxonomic study of the types of repetitive patterns in his early poetry (Wright, 1965) draws attention to this stylistic feature. In the following discussion, three aspects of the function of the syntactic level of poetic structure

in The Waste Land will be considered: foregrounding by means of deviative syntactic patterning, or disruption of the syntactic pattern, syntactic ambiguity and functional syntactic repetition.

2.5.1 Syntactic Deviation

Various critics have negatively criticized The Waste Land for its lack of unity: "It has no thread, logical, discursive, or narrative; and the presence of an "expressive" thread is debatable" (Kirk, 1975, p. 214). This conclusion may be related to the syntax of the poem, which superficially appears chaotic and unsystematic. However, Eliot exploits this aspect to the extent that it becomes artistically meaningful in The Waste Land. On the one hand, it is a linguistic reflection of the breakdown of communication among the people of the waste land: Eliot concretely shows that language has failed as an instrument of closer contact in the structure of the poetry itself.

This relates the poem to earlier poems like Prufrock, Preludes and Gerontion: "Recognition of the impotency of language as a means of communication is a common experience in Eliot's early poetry" (Morrissey, n.d., p. 17).

On the other hand, the seemingly fragmentary syntax in the poem is related to the integration of disparate experience:

"Eliot's art owes a lot to the way he unites the multi-dimensional. The spiritual and the somatic are well interwoven, and perhaps it's the representation of this polarity that gives so much life to his very best poems" (Manning, 1958, p. 182).

Integration in The Waste Land depends upon Eliot's use of "laconic parataxis" (Holloway, 1968, p. 76); the juxtaposition of incongruous elements by means of syntactic parataxis.

The opening lines of the poem establish the paratactic pattern as the expected norm for the poem: most of the sentences may be joined by and. Holloway (Ibid.) points out that this is ambiguous, and that it does not imply that the sentences belong together. Eliot underlines the element that incongruous episodes in the poem have in common, by juxtaposing them in the manner of understatement, which increases the sense of the macabre, for example:

yet there the nightingale
Filled all the desert with inviolable voice
And still she cried, and still the world pursues
"Jug jug" to dirty ears.
And other withered stumps of time
Were told upon the walls; staring forms
Leaned out, leaning, hushing the room enclosed.
(And) Footsteps shuffled on the stair.
(And) Under the firelight, under the brush, her hair
Spread out in fiery points (and)
Glowed into words, then would be savagely still
(100 - 110).

By means of the exploitation of this syntactic feature, Eliot functionally fuses the real and the unreal.

Because the foregrounded paratactic pattern is the norm for the poem, the occurrence of hypotaxis becomes a deviation from the syntactic norm, so that a passage like the opening section of A Game of Chess is syntactically foregrounded against the rest of the poem. Holloway comments upon these lines:

" "Poured in rich profusion" well describes the syntax, an almost unrivalled example of complexity in the strictly grammatic sense . . . these lines are a virtuoso interweaving of subordinate and

sub-subordinate clause and phrase, all ultimately dependent upon the single main member of which the verb is glowed" (1968, pp. 75, 76).

The poetic effect of hypotaxis in this passage is to concretize the ironic incongruity of the glory of the past and the dreariness of the present, which have, however, the universal human predicament in common.

2.5.2 Syntactic Ambiguity

The Surrealist effect of laconic parataxis in The Waste Land implies that the juxtaposed elements have symbolic value, and creates an expectation of ambiguity on the syntactic level.

One example of this feature of syntax in The Waste Land occurs in the passage describing what Tiresias sees. It is significant that the ambiguous syntax foregrounds this passage, in view of Eliot's note about the central importance of Tiresias. This ambiguity has been pointed out by Davie (1963), who describes the ambiguous sentence as follows: "This is a sentence, grammatically flawless, which is nevertheless designed to trap the reader more than once" (p. 497). It occurs in this context:

This ambiguity in the syntax is the linguistic manifestation of mankind's predicament: his bondage to time, which is enacted on both the syntactic and the lexical levels of the poem. The ungrammatical meaning of this sentence, significantly, does not disappear in the light of the grammatical meaning, but co-exists with it, concretizing the passivity resulting from the the slavery to time: the process of dehumanization has so pervaded the poem and the reader's mind that the two objects of the sentence, the evening hour and the typist, are not perceived as two entities, but that the human object is subordinated to the temporal object in the sentence.

2.5.3 Syntactic Repetition

Syntactic repetition occurs frequently in The Waste Land: both exact repetition as in the cases of "Those were pearls that were his eyes" (48) and "Sweet Thames, run softly" (176), which is called a "theme tune" by Smailes (1973, p. 25); and the repetition of a syntactic pattern, with a variation of certain lexical elements, as in:

And I will show you something different from
either
Your shadow at morning striding behind you
Or your shadow at evening rising to meet you;
I will show you fear in a handful of dust
(27 - 30).

The lyrical quality of this passage is partly created by means of syntactic repetition.

The impression of movement in the poem depends to a large extent upon syntactical repetition, for instance:

A crowd flowed over London Bridge, so many
I had not thought death had undone so many
Sighs, short and infrequent, were exhaled,
And each man fixed his eyes before his feet.
Flowed up the hill and down King William Street
(62 - 66).

In the phrase "up the hill and down King William Street", the two grammatical patterns evoking movement throughout the poem, meet: lexical repetition and variation reinforce the effect of syntactic repetition.

The lexical set of items denoting movement in The Waste Land shows a system of different kinds of movement: an undulating movement as in the line quoted above, and an aimless, sometimes furtive group of movements, like the sighs, "short and infrequent" (64). Both of these meet in stillness, in a point which is free from movement.

In the lexical set of undulating movement, the repetition of the word down throughout the poem is significant: it is much more frequent than words referring to upward movement. Although the drowned Phlebas is seen "as he rose and fell" (316), he is at the bottom of the ocean; the towers in What the Thunder Said are upside down (382), and London Bridge is falling down (426) in the final lines of the poem. This movement corresponds with the conclusion drawn from the morphological pattern, in the foregrounding of prefixes expressing downward movement.

Everett (1975) conceives of the item whirlpool (318) in this context as a central structural symbol in The Waste Land, and perceives a two-fold effect of liberation and imprisonment (pp. 21, 22). While her conclusion is that the poem ends in liberation, lines 411-414 seem to contradict such a view. They are a reference to the Inferno, Canto 33:

"And I heard below the door of the horrible tower nailed up; at which I looked in the faces of my sons without a word. I did not weep, I so turned to stone within" (Sinclair, 1971a, p. 407).

This passage is a description of deathly fear, experienced at " "the bottom of all the universe" . . . the extremes of human degradation" (Ibid., p. 414), in the section of Dante's Hell meant for the treacherous:

"For treachery, the sin of cold blood, is a deeper, more inhuman, more paralysing sin than all the forms of violence or of simple fraud, and it is its own penalty, in the numbing, hardening and disabling of the soul with cold" (Ibid.).

The allusion to Dante indicates that in the lexical set of undulating movement, the final outcome is absence of meaningful movement and ultimate imprisonment. This is the outcome of man's imprisonment in time and space. The tale of Phlebas' death by drowning is an exemplum, warning those that are still physically alive in the waste land, "who turn the wheel and look to windward" (320), that death may undo the bonds of actual time and place, but that it may be a continuation of spiritual death, too. (Cf. Ryan, 1974, p. 89).

The other kind of movement in the poem involves lexical items referring to slight movements, like the verb stirring (3), which is repeated in A Game of Chess (89, 93); those referring to aimless movements, like the movement of the wind (118), which is doing nothing; those referring to furtive movements: "footsteps shuffled on the stair" (107), "The wind/Crosses the brown land, unheard" (174, 175).

Paul Fussell (1955) points out that "the symbol of the automatic, interrupted, abortive, or vacant gesture of hand or body" (p. 194) recurs in Eliot's early poetry. The significance of this symbolic movement is connected with "the oppositions, so frequent in Eliot, of human to non-human activity, and the early concern with mental processes as partly mechanical, as in animals - or Sweeney" (Palmer, 1973, p. 47).

Human movements often convey a sense of hopelessness and the futility of existence, as in these lines where the paratactic syntax underlines the dreariness:

When lovely woman stoops to folly and
Paces about her room again, alone,
She smooths her hair with automatic hand
And puts a record on the gramophone (253 - 256).

The word stoops here fits into the lexical set of descent, and the automatic movement, smooths, is reminiscent of the dehumanized actions of the moon, symbolizing the woman in Rhapsody on a Windy Night:

She winks a feeble eye,
She smiles into corners.
She smooths the hair of the grass.
The moon has lost her memory (52 - 55).

This group of movements also results in immobility. This is indicated by the ambiguous repetition of still: "And still she cried, and still the world pursues" (102); "savagely still" (110).

The linguistic structure of the poem indicates that Rajan's statement is true: "The Waste Land does not end where it begins" (1967, p. 373), but that it needs qualification: the two positive kinds of movement in the poem are found in these passages:

O Lord Thou pluckest me out
O Lord Thou pluckest (309, 310);

The sea was calm, your heart would have responded
Gaily, when invited, beating obedient
To controlling hands (420, 422).

However, the verb pluckest is grammatically as distant from the reality of spoken language as the people of the waste land are from God, and the syntactic environment of beating obedient implies that this positive movement, of life of the spirit, is an improbability, a chance that has passed. The only hope, in terms of movement in the poem, is that the process of the poem, which enacted the vicious circle, as Rodger calls it, "another ring dance of death" (1974, p. 29), will stir the dull roots of those in the waste land.

2.6 Phonological Analysis

The phonological analysis of the poem will involve the investigation of the relation between the phonological level of structure and the other levels that have been considered, with a view to assessing the poetic significance of this relation.

Actual references to sound on the lexical level of poetic structure concern the sound of music, in the form of singing: that of the nightingale (100), the singing of children (202), "the murmur of maternal lamentation" (367), "voices singing out of empty cisterns and exhausted wells" (384); also music in the form of the sound of musical instruments like the "pleasant whining of a mandoline" (261), "the peal of bells" (298), the macabre music

fiddled on the woman's long hair, the whistles of bats and the tolling of bells from towers that are upside down (377 - 384); the mechanical music produced by the record on the gramophone (256). These examples illustrate the diversity of musical sounds in the lexical pattern of the poem.

Another aspect of the lexical set of sound in The Waste Land is the sound of human speech, which reflects the fact that communication between people has deteriorated (111-123). In this poem, non-human objects like the powers of nature are more eloquent than humans. This feature relates the condition of the inhabitants of the waste land to the condition depicted in Rhapsody on a Windy Night in which non-human and inarticulate objects are assigned the articulateness of human speech, while the humans are silent.

Harmon (1976) calls these shifts in articulation "ventriloquial techniques" (p. 453). In The Waste Land, this technique reaches its peak in the vacuous speech of human beings: the simultaneous process of dehumanization and animalization is realized in the speech of the thunder, but the sound "attains sense only when interpretation extends it from ambiguous objective vacancy to an unambiguous imperative" (Ibid.) Harding (1974) also points out that the three grammatic environments of the repeated syllable spoken by the Thunder are poetically significant.

The imperatives of the Thunder are accompanied by verbs indicating the consideration of what is past, what is now passing, and what could have been, an attitude reflecting that of Prufrock, and which ultimately excludes the successful articulation of any significant utterance.

A third aspect of the lexical set of sounds involves the concord between the levels of grammatic structure and phonological patterning, in the group of lexical items denoting the sound of water. Leavis' statement that The Waste Land "exhibits no progression" (1962, p. 97) proves to be true, especially in this aspect of the phonological level of poetic structure. In the examples that follow, it is clear that the paradoxical relation between water and aridity in the poem is part of the death and life paradox, in the sense that water is present throughout the poem, but that there is a discrepancy between the physical presence of water and relief from spiritual aridity.

The first time the phrase sound of water occurs in the poem, it is in the contrasting context of the description of the desert:

What are the roots that clutch, what branches
grow
Out of this stony rubbish? Son of man,
You cannot say or guess, for you know only
A heap of broken images, where the sun beats,
And the dead tree gives no shelter, the cricket
no relief,
And the dry stone no sound of water (19 - 24).

This passage should be interpreted in the context of Eliot's note, referring to Ecclesiastes 12: 5,6, in which the Preacher describes the hardships and deprivation of old age, pointing out that the suffering of earthly life is in vain, and that all life must end in death. This attitude of despair, the complete absence of hope, constitutes the spiritual desert.

According to Weirick, this is the significance of the water image in the poem:

"Since the physical and spiritual significance of water is no longer understood by the inhabitants of the Waste Land, the only meaningful symbols these people can apprehend are those of forgetfulness, unconsciousness, and tears. Thus those who "sat down and wept" "by the waters of Leman" expect no respite in return for their tears. They remember only that "winter kept us warm, covering/Earth in forgetful snow." They realize

But at my back in a cold blast I hear
The rattle of the bones, and chuckle spread
from ear to ear (185, 186).

The rhyme in these lines forms a relation on the phonological level with

And bones cast in a little low dry garret,
Rattled by the rat's foot only, year to year.
But at my back from time to time I hear
The sound of horns and motors, which shall bring
Sweeney to Mrs. Porter in the spring (194-198).

This relation is foregrounded by the syntactic repetition of "from ear to ear" in "year to year" and "from time to time", in which the syntax functions in concord with the conspicuous repetition of /iə/. This pattern is echoed later in the third section: "O City city, I can sometimes hear" (259).

In relation to the meaning, the phonological repetition functions to a certain extent as "an implicit moral comment" (Chalker, n.d., p. 86): the inhabitants of the waste land have ears, but they do not hear the true meaning of sounds; they cannot hear the sound of water, but are deafened by the noise of temporal human activity.

In Death by Water there is no lexical reference to the actual sound of water, Instead, the sound of water is enacted on the phonological level of poetic structure, by means of the simultaneous foregrounding of various phonological patterning devices.

An initial examination of this section reveals that it consists of three sections of approximately equal length. On closer examination, a number of phonological patterns emerge.

Two major repetitive patterns of sound may be classified under the headings of free repetition and parallelism (see Leech, 1969, pp. 89 ff.), for example the repetition of the group of consonants [+son, +cont, -tense, -fric, +voice]: /l, r, m, n, ŋ /, which increases the sonority of the passage; parallelism is present in the kind of repetition: /swel/, /fel/; /dʒu:/, /ju:/; end-rhyme, and also in the repetition of initial phonemes, like /f/ in "Phlebas the Phoenician, a fortnight dead, /Forgot the cry of gulls". The effect of this kind of parallelism in sound is general chiming (Leech, 1969, p. 95).

The phonological pattern also includes gradation, in "the deep sea swell": /i:/, /si:/, /swel/, which exhibits a repetitive pattern in the form of a, ba, bc.

The free repetition of the sound /u:/ in the third part of Death by Water foregrounds the word you, and underlines the note of warning in this way. Together with the free repetition of the group of voiced, sonorous consonants, /u:/ serves to foreground the word whirlpool, which is a central element in terms of both the phonological and the lexical patterns of the poem. This is an example of the concept of movement, which is syntactically represented in the rest of the poem, manifested in the sound. Phlebas' drowning, the process of his submersion in the sea of eternity, is concretized and the unreal level of visionary experience is made real.

The stress upon Phlebas' nationality, which is due to phonological repetition, confirms the relation between this section and the lines in The Fire Sermon:

Mr. Eugenides, the Smyrna merchant
Unshaven, with a pocket full of currants
(209, 210).

This relation is also based upon the homophony in current and currant (various possible implications of this feature of sound in the poem have been suggested by Fortin, 1962). Phlebas is removed in death from the current of futile human endeavour:

the profit and the loss; he has entered another current, which completely undoes him, and this is the process of complete destruction for which both Gentile and Jew are heading. In the light of the paradoxical concept of life and death in the poem, this exemplum is not a threat, but a hopeful statement of the process by which every wastelander must depart from the waste land.

The investigation of the phonological pattern of Death by Water illustrates why Brady assigns the term lyrical to this passage.

"It is worth noticing the uniqueness of the Death by Water lyric within the structure of The Waste Land. It is self-contained, though its meaning depends on varied other references in the poem . . . Death by Water is a foreshadowing of the fourth-part lyrics in Four Quartets, though its function within the total poem differs from the latter" (1978, p. 40).

In view of Death by Water, it is clear that "The Waste Land is something more than the poem of despair and disillusionment: it was so commonly assumed to be when it first appeared" (Traversi, 1976, p. 53), but also that the poem should not be interpreted "for what it is not, an explicit

statement of belief . . . The true importance of The Waste Land lies precisely in the refusal to simplify" (Ibid., p. 54).

In What the Thunder Said the phrase "sound of water" is repeated in "If there were the sound of water only" (332). This wish is enacted by means of syntactic repetition of the subjunctive construction, and the sound of water which could have been present is enacted on the phonological level of the passage, with the same effect a mirage has in the desert. In the following lines in particular, syntax and phonology enact the illusion of water:

If there were rock
And also water
And water
A spring
.
Drip drop drip drop drop drop drop
But there is no water (346 - 358).

By means of a series of paratactic phrases, and by the mimetic function of the sounds in line 357, thirst is concretized linguistically.

A parallel effect of phonological patterning occurs in the closing lines of the poem: the high incidence of /ʃ/ in lines 423 - 433 foregrounds the word shantih, and also suggests that there is a

semantic bond, apart from the phonological bond, between this Sanskrit word and the lexical items referring to water: shore (423), fishing (424) and shored (430). This indicates that there is a connection between the water symbolism throughout, and the "Peace that passeth understanding" (Eliot, 1969, p. 80).

As in the case of the warning address in Death by Water, however, this relation is complex. The presence of the sound of water in the phonological structure of the poem does not lead to the conclusion that the waste land and its people are redeemed, and that rain has fallen, saving the land and the people from the curse upon the land, but serves as an implicit statement of the human dilemma, by contrasting spiritual aridity with the mirage of what could have been: spiritual vitality. In this way, the need for relief from spiritual drought is concretely conveyed.

3. FOUR QUARTETS

3.1 Introduction

Like The Waste Land, Four Quartets has the critical reputation that it is a difficult poem. The notorious difficulty of the poem has led to abortive attempts at paraphrase and final explanation of symbols. The weaknesses in the criticism of Preston (1946) and Blamires (1969) show that this tendency in criticism of Four Quartets has been present since the poem was first published and is still present in recent approaches to the work, leading to far-fetched interpretations, which Blamires realizes, have "a highly conjectural status" (1969, p. 185), and are not founded upon close attention to the text.

The complexity of Four Quartets is at the same time similar to the complexity of Eliot's early poetry and radically different from the early poems. It is different in terms of style. The key to this difference is the phrase, "one way of putting the same thing" (DS III: 125). In Four Quartets, Eliot's style has changed to the extent that it has become more diffuse and repetitive, in contrast

to his conciseness in The Waste Land. The four parallel structures in Four Quartets constitute four ways of putting the same thing.

By investigating various other forms of repetition in this poem, I shall attempt to point out that the change of style is not a negative quality in Eliot's work, but that he exploits redundancy and superfluity as significant stylistic devices in this poem, and that these have an aesthetic purpose, just as the condensation in The Waste Land has.

The difference in the principles of organization of The Waste Land and Four Quartets is formulated by Cahill (1967) as follows:

"Whereas The Waste Land gives the impression of having been carefully organized to create a sense of dislocation, Four Quartets creates predominantly a sense of order" (p. 125).

This difference may also be termed a difference in scale between the two poems: in The Waste Land, the point of view is multi-personal, including all fundamental aspects of a society, while Four Quartets offers a view of "the world not through the shared vision of an entire community, but through the eyes of a single personality" (Fussell, B.H., 1955, p.212).

At the same time, Four Quartets has stylistic features in common with The Waste Land and with Eliot's oeuvre as a whole: "the principle of structural discontinuity" (Mendilow, 1968, p. 320), "eclectic synthesis, . . . his practice of using a variety of formal methods within a single poem in which he freely adapts traditional forms in order to bring out his varied meanings" (Rees, 1974, p. 18).

In general, his method of integrating diverse materials, in which the poetic criteria of fitness and aesthetic significance are observed to the extent "that it is difficult to determine . . . whether the meaning inheres in the structure, or whether the structure mirrors the meaning" (Brady, 1978, p. 58), is present in both his early and his late poetry.

In Four Quartets Eliot juxtaposes diverse elements, which critics have termed "oscillation between image and discourse" (Rayan, 1970, p. 35) (cf. Stead, 1975), or the contrast between direct and indirect apprehension of experience (Fussell, B.H., 1955, p. 212). Porter (1969) goes so far as to compare Eliot's narrative stance to that of a radio announcer commenting on fragments from an opera or a ballet.

In this context, the word incarnation is a key-word in Four Quartets: the integration of opposites like image and discourse or direct and indirect poetic methods are analogous to the Word made flesh in the Christian sense. In the poem, "opposites held in tension within the poem are ultimately given "impossible union" by the structure" (Fussell, B.H., 1955, p. 219).

3.2 Critical Approach

3.2.1 Critical Trends

Both early and contemporary critics share the interest in Eliot's technique of musical composition as practised in his later poetry, particularly in respect of its resemblance of "the thematic statement and development of music" (Preston, 1946, p. vii).

This comparison depends upon the fact that Eliot's essay "The Music of Poetry" was published in 1942, i.e. contemporaneously with Four Quartets; therefore the principles set out in the essay are doubly significant in criticizing the poem.

"Here, discursively, we are given all the major concerns of Eliot's later poetry: the emphasis on pattern and design, the analogy from music, the idea that meaning may be achieved through repetition and recurrence of rhythmic and verbal patterns" (Antrim, 1971, p. 62).

The title of the poem also invites a comparison with musical methods of composition. Gardner (1968) points out that this is no superficial comparison:

"The analogy with music goes much deeper than a comparison of the sections with the movements of a quartet, or than an identification of the four elements as "thematic material" " (p. 48).

Eliot's technique of musical composition is perceived by Blamires (1969) in the linguistic structure of the poem, in terms of "the verbal technique of echoing on which Eliot's referential system is built . . . The poem is about echoes; the poem utilizes echoes; the poem is echoes" (p. 3).

Blamires points out that this technical feature of Eliot's poetry leads to generalization and universality on the level of critical appreciation:

"Eliot's images, half-generalized into symbols by his repeated use of them in this poem and elsewhere, are at once loaded and exact" (1969, p. 8).

3.2.2 Poetic Unity

A controversial critical point about Four Quartets is the question originating from the structure of the poem: on the one hand, critics consider the work as four poems, which have been superficially united as Four Quartets. This interpretation is based upon the publishing history of the poem (see Schneider, 1975, chapter 10): "Burnt Norton does not raise the expectation of a sequel" (p. 188). Partridge (1976) treats Four Quartets as twenty coherent poems (p. 213).

On the other hand, Leavis (1975, p. 171), Gardner (1968, p. 2) and Rees (1974, p. 305) agree that Four Quartets is one long poem. These intuitive judgments are supported by the analyses of Stead (1975, pp. 170 - 176) and Moody (1979, p. 198) who perceive symmetry on various levels of poetic structure in the poem. This unity is illustrated by the analysis of the four lyric fourth sections as a sequence, by Brady (1978).

The bulk of Four Quartets creates a difference between this poem and shorter poems, but in a unique sense, it is one poem, and it shows principles of structure towards unity and coherence which are fundamentally similar to those found in The Waste Land.

In the following analysis of Four Quartets, in terms of relevant patterns of linguistic organization on the levels of lexis, syntax and phonology, and a consideration of relevant extra-textual information, I have rejected the approach of aiming at a complete linguistic description of the text, like that of Anthony (1960?) on Burnt Norton I, but have attempted to achieve critical adequacy, and have aimed at bearing in mind that this is a poem in which "every syllable is weighed and . . . in which meaning is to be found by the gathering in of scattered hints" (Blamires, 1969, p. 102): all linguistic information is potentially relevant.

I have based my discussion on the fact that Burnt Norton "introduces the ideas to be developed and clarified through the progression of the quartets" (Brady, 1978, p. 90), and have followed the example of Hahn (1972) in concentrating critical attention on the first of the quartets, by

investigating the most conspicuous patterns of linguistic structure in this part of the poem, and placing these in the perspective of the other three quartets.

3.3 The Contextual Level of Analysis

3.3.1 The Musical Analogy

An analogy between Four Quartets and musical theory has led to both significant critical statements and futile attempts to read the poem as the verbal equivalent of a musical composition.

According to Blamires (1969), the musical analogy may be formulated as follows:

"With each successive movement it becomes clearer that the kind of reading required is parallel to the intense yet submissive mental alertness with which one listens to music, assimilating at one and the same time both the immediate figurative content, melodic and rhythmic, and the overall design to which it contributes and on which it is dependent for its force and relevance" (p. 140).

At the one extreme, critics like Howarth (1957) attempt to draw an actual comparison between Eliot's quartets and a musical composition like Beethoven's late string quartets. Rees (1974) compares The Waste Land to the music of Stravinski and Wagner, and Four Quartets to the musical form of Beethoven's quartets. The result of such comparison is critically unconvincing.

It seems more profitable to see the musical analogy in its proper perspective: as a model for the investigation of primarily literary features. Eliot "needed no musical analogy for the use of recurrent imagery" (Schneider, 1975, p. 170), but this analogy may offer valuable insight into the structure of the poem, because its poetic structure is unique, and "analogous . . . to the thematic pluralism of large musical forms, to which nothing in poetic convention corresponds" (Ibid., p. 206).

The title of the work supplies the ground for investigating possible correspondence between poetic form and musical form in the poem. According to Apel and Daniel (1960) the term quartet applies to a composition for four instruments or four voices; the most important type of quartet is the string quartet, which is defined as follows:

"The string quartet is not only the most universal type of chamber music, but is also frequently considered, by serious musicians as well as by many amateurs, the ideal type of music. As a musical form, the string quartet is, for all practical purposes, identical with the sonata" (p. 285).

These comments indicate that the purpose of the term quartet in the title of the poem is to achieve universality: by equating the poem to the ultimate musical form, the poet implies that the reader should expect universal truths in the poem.

The fact that the quartet is chamber music also implicitly indicates that there is a difference in scale between Four Quartets and a poem like The Waste Land. The reader should not expect the grand scale and the multitude of voices of the symphonic mode, but rather a more modest, almost humble tone like that of chamber music. However, this analogy should be applied with a view to critical significance: "Poetry cannot be music, nor sculpture either. The arts serve each other best when they remain true to their own tenets" (Porter, 1978, p. 989).

The analogy between Four Quartets and the method of musical composition not only involves the title of the poem and the technique of contrapuntal arrangement of subject matter, but also the linguistic structure

of the poem, what Nowotny (1967) calls the "music of formal relationships" (p. 63).

The principle of cyclic composition, which is manifested on various levels of linguistic structure, is the most significant application of the musical analogy. (Verheul, 1966).

3.3.2 The Literary Situation of the Text

According to Gardner (1968, p. 54) no knowledge of the original sources of literary allusions is essential to the understanding of Four Quartets. In this respect, Four Quartets differs from The Waste Land. Although literary references and quotations are present in both poems, in Four Quartets "they no longer stand out or need to be identified by appending notes to elucidate the poetry. They have been . . . assimilated into the body of a continuing meditative discourse" (Traversi, 1976, p. 89).

The literary situation of Four Quartets, according to Rees (1974) consists mainly of the influences of medieval theology and the symbols of Dante:

"Despite the final glimpse of paradise in Little Gidding, the predominant colouring of Eliot's poem is purgatorial, and with Eliot as with Dante the image of fire often symbolizes spiritual purification and divine suffering as well as the burning away of carnal desires" (p. 308).

The other main literary influence is indicated by the epigraphs to Burnt Norton, which Preston (1946) quotes in translation as follows: the first epigraph: "The law of things is a law of Reason Universal, but most men live as though they had a wisdom of their own" (J.M. Mitchell)" (p. vii), and the second translation by John Burnett: "The way up and the way down is one and the same" (p. viii).

This reference to the philosophy of Heraclitus provides an indication that the use of the four elements of air, earth, water and fire in Four Quartets is symbolic and structurally significant. It also indicates that Heraclitus' notion of eternal flux has been integrated into the work. According to Rees (1974) "the wheel of flux . . . is a symbolic projection of the temporal mutability theme while the still point symbolizes the theme of eternity. Both themes are synthesized in the image of the wheel of flux turning around the still point" (p. 309).

3.3.3 The Philosophical and Religious Context

Four Quartets is generally labelled as philosophical poetry. According to Wheelwright (1966) "there are for Eliot, . . . two supreme modes of apprehension - poetic and religious" (p. 96). Matthiessen (1947) states that "whereas Eliot's early poetry was difficult in form, his later work is difficult in thought" (p. 193).

The label philosophical poetry is deceptive. Leavis' judgment of Four Quartets on philosophical and logical grounds leads to his rejection of the poem. By such standards, Four Quartets is self-contradictory and "quasi-logical" (1975, p. 188).

Such a critical cul-de-sac clearly calls for a different approach to philosophical ideas in the poem, as Weitz (1951?) has recognized. It would be more productive to base critical judgment on poetic criteria:

"Poetry is not substitute-philosophy; it has its own justification and aim. Poetry of ideas is like other poetry, not to be judged by the value of the material but by its degree of integration and artistic intensity" (Wellek and Warren, 1976, p. 124).

An investigation of linguistic patterns and their aesthetic significance in Four Quartets takes Preston's point of view as point of departure, and should eventually serve to support his statement:

"Eliot has squeezed out of experience and meditation a concentrate which appears in one light as philosophical or theological thought; but it is thought which is inseparable from keenness of perception and feeling, thought which hardly for one instant leaves perception and feeling behind" (1946, p. 64).

This point of view is also held by critics like Blamires (1969), Drew (1949), Gardner (1968) and Casey (1977).

Just as the poet is not an original philosopher, he is no original theologian. Phrases like

With the drawing of this Love and the voice of
this Calling
(LG V: 238)

and the presence of a prayer like section IV of The Dry Salvages in Four Quartets lead to another deceptive situationalizing of the text: the poem is read as religious doctrine. An example of abortive critical evaluation based on an interpretation of East Coker from this point of view is

Schneider's verdict that "both in symbolism and in form this Good Friday lyric is rigidly laid out; its poetical effect is rather that of a corpse in a strait jacket - a dutiful, so it seems to this reader, more than a felt tribute. It is also an intrusion, being insufficiently related to the other movements" (1975, p. 191).

This is the inevitable conclusion if parts of the poem are read as original prayer or Good Friday lyrics, instead of poetry.

Criticism of Four Quartets in terms of theology produces adverse judgments of the kind of Stead's statement that the poem is life-denying, and lacks universality: "The voice is intense and convincing, but too often intensely personal, the voice of one man, not of humanity" (1975, p. 179).

Gardner (1969) considers Eliot's subject-matter as "confined" (p. 761) and Leavis is "committed to a limiting and qualifying judgment on the poem - in reaction, that is to the implicit claim to a general validity and human centrality" (1975, p. 172). Butter (1976) and Miller (1976?) show that such criticism is due to insufficient attention to the poem itself and inappropriate concern with the principles of the discipline of theology.

Attempts to read Four Quartets as Christian doctrine are refuted by an article like that of Srivastava (1977) who offers an interpretation of the poem in terms of Hinduism and concludes on such grounds that the poem achieves "a universality of vision" (p. 108), since it contains elements common to all religions.

Casey (1977) points out that from any religious point of view, however, Four Quartets should not be read as devotional verse: "the beliefs themselves are not what is expressed or even explored in the poetry: rather is it the consequences for our sense of human value of holding these beliefs" (p. 116).

An interpretation of the poem as religious poetry in a narrow sense is impelled to deny the unity of Eliot's oeuvre, and fails to observe the connection between a poem like Gerontion and Four Quartets, which is pointed out by Williamson (1957), and creates an inexplicable dichotomy of the contrast between "the feelings of neurotic despair and horror dominating the closing lines of The Waste Land . . . and . . . feelings of religious affirmation" (Rees, 1974, pp. 359, 360) in his later poetry.

If Four Quartets is read as poetry, and allowed the status and integrity this implies, the difference between Eliot's early poetry and Four Quartets acquires new significance. Cahill states that the "simplification of symbols in Four Quartets makes the poetry at once more personal and less private than either The Waste Land or Ash-Wednesday. It is more personal because it has more particularity; but it is less private in that the particularity is shown more clearly to have universal significance" (1967, p. 127).

In this perspective, both The Waste Land and Four Quartets may be called religious poems: both indicate that "life without faith, without the knowledge of the real life of the soul, is a wasteland" (Deane, 1973, p. 445).

Four Quartets is not a moralizing poem. Although many of the images do have religious connotations, Eliot uses them in both the traditional and the individual senses. In this respect, "Eliot was an experimenter and innovator of poetic technique" (Robinson, 1975, p. 206).

In the light of Eliot's essay on Dante, where he states that the reader is not called upon to believe or to disbelieve the theological and philosophical beliefs of the poet (1975, pp. 221, 222), the prayer

for those at sea (DS IV) can be read in a wider context than a strictly doctrinal one: it is an image of the human condition, the human predicament, that all men are spiritually lost at sea and in need of salvation. In this sense, Eliot may seriously be called the great religious poet of the twentieth century.

3.4 Lexical Analysis

In the following discussion of the lexical structure of the poem, two main aspects will be considered to illustrate Eliot's "remarkable range of diction" (Gardner, 1968 , p. 15) and his exploitation of the co-existence of multiple meanings within the same word.

In the lexical set of items around the concept of deception, or reflections upon reality and illusion, the poem may be seen to have a pattern on the lexical level of linguistic structure: proof of the ultimate achievement of craftsmanship in Eliot's poetry.

3.4.1 The Hypothesis of Time

Critics generally agree that Eliot's "conception of time is fundamental to the theme of the Four Quartets and informs all four poems" (Brett, 1960, p. 120). The most inclusive formulation of the significance of this lexical set in the poem, is Blamires' statement that "the relationship between time and eternity is a dominant theme in the poem . . . A fit summary of what the poem is about might be to say that it explores moments and modes of reconciliation between these seeming contraries" (1969, pp. 15, 16).

Another preliminary aspect of Eliot's concept of time in Four Quartets is the fact that the unity of his oeuvre is particularly meaningful, and that time in Four Quartets achieves more resonance against the background of this lexical set in his early poetry. Weitz (1951?) points out that the contrast between "true time and false time" (p. 53) is already present in The Love Song of J. Alfred Prufrock.

3.4.1.1 Burnt Norton

In Burnt Norton I the lexical set of time shows a threefold pattern of development: it may be compared to the process of putting a hypothesis, testing it, and presenting the tested hypothesis as a theory.

The hypothesis of time is stated in the first ten lines of the poem. The conspicuous repetition of the word time and the unusual word order in the first three lines, where the adjective and the noun have changed places, serve to set "the passage apart from ordinary discourse" (Anthony, 1960?, p. 82). In this way, the concept of time is foregrounded and indicated as a central element in the structure of the poem.

The hypothesis is stated in terms of lexical items expressing uncertainty: perhaps (2); if (4); "might have been" (6); abstraction (6); possibility (7); speculation (8). The repetitive use of words indicating uncertainty foregrounds the fact that the thought put to the reader in the first lines is hypothetical. The hypothesis consists of three propositions: firstly, that present, past and future should not be separated, but "may imply a certain simultaneity" (Traversi, 1976, p. 97). The ambiguity of the word present is functional in

this context. The second part of the hypothesis builds upon the first part:

If all time is eternally present
All time is unredeemable (BN I: 4 - 5).

In this proposition, the meaningful ambiguity of the word redeem implies that, if time is both transient in the sense that the present is always changing into the past and the future always changing into the present, and unchanging, "eternally present" and simultaneous, time may not be recovered: all things irrevocably change and cannot be freed from their temporal bondage; but time may not be redeemed in the sense that it cannot be saved from being lost. Eliot borders on ungrammaticality in his exploitation of the word unredeemable, which here functions in the usual sense as an adjective to time, but also implies the meaning, "time is no healer" (DS III: 131): time is not capable of being redeemed and not capable of redeeming.

The third proposition in the hypothesis concerns an aspect out of time in the sense of past, present or future: imaginary time, "what might have been" (6, 9). Imaginary time is defined in the three almost synonymous terms abstraction, possibility and speculation (6 - 8), establishing its quality of uncertainty. Once the term is defined, it is

put as the third aspect of the hypothesis:

What might have been and what has been
Point to one end, which is always present
(9 - 10).

In this proposition, two concepts are contrasted within the hypothesis: if the two previous parts of the hypothesis are true, then the third part implies that uncertainty and certainty (within the hypothesis) are equal: imaginary or false time, and actual time are equated. Blamires (1969, p. 7) points out that the word end is ambiguous: the two kinds of time both lead to the present time and influence the present, and both have the same purpose, which is always present in the sense that it is a purpose beyond the temporal: an unknown spiritual purpose. Another aspect of the lexical ambiguity in the third part of the hypothesis is "that the might-have-been past and the actual past have both pointed to one end, namely the present moment at which you, the reader, are reading Eliot's words" (Blamires, 1969, p. 9).

This concludes the hypothesis of time, which is followed by a statement about another kind of imaginary time: remembered time:

Footfalls echo in the memory
Down the passage which we did not take
Towards the door we never opened
Into the rose-garden. My words echo
Thus, in your mind.

But to what purpose
Disturbing the dust on a bowl of rose-leaves
I do not know (11 - 17).

Time in the memory is actualized as present time, because it is always present in the mind. In this sense, there is no temporal succession, but a simultaneous presence of past, present and future: a proof of the first part of the hypothesis (BN I: 1 - 3).

The word autumn (25) presents a fusing of "what might have been" and "what has been": the remembered event in the garden may have contained a mysterious moment of revelation (35 - 37), a moment in which reality (43) may have been understood. This moment does not depend upon actual time: it is not important to determine whether the event actually took place; what is important is that a certain insight into the truth has been revealed. The purpose of the wonderful garden scene, in which actual and imaginary time and space are fused, is to test the validity of the initial hypothesis. The outcome of the test is:

Time past and time future

What might have been and what has been

Point to one end, which is always present

(BN I: 44 - 46).

The time hypothesis is now a tested theory. The fusing of actual and remembered time points to the essence of the time hypothesis. This fusing is central to Four Quartets. Spanos (1978) defines memory as an ambiguous term: memory as repetition and memory as recollection. Past and future are only backward and forward orientation in the mind of a person. Time in Four Quartets is a condensation of these lines from Rhapsody on a Windy Night:

The lamp said,

"Four o' clock,

Here is the number on the door.

Memory!

You have the key,

The little lamp spreads a ring on the stair.

Mount.

The bed is open; the tooth-brush hangs on the wall,

Put you shoes at the door, sleep, prepare for life.'

The last twist of the knife (69 - 78).

In this poem, memory also symbolizes the co-existence of time as succession and time as abstraction: eternity, and man's perpetual futile attempts to escape from reality by denying his existence in time: instead of facing the present, man chooses to sleep and to prepare for life, not to live it: "human kind/Cannot bear very much reality" (BN I: 42 - 43).

The lexical set of time in the rest of Burnt Norton and in the other three quartets comprises an expansion of the time theory in Burnt Norton I. In Burnt Norton II the image of the turning wheel concretizes the theoretic formulation: the moment of insight into reality, which is "where past and future are gathered" (65), is "at the still point of the turning world" (62). The concept of the unique moment cannot be placed in time; the enchainment of man's bondage protects him from the truth, because it enables him to deny his consciousness of eternity by fixing his attention upon the everyday reality of temporal succession:

Yet the enchainment of past and future
Woven in the weakness of the changing body
Protects mankind from heaven and damnation
Which flesh cannot endure (BN II: 79 - 82).

Although the moment which offers "a brief intimation of transcendent reality" (Perkins, 1962, p. 41) is not to be placed in time, it can only be understood in a temporal context:

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 moment in the arbour where the rain beat,

The moment in the draughty church at smokefall

Be remembered; involved with past and future.

Only through time time is conquered (BN II:82-89)

(BN II: 82 - 89).

The moment of profound insight is involved with the temporal. Involved is used here in the sense of enfolding: the moment envelops, or gathers together the essence of past and future, and includes (implicitly contains) that which is significant in the temporal dimension. To involve may also mean to coil, to wind in a spiral form. This meaning provides a structural link on the lexical level between the image of the wheel and the theoretical reflection upon "the still point" in this passage, so that the moment, which is repeated three times, is implicitly equated with the centre of the circle.

In Burnt Norton III a concrete image of mankind's enchantment to passing time is present in the wind metaphor:

Men and bits of paper, whirled by the cold wind
That blows before and after time,
Wind in and out of unwholesome lungs
Time before and time after (BN III: 104 - 107).

The slaves of temporal existence, those with "time-ridden faces" (100) are so drugged and conditioned by what they take to be reality, that they are unconscious of eternity and only aware of time in the narrow sense of the working day (Blamires, 1969, p. 28). They are dull and slow, and completely dehumanized: they are "this twittering world" (113), as a result of their willingness to be enchained by time.

The inversion that contrasts lines 105 and 107 underlines the subtle difference between the narrow conception of time and the awareness of eternity. This is a grim picture of the human condition, a world moving

In appetency, on its metallated ways
Of time past and time future (BN III: 125 - 126).

Burnt Norton IV is a lyric concretization of the unique moment beyond time, "at the still point of the turning world" (136), and it depends on patterns of sound for its meaning.

In Burnt Norton V the lexical set of time presents a positive aspect of human existence within the bonds of time. After a reflection upon the relativity of time (BN V: 146 - 149), which is a restatement of the original time hypothesis, the temporal condition within the context of love (163) is not an enchainment, but a limitation (167) only, for those who appreciate the reality of eternal existence. Against this background, the temporal chains that surround the moment of eternal perspective are comic:

Quick now, here, now, always -
Ridiculous the waste sad time
Stretching before and after (BN V: 173 - 175).

3.4.1.2 East Coker

The transience of life and meaningless succession of events (EC I: 1) is represented as a vicious circle in East Coker I by the verbal echoes from Ecclesiastes 3, where the conclusion on time is that "whatever happens or can happen has already

happened before. God makes the same thing happen again and again" (3: 15). The repetitive use of the phrase "a time for" (EC I: 10 - 13), as in Ecclesiastes, suggests "the despair of meaninglessness" (Patrides, 1973, p. 189). This suggests that the time kept in the dance (EC I: 39 - 46) is part of the vicious temporal circle. The references to specific times like afternoon (16), "a summer midnight" (25) and dawn (47, 48) exemplify typical moments in the succession of events. The word points (47) indicates that these typical events, in the context of the hypothesis of time, point to the same conclusion, and are indicative of spiritual significance. This significance is here subtly indicated by the Biblical echo which creates an expectation that it should be understood in a Christian context.

In East Coker II, past, present and future are shown to be fused with eternity in the phrases "late November" (51), "the disturbance of the spring" (52), "late roses filled with early snow" (57), and the suggestion of the end of time (62 - 67).

The temporal dimension includes the existence of the poem itself: it exists in literary time and is part of another pattern of succession: that of literary tradition, as the phrase "a worn-out poetical fashion" (69) suggests. In this

Time in East Coker IV is specifically "this Friday" (171), which offers another indication of the Christian implications of time in the poem.

East Coker V returns to literary time: the moments in a literary career of twenty years. The conclusion of this quartet is an inversion of its first line. The temporal implications of the words beginning and end in East Coker co-exist with their transferred, metaphoric meanings, and eventually with their spiritual meanings in a Christian sense, so that syntactic inversion, together with lexical patterning, creates meaningful ambiguity in the poem.

3.4.1.3 The Dry Salvages

In The Dry Salvages, the lexical set of time in Part I indicates the almost demonic power of human bondage to time, in which man and nature are alike involved. Earthly time, represented by the action of the waves (DS I and II), ironically, seems endless: "where is there an end of it" (49). In the context of the time hypothesis, this is "a partial fallacy" (87). The ambiguity of the word partial (Blamires 1969, p. 97) implies that this misconception is due to partiality: man prefers the bondage to time above freedom which may be too

painful (81, 82); it is also a partial misconception, since time is endless, and has a certain permanence (108) in the context of eternity: in view of the significance of the moment of revelation: "the time of death is every moment" (DS III: 159). Death, in the context of the significance of the word moment, here acquires a double meaning: the Christian sense of the word is exploited in all its implications.

Ironically, human kind cannot stand this degree of pure reality, which is

The point of intersection of the timeless
With time (DS V: 201, 202).

Instead, man attempts to explain the temporal enigma by other means (184 - 200), which are "usual/Pastimes and drugs, and features of the press" (194, 195): mankind refuses freedom and clings to the temporal dimension.

Specific, actual time is not important, as the paradoxical, incorrect combinations like "midwinter spring" (LG I: 1) indicate. Truth is to be found outside of "time's covenant" (LG I: 14).

3.4.1.4 Little Gidding

In Little Gidding, the ultimate generalization of time is represented by: "At any time or any season" (41); "Here, the intersection of the timeless moment/Is England and nowhere. Never and always" (52, 53).

The relativity of time is concretized by the deceptively simple rhyming passage in Little Gidding II which echoes the promise of the Day of Judgment in II Peter 3, when the elements will melt and be destroyed. In this Biblical chapter, the fact that there is no difference to God between one day and a thousand years is mentioned. Eliot incorporates this fact by implication into his hypothesis of time.

The word unending (80) and related words are foregrounded in the passage depicting "a hallucinated scene after an air-raid" (Eliot, 1978, p. 128), by the syntax which enacts endlessness through syntactic recursion in terms of the piling up of subordinate clauses (LG II: 78 - 86).

The relation between this passage and Dante, which Eliot acknowledges (Ibid.), implies that time, the ghostly hour of uncertainty "before the morning" (78), here concerns a moment of revelation about

the passing of a life-time as poet. It is irrelevant to determine to whom he speaks, but relevant to note that the poet cannot escape the bonds of time through his poetry:

For last year's words belong to last years language
And last year's words await another voice
(118 - 119).

The syntactical pattern in these lines is reminiscent of that in The Waste Land: The Burial of the Dead (71 - 72), which indicates the irrevocable passing of time, rendering life meaningless. The moment of revelation is terminated by time which passes:

The day was breaking. In the disfigured street
He left me, with a kind of valediction,
And faded on the blowing of the horn (147 - 149).

In Little Gidding III remembered time is proposed as "liberation/From the future as well as the past" (158, 159), but finally death is a healer: a means of perfecting all (195).

The conclusion of the time hypothesis is that

What we call the beginning is often the end
And to make an end is to make a beginning.
To end is where we start from (LG V: 214-216);

We shall not cease from exploration
And the end of all our exploring
Will be to end where we started
And know the place for the first time
(LG V: 239 - 242).

The relativity of time culminates in "we die with the dying" (228). The ambiguity of the word death indicates that unredeemable time finally points to this end: that time leads to death, which is a means to be freed from temporal slavery, and the beginning of new life. In this sense, "what for Prufrock had been the path toward destruction in the Four Quartets is become the way of salvation" (Hirsch, 1967, p. 622).

3.4.2 Deception

The lexical set of items associated with the concept of deception in Four Quartets is foregrounded by means of the exploitation of devices of lexical pattern, like repetition and deliberate lexical ambiguity. Moody (1979) points out that "deception is of a kind to make us scrutinise the word" (p. 185).

Three kinds of deception in this lexical set require attention: deception of the kind Morrissey (n.d.) calls "the illusion of intimacy" (p. 21), which depends upon the pattern of pronouns in the poem; the paradoxical relation between reality and illusion, which depends upon equivocal statement and the exploitation of grammatical ambiguity; and the reflections upon language and poetic practice: the poem commenting upon itself, which Brett (1960) states, are "more than digressions" (p. 125).

Although Porter (1969) finds that in Four Quartets, "Eliot does not employ a mask to disguise himself; he is his own persona" (p. 57), the use of pronouns in the poem reflects a deliberate alternation from first person singular and plural in both a collective, general sense and in the usual personal sense (cf. the contrast between we and my in BN I: 12 - 15), to second person, which is vague and general (BN I: 19 - 46) and to third person, where you both refers to the actual reader of the poem (BN I: 15) and acts as a general term (EC I: 17). Eliot uses the pronoun in both the actual personal sense and the abstract grammatical sense, in which it is universal and inclusive. Kennedy points out the effectiveness of "the poet's intrusive presence in Four Quartets on the poem's structure and style" (1979, p. 167).

A general impression of uncertainty is created in the poem by the pattern of lexical items denoting deceptive, vague qualities. Blamires (1969) speaks of Eliot's "calculated vagueness" (p. 162). The phrase "deception of the thrush" (BN I: 22) is the key to this lexical pattern. It is expanded by words like "first world" (BN I: 21,22), invisible (BN I: 23), unheard (BN I: 27), hidden (BN I: 27), unseen (BN I: 28), the image of the mirage, the "heart of light" (BN I: 37) in the garden, in which the mysterious they (BN I: 17 - 46) are reflected, and finally the phrase "human kind/ Cannot bear very much reality" (BN I: 42 - 43), which Leavis (1975) finds nihilistic.

This pattern of lexical items of deception reveals that there is a contrast between everyday reality and imaginary reality in the poem. The significance of this contrast lies in the fact that memory and the imagination are represented as closer to the truth than reality itself.

In the rest of the poem, the impression of uncertainty and the fusing of illusion and reality is created by enigmatic statements like "in my beginning is my end" (EC I: 1, 14), in which the impression of a guessing game is created; enigmatic paradoxes like those in East Coker III and IV and Little Gidding I, where nothing is as it seems to be:

Either you had no purpose
Or the purpose is beyond the end you figured
And is altered in fulfilment (LG I: 33 - 35).

The third aspect of the lexical set of deception depends upon the reflections about language in poetry in Four Quartets. These have "a symbolic as well as a technical significance" (Rajan, 1966, p. 78). Bille (1972) states that "Eliot's great achievement reflects the essence of many theories about language and its metaphoric function" (p. 16).

In Burnt Norton V, "the treachery of words is felt as something impersonal and external" (Rajan, 1966, p. 79): words are insufficient. The key word in this passage is imprecision, indicating the imperfection of language.

In East Coker V, the poet reflecting on his career is "in the middle way" (172) at the end of his career: he is no nearer to certainty than at any other point in his career. The only difference is that the game with words has now acquired the same degree of seriousness as a war: it has become a matter of life and death.

In The Dry Salvages V, mankind is represented as attempting to solve riddles in various futile ways, which

are only hints and guesses,
Hints followed by guesses; and the rest
Is prayer, observance, discipline, thought and action.
The hint half guessed, the gift half understood, is

Incarnation
(DS V: 212-215).

In the phrase "our temporal reversion" (231), the enigmatic paradox of Incarnation, which is the only hope for the solution of the human dilemma, is rejected for the belief in the temporal dimension. In this sense, the phrase "impossible union" (216) is to be taken literally.

Little Gidding contains reflections upon the form of speech of prayer:

And prayer is more
Than an order of words, the conscious occupation
Of the praying mind, or the sound of the voice praying
(LG I: 46 - 48).

The final reflection on poetry in Little Gidding V is extended metaphorically to the last lines of the poem. The word illegible (227) is significant. The final symbol to be deciphered comprises the following lexical pattern: exploration (239); exploring (240); know (242); unknown, remembered (243); discover (244); hidden (247); not known,

not looked for (249); heard, half-heard (250) and the final enigmatic phrase: "And the fire and the rose are one" (259).

In this final part of the poem, it is particularly clear that Eliot deliberately employs equivocal elements on the level of lexical structure. Sewell (1958) points out that Four Quartets contains elements of classical Nonsense verse; particularly four elements: "poetry, words in their non-logical functions, and the two central images, roses and dancing" (p. 53); "the aim is to construct with words a logical universe of discourse meticulously selected and controlled" (p. 49). The reader is placed within an imaginary world, in which the rules of ordinary reality do not apply: neither of time nor of space, "pressed between yellow leaves" (DS III: 128). In this unreal world, the reader gains insight: a view of what actually constitutes reality.

3.5 Syntactic Analysis

Gross (1959) points out that the music of poetry is more than the melodic qualities of verse, and in Eliot's poetry particularly, linguistic patterning, both grammatical and phonological, creates musicality. He illustrates how the musical qualities of

lexis and syntax are reinforced by the prosody, to produce poetic complexity and to achieve meaningfulness on the subconscious level: "Prosody produces affective states below the level of explicit meaning" (p. 275); together with the musical pattern on the level of syntactic structure, "Eliot . . . evokes a complexity of feeling in ways that music evokes analogous states in minds of sensitive listeners" (Ibid., p. 278).

3.5.1 The Concept of Movement

The foregrounding of the word world on the levels of lexical and phonological pattern in Four Quartets implies that the lexical set of spatial items is significant in the poem. There is a contrast between different worlds: the actual earthly world, the imaginary world of the poem, the remembered world of the past, and the unreal world of spiritual existence which is ironically the only real world.

The phonological pattern corresponds with patterning on the lexical level in the relation between the word whirled and the word world (BN III), establishing a relation on the level of meaning. This relation most clearly appears in the concept of movement, which depends upon pattern on the syntactic level of structure.

The kinds of movement in Four Quartets present a threefold pattern: there are furtive, directionless movements, like those of the footsteps enacted in the repetitive imperatives of the bird in Burnt Norton:

Shall we follow?

Quick, said the bird, find them, find them,
Round the corner (BN I: 18 - 20),

and the repetition of go (BN I: 40 - 42); circular movements in the form of the rotating wheel-image and the dance-image; and linear movement which is represented by the image of the journey. Together, these images of movement, which are conveyed by the syntactic pattern of the poem, constitute an inclusive and concretized depiction of human existence in both its transient and its transcendental aspects: an enactment of the paradox of human life in time and space and paradoxically beyond them.

In Burnt Norton I, apart from the aimless movement of footfalls (12), "moving without pressure, over the dead leaves/In the autumn heat, through the vibrant air" (24 - 25), there is the unobtrusive movement enacted by the accumulative repetition of paratactic structures: "and the bird called" (26); "and the unseen eyebeam crossed" (28); "and the pool was filled" (35); "and the lotos rose" (36); "and they were behind us" (38); culminating in

"then a cloud passed" (39). By means of contrast, the syntactic monotony draws attention to the mirage-like process in which the pool is filled and emptied of water, which is actually an optic illusion. The significance of this passage also depends upon the syntactic imitation of the linguistic patterns in the first chapter of the Bible, where the process of creation is described: the tiny movements in this moment in the garden have universal implications.

The first reference to the dance image is found in the garden scene, in the repetitive pattern:

the roses

Had the look of flowers that are looked at.
There they were as our guests, accepted and
accepting.

So we moved, and they, in a formal pattern
(BN I: 29 - 31).

The image of the dance in Burnt Norton II is also dependent upon syntactic patterning. According to Blamires (1969) the images in this section of the poem "exemplify the reconciliation between contraries already listed, especially between movement and stillness, and hint at other paradoxes too" (p. 16). The equivocal combination "garlic and sapphires" (47) has led to numerous critical speculations. This line is most meaningful when seen against the

background of a pattern of paradoxes in this passage: the contrast between below (50, 59) and ascend (55); pursue (60) and reconciled (61); mud (47) and stars (61); this paradoxical pattern is emphasized by contrast in Burnt Norton II 62 - 82, in which the lexical pattern is one of repetitive pairs of paradoxes, while the syntax presents a contrasting repetitive pattern.

The ambiguity of the word endure (82) is meaningful in the context of this paradoxical linguistic environment. The paradoxes are the poetic concretization of the paradox of eternal existence which mankind cannot face. On the one hand, mortal man cannot tolerate the implications of heaven and damnation; on the other, he cannot endure, because he is bound to a temporal life. The paradoxes convey the incomprehensible variety which constitutes earthly life, and point to the vastness of eternal existence (cf. Salamon, 1975).

Another feature of the Burnt Norton II passage is the exploitation of syntactic ambiguity, which depends on the word ascend (55), and which should be seen against the background of the image of the dance in the first lines of this passage. Ascend is part of the lexical set of movement: "the trilling wire in the blood" (49), "the dance along the artery" (52), "the circulation of the lymph"

(53), which is coherent by virtue of syntactic pattern also. Movement here refers to the vibrant quality of life, as opposed to the motionlessness of inanimate objects: this quality is echoed on a macrocosmic scale: "figured in the drift of stars" (54).

In the syntactic ambiguity of ascend (pointed out by Maccoby, 1970), the upward movement here may be that of the dance and the circulation of body fluids, so that these, like sap in a tree, ascend to the impulse of the new season: tree symbolizing the human frame; summer symbolizing a spiritual condition. The other meaning of the sentence depends on the co-existence of the imperative structure with the statement, isolating "ascend to summer in the tree" as an independent sentence.

The phrase "to summer" may also be interpreted in two ways: as a verbal phrase and as a nominal phrase. This provides the grounds for the metaphoric interpretation of summer as a spiritual condition.

The image of the turning wheel occurs in Burnt Norton
III:

Here is a place of disaffection
Time before and time after
In a dim light: neither daylight
Investing form with lucid stillness
Turning shadow into transient beauty
With slow rotation suggesting permanence (92-95).

The progression of earthly time is depicted in terms of the turning wheel. In contrast to the rotating movement of the image of the wheel, human life in time is represented by the image of a journey, as indicated by the word flicker (99), which is used metaphorically. This journey is a vicious circle: the lives of the travellers are, like those of the newspaper characters in Gerontion, "whirled/Beyond the circuit of the shuddering Bear/In fractured atoms" (67 - 69). This destructive circular movement is also indicated by the ambiguous use of concentration: "tumid apathy with no concentration" (103), expressing the vagueness and dullness of those who are enslaved by time, but also the futility and meaninglessness of their existence in the idea of a circle lacking a focus.

The word descend (114) sustains the interpretation of ascend (55) as an imperative. The downward movement in this circular process of destruction is enacted by the phonological repetition which starts with whirled (104) and serves to concretize the

movement of the world, "in appetency, on its metalled ways" of past and future (125 - 126), never reaching fulfilment.

In Burnt Norton V the abstract conception of movement in the arts is concretized on the level of phonological repetition in:

Words, after speech, reach
Into the silence. Only by the form, the pattern,
Can words or music reach
The stillness, as a Chinese jar still
Moves perpetually in its stillness (139 - 143).

The image of the dance in this passage represents all that is temporal and imperfect: the powers of decay against which human endeavours to reach into the realm of perfection by means of art are in a constant battle; even the true means of reaching perfection, the Word of God, is denied:

The Word in the desert
Is most attacked by voices of temptation,
The crying shadow in the funeral dance,
The loud lament of the disconsolate chimera
(155 - 158).

In East Coker I the paradox of ascent and descent, eternal change on various levels of human existence, is represented in the syntactic repetition: "rise and fall" (2); "live and die" (9), and the verbal echoes from Ecclesiastes (9 - 13).

The image of the dance is prominent in this passage; the departure from the linguistic norm towards archaic language serves to foreground the image. Man and nature are both part of the temporal circle, moving "round and round" (33) in the depressing way suggested in Ecclesiastes.

The image of the wheel is represented by Descartes' theory of the universe, in which all matter, including the stars and the planets move in vortices (cf. The Encyclopaedia Britannica, volume VII, pp. 123 - 125), in: "whirled in a vortex" (EC II: 65).

In East Coker III the image of the journey is expanded by means of three sub-images. The journey into the dark, into the "vacant interstellar spaces" (102) is reminiscent of the meaningless whirling movement in Burnt Norton III, and the destructive movement in Gerontion where the final movement into the outer darkness in the Biblical sense takes place. The voyagers in East Coker III are those that exist in the temporal world only, which is indicated by their pragmatic reading matter: the cause of the

deadening of the senses and the loss of purpose (109). "We all go with them, into the silent funeral" (110), because all men are bound to time and mortal mortality. This equality of all men is also conveyed in the image of the voyagers at sea in The Dry Salvages. However, there is a difference between those who move towards spiritual death, and those who travel into eternity on a journey of "perpetual exploration" (Sinha, 1960, p. 83).

In contrast to the linear movement of the journey, or the futile movement in a vicious circle, which symbolizes human life in its unredeemed condition, the movement in the dance symbolizes "measure and order" (Fussell, P., 1954?, p. 209).

3.6 Phonological Analysis

3.6.1 Introduction

Rhythmically, the four-stressed line is considered to be the norm in Four Quartets (cf. Partridge, 1976, p. 234; Gardner, 1968, pp. 29 - 35). In the following discussion, however, the metrical analysis of the poem will not be considered. Barry (1969) and Rees (1974, pp. 310 - 312) prove that such analysis is not critically productive, and leads to numerous inaccuracies. A more meaningful attempt

to relate rhythm to syntactic structure in Four Quartets is that by Levý (1959).

Rhyme in Four Quartets, in contrast to Eliot's use of rhyme in his early poems, often has a supportive function. Bugge (1974) points out that Eliot uses rhyme in The Dry Salvages to achieve a "phonic depiction of the waves . . . Though never intrusive enough to make claims upon the reader's conscious attention, the rhyme lends force to the theme expressed throughout the sestina" (p. 315).

Schneider (1975) considers the use of rhyme in this passage a weak point in the poem (p. 196). The deliberate foregrounding of sound pattern in the poem, however, has significance on the level of meaning: the words that stand out against the phonological background of the passage, are wailing (DS II: 49), trailing (55), failing (61), sailing (67), bailing (73) and wailing (79). Morphological pattern, in the form of the repetition of the continuous form of the verb, corresponds with phonological structure to create an effect of endless continuation. The meaning of the repeated word wailing also influences the effect of these linguistic patterns. The syntactic pattern in this passage acts against the repetitive patterns of phonological and morphological structure: the question accompanying the first occurrence of the

word wailing changes into an answer in the course of the phonological pattern, but both the question and the answer have an equally hopeless, desolate quality.

The other rhyming pattern in this passage which stands out in the context of the rest of the poem, is the phonological and lexical repetition around the word annunciation. Its foregrounding by the sound of the passage, and its syntactic environment which changes from doubt to affirmation, are significant in the interpretation of the word, which gradually changes from a general to a specifically Christian interpretation.

3.6.2 Burnt Norton IV

A close examination of the phonological pattern of Burnt Norton IV is vital to an understanding of this first quartet and the rest of the poem. Brady (1978) points out that the lyric fourth movements are "distillations of the entire content of each separate quartet" (p. 84), and that these lyrics are simultaneously self-contained and integrated into the poem as a poetic unity. The lyric quality of the fourth sections depends largely on the musical patterning on various levels of linguistic structure;

the concord and discord among these patterns and the significance on the level of meaning constitute the lyric quality.

Eliot's poetic craftsmanship is illustrated by his exploitation of linguistic features to create meaningfulness in poetry. The phonological structure of Burnt Norton IV in particular, reveals that in a poem about the disastrous effects of clinging to the pragmatic dimension of existence, he concretely employs language as the exact opposite of a pragmatic instrument of communication, by conquering the recalcitrance of the linguistic materials and shaping them into art.

Various patterns of repetition may be detected in the phonological structure of this lyric, but the dominant pattern is the pattern of inversion, which acquires meaning in its conjunction with the meaning of the words. The phonological pattern inherent in the words bell, black, cloud, clematis, tendril, clutch, cling, chill, curled, "light to light", silent, light, still, still, world, constitutes an inversion from the pattern CONSONANT-LIQUID to LIQUID-CONSONANT.

The poetic significance of this phonological feature is partly that the concept of movement which is foregrounded on other levels of linguistic structure in the poem, is here enacted by the sound of the

lyric, which acts in correspondence with the lexical pattern: words denoting the act of turning also form part of the phonological pattern of inversion. The connection between circular movement and the meanings of the word world is established by the sound structure of this passage.

The word chill is foregrounded in this passage by the fact that it occurs as a single word in the centre of the lyric, but also by the fact that it is the turning point of the phonological pattern of inversion. This draws attention to both the lexical and syntactic ambiguity of the word chill: it simultaneously denotes coldness in the environment, which has a depressing effect on the human body and the condition of experiencing lowered body temperature as a symptom of illness, and a quality of feeling. Syntactically, chill could both act as a verb, so that it is a complete sentence in itself, and act as an adjective: "chilly fingers".

The grammatical structure of Burnt Norton IV corresponds with the pattern of inversion on the phonological level: syntactically it is structured in terms of a statement-questions-statement pattern, which echoes the hypothesis, testing of the hypothesis and arrival at a thesis in the lexical set of time in the opening lines of Burnt Norton I.

The lexical structure of the passage shows a cyclical pattern in contrast to the inversion on the other levels of linguistic structure: the word buried is echoed in "fingers of yew", indicating that "the still point of the turning world" is closely connected with the concept of death. However, the meaning of the still point in the context of the image of the circle is also present, indicating that this is the significant point in time and space.

3.6.3 Resumé

The phonological structure of Four Quartets, ultimately realized in Burnt Norton IV reveals that the poem comprises the qualities of complexity and compression, and is a unity of diverse linguistic materials, but that these are the manifestation of integrated diversity of the intellectual and emotive materials of experience, transformed into poetry by the craftsmanship of the poet.

3.7 Conclusion: A Critical Thesis

The similarity of certain conspicuous elements of linguistic structure in The Waste Land and Four Quartets, the two peaks of Eliot's poetic career, is no accident.

Time is a central concept in both poems, primarily manifested in the lexical structure of the poem; movement is essential in both, depending upon the level of syntactic structure and the interaction between syntax and other levels of linguistic organization; the rhythmic-melodic structure of Death by Water and Burnt Norton IV is similar in terms of craftsmanship and aesthetic purpose.

A thesis of the significance of these patterns of foregrounding in Eliot's poetry may be formulated as follows: his concept of the human situation is that mankind is in a profound predicament. Man is bound to a temporal existence, but he is conscious of his immortality. In The Waste Land, man's temporal existence is metaphorically presented as a curse that has been placed upon him: man is moving through time, apathetically longing for salvation and reaching towards eternity in a futile way.

In The Waste Land, Eliot focusses upon the despair of the human predicament, with odd flashes of hope, which, by contrast, make the despair even more agonizing; in Four Quartets, he focusses upon the hope of redemption and presents a view of the process of salvation, but incorporates flash-backs to the condition of hopelessness of The Waste Land, to point out the brightness of hope against the bleak possibility of despair.

In The Waste Land, mankind's existence on earth is presented as a movement in appetency, the consciousness of the unattainable promise of fulfilment in stark contrast; in Four Quartets, the point of view is that of having the promise of fulfilment and looking back on the threat of a life of appetency. Both points of view imply suffering, but the purpose of vicious circular movement is ultimate destruction, while the exploratory movement in time, reaching towards truth and meaningfulness, aims at redemption.

Both The Waste Land and Four Quartets present an illusion of reality. The disconnection and fragmentariness of The Waste Land and the integration of philosophy and religious doctrine into Four Quartets are aesthetically purposeful.

In both poems, the imaginary literary world, while it is a deception, ironically, also is the means of gaining insight into the truth: the essence of the human predicament is condensed and foregrounded in and aesthetic unity.

Eliot has uniquely put into practice his principle of musical composition on all levels of meaningful poetic structure.

4. BIBLIOGRAPHY

- AIKEN, C. 1967. An Anatomy of Melancholy. (In Tate, A., ed. T.S. Eliot: The Man and His Work. London, Chatto and Windus. pp. 194-202).
- ANTHONY, Mother Mary. 1960? Verbal Pattern in Burnt Norton I. Criticism, II: 81-89.
- ANTRIM, H.T. 1979. T.S. Eliot's Concept of Language: A Study of its Development. Gainesville, University of Florida Press.
- APEL, W. and DANIEL, R.T. 1960. The Harvard Brief Dictionary of Music. New York, Washington Square Press.
- BACON, Helen H. 1958. The Sybil in the Bottle. Virginia Quarterly Review, 34(2): 262-276, Spring.
- BAKER, W.E. 1967. Syntax in English Poetry, 1870 - 1930. Berkeley and Los Angeles, University of California Press.
- BARRY, Sister M.M. 1969. An Analysis of the Prosodic Structure of Selected Poems of T.S. Eliot. Washington, D.C., The Catholic University of America Press.
- BATESON, F.W. 1971. Literature and Linguistics. (In Fowler, R. The Languages of Literature. Some Linguistic Contributions to Criticism. London, Routledge and Kegan Paul. pp. 54-64).

- BILLE, F. 1972. The Ultimate Metaphor and the Defeat of Poetry in T.S. Eliot's Four Quartets. International Journal of Symbolology, 3(i): 16-24.
- BLAMIRE, H. 1969. Word Unheard: A Guide Through Eliot's Four Quartets. London, Methuen.
- BRADBURY, M. 1970. Introduction: The State of Criticism Today. (In Bradbury, M. and Palmer, D., ed. Contemporary Criticism. London, Edward Arnold. pp. 11-37).
- BRADY, Ann P. 1978. Lyricism in the Poetry of T.S. Eliot. Port Washington, New York and London, Kennikat Press.
- BRETT, R.L. 1960. Reason and Imagination: A Study of Form and Meaning in Four Poems. London, New York and Toronto, Oxford University Press.
- BROOKS, C. 1966. The Waste Land: An Analysis. (In Rajan, B., ed. T.S. Eliot: A Study of His Writings by Several Hands. New York, Russell and Russell. pp. 7-36).
- BUGGE, J. 1974. Rhyme as Onomatopoeia in The Dry Salvages. Papers on Language and Literature, 10: 312-316.
- BUTTER, P.H. 1976. Four Quartets: Some Yes-Buts to Dr Leavis. Critical Quarterly, 18(1): 31-40, Spring.
- CAHILL, Audrey F. 1967. T.S. Eliot and the Human Predicament. University of Natal Press. Pietermaritzburg.
- CASEY, J. 1977. T.S. Eliot: Language, Sincerity and the Self. Proceedings of the British Academy, 63: 95-124.
- CAUTHEN, I.B. (jr.) 1958. Another Webster Allusion in The Waste Land. Modern Language Notes, 73(7): 498-499, November.

- CHALKER, J. n.d. Aspects of Rhythm and Rhyme in Eliot's Early Poems. English (London), 56: 84-88.
- CHANCELLOR, P. 1969. The Music of The Waste Land. Comparative Literature Studies, 6(1): 21-32, March.
- CLUYSENAAR, Anne. 1976. Introduction to Literary Stylistics. London, B.T. Batsford.
- CROSS, G. 1959. A Note on The Waste Land. Notes and Queries, 6(7): 286-287, July-August.
- DAVIE, D. 1963. Mr Eliot. New Statesman: 496-497. October 11.
- DAVISON, D. 1955. Phonetics to the Rescue. Standpunte NR, 9(5): 19-25.
- DEANE, P. 1973. Thematic Consistency in the Work of T.S. Eliot. Revue des Langues Vivantes, 39: 440-448.
- DONOGHUE, D. 1977. On the Limits of a Language. The Sewanee Review, 85(3): 371-391, July-September.
- DOUGLAS, J.D., ed. 1962. The New Bible Dictionary. London, Interscience Press.
- DRAIN, R. 1974. The Waste Land: The Prison and the Key. (In Moody, A.D., ed. The Waste Land in Different Voices. London, Edward Arnold. pp. 29-45).
- DREW, Elizabeth. 1949. T.S. Eliot: the Design of His Poetry. New York, Charles Scribner's Sons.
- ELIOT, T.S. 1969. The Complete Poems and Plays of T.S. Eliot. London, Faber and Faber.

- ELIOT, T.S. 1975. Selected Prose of T.S. Eliot. (Edited with an Introduction by Kermode, F.). London, Faber and Faber.
- ELIOT, T.S. 1978. To Criticize the Critic. London, Faber and Faber.
- ELIOT, Valerie., ed. 1971. T.S. Eliot: The Waste Land. London, Faber and Faber.
- THE ENCYCLOPAEDIA BRITANNICA. Ninth Edition, 7. Edinburgh, Adam and Charles Black.
- EVERETT, Barbara. 1975. Eliot In and Out of The Waste Land. Critical Quarterly, 17(1): 7-30, Spring.
- FORTIN, R.E. 1962. Eliot's The Waste Land, 207-214. The Explicator, 21(4): Item 32, December.
- FOWLER, R. 1971. The Languages of Literature: Some Linguistic Contributions to Criticism. London, Routledge and Kegan Paul.
- FUSSELL, B.H. 1955. Structural Methods in Four Quartets. Journal of English Literary History, 22: 212-241.
- FUSSELL, P. (jr.) 1955. The Gestic Symbolism of T.S. Eliot. Journal of English Literary History, 22: 194-211.
- GARDNER, Helen. 1968. The Art of T.S. Eliot. London, The Cresset Press.
- GARDNER, Helen. 1969. Explorer of Moral Distress. New Statesman: 760-762. November 28.
- GREGORY, M. 1974. A Theory for Stylistics - Exemplified: Donne's Holy Sonnet XIV. Language and Style. 7(2): 108-118, Spring.

- GREGORY, M. 1978. Marvell's To His Coy Mistress: The Poem as Linguistic and Social Event. Poetics, 7: 351-362.
- GROSS, H. 1959. Music and the Analogue of Feeling: Notes on Eliot and Beethoven. Centennial Review, 3(3): 269-288, Summer.
- HAHN, P.D. 1972. A Reformulation of New Criticism: Burnt Norton Revisited. Emporia State Research Studies. 21(1): 5-64, Summer.
- HALLIDAY, M.A.K. 1964. Descriptive Linguistics in Literary Studies. (In Freeman, D.C., ed. Linguistics and Literary Style. New York, Holt, Rinehart and Winston. pp. 57-72).
- HARDING, D.W. 1974. What the Thunder Said. (In Moody, A.D., ed. The Waste Land in Different Voices. London, Edward Arnold. pp. 15-28).
- HARMON, W. 1976. T.S. Eliot's Raid on the Inarticulate. PMLA, 91(1): 450-459, May.
- HARRIS, B. 1974. "This Music Crept by Me": Shakespeare and Wagner. (In Moody, A.D., ed. The Waste Land in Different Voices. London, Edward Arnold. pp. 105-116).
- HATHAWAY, R.D. 1963. The Waste Land's Benediction. American Notes and Queries, II(4): 53-54, December.
- HIRSCH, D. 1967. T.S. Eliot and the Vexation of Time. The Southern Review, 3(3): 608-624.
- HODGE, Marion C. 1978. The Sane, the Mad, the Good, the Bad: T.S. Eliot's Old Possum's Book of Practical Cats. Children's Literature, 7: 129-146.
- HOLLANDER, J. 1975. Vision and Resonance: Two Senses of Poetic Form. New York, Oxford University Press.

- HOLLOWAY, J. 1968. The Waste Land. Encounter, 31(2): 73-79, August.
- HOWARTH, H. 1957. Eliot, Beethoven, and J.W.N. Sullivan. Comparative Literature, 9(4): 322-332, Fall.
- HRUSHOVSKI, B. 1960. On Free Rhythms in Modern Poetry. (In Sebeok, T.A., ed. Style in Language. Cambridge, Massachusetts. The M.I.T. Press. pp. 173-190).
- HUNT, J.D. 1974. "Broken Images": T.S. Eliot and Modern Painting. (In Moody, A.D., ed. The Waste Land in Different Voices. London, Edward Arnold. pp. 163-184).
- JAKOBSON, R. 1960. Concluding Statement: Linguistics and Poetics. (In Sebeok, T.A., ed. Style in Language. Cambridge, Massachusetts, The M.I.T. Press. pp. 350-377).
- JONES, D. 1974. English Pronouncing Dictionary. Thirteenth Edition; Edited by A.C. Gimson. London and New York, J.M. Dent and Sons Ltd., E.P. Dutton and Co., Inc.
- KENNEDY, A. 1979. The Speaking "I" om Four Quartets. English Studies, 60(2): 166-175, April.
- KINTGEN, E.R. 1974. Is Transformational Stylistics Useful? College English, 35(7): 799-824, April.
- KIRK, S. 1975. The Structural Weakness of T.S. Eliot's The Waste Land. The Yearbook of English Studies, 5: 214-224.
- KORG, J. 1960. Modern Art Techniques in The Waste Land. Journal of Aesthetic and Art Criticism, 18(4): 456-463, June.

- LEAVIS, F.R. 1962. The Waste Land. (In Kenner, H., ed. T.S. Eliot: A Collection of Critical Essays. Englewood Cliffs, N.J., Prentice-Hall, Inc. pp. 89-103).
- LEAVIS, F.R. 1975. The Living Principle: "English" as a Discipline of Thought. London, Chatto and Windus.
- LEECH, G.N. 1969. A Linguistic Guide to English Poetry. London, Longman.
- LEECH, G.N. 1976. Literary Criticism and Linguistic Description. Dutch Quarterly Review of Anglo-American Letters, 7: 2-22.
- LEVY, J. 1959. Rhythmical Ambivalence in the Poetry of T.S. Eliot. Anglia, 77: 54-64.
- MACCOBY, H.Z. 1970. A Commentary on Burnt Norton II. Notes and Queries, 17(2): 53-59, February.
- MANDELBAUM, A. 1971. The Aeneid of Vergil. New York, Toronto and London, Bantam Books.
- MANNING, H. 1958. Onorate l'Altissimo Poeta. (In Braybrooke, N., ed. T.S. Eliot: A Symposium for His Seventieth Birthday. Soho Square, London. pp. 181-184).
- MATTHIESSEN, F.O. 1947. The Achievement of T.S. Eliot. New York and London, Oxford University Press.
- MENDILOW, A.A. 1968. T.S. Eliot's "Long Unlovely Street". The Modern Language Review, 63(2): 320-331, April.
- MILLER, Vincent. 1976? Eliot's Submission to Time. Sewanee Review, 84: 448-464.

- MOODY, A.D. 1974. "To fill all the desert with inviolable voice". (In Moody, A.D., ed. The Waste Land in Different Voices. London, Edward Arnold. pp. 47-66).
- MOODY, A.D. 1979. Thomas Stearns Eliot Poet. Cambridge, London, New York and Melbourne, Cambridge University Press.
- MORRISSEY, T.J. n.d. "Intimate and Unidentifiable" The Voices of Fragmented Reality in the Poetry of T.S. Eliot. The Centennial Review, 22: 1-27.
- MUKAŘOVSKÝ, J. 1970. Standard Language and Poetic Language. (In Freeman, D.C., ed. Linguistics and Literary Style. New York, Holt, Rinehart and Winston. pp. 40-56).
- MCLUHAN, M. 1979. Pound, Eliot, and the Rhetoric of The Waste Land. New Literary History, 10(3): 558-580, Spring.
- NOWOTNY, Winifred. 1967. The Common Privileges of Poetry. Proceedings of the British Academy, 52: 61-86.
- OLSSON, Y.B. n.d. T.S. Eliot's Marina: A Study in Poetic Cohesion. Durham University Journal, 33: 115-119.
- ONIONS, C.T., ed. 1968. The Shorter Oxford Dictionary. Third Edition, Revised with Addenda. London, Oxford University Press.
- PALMER, L. 1973. Animal, Man, and Angel: A Study of T.S. Eliot's Beast-Imagery. Forum (Houston), 11(i): 47-52.
- PARTRIDGE, A.C. 1976. The Language of Modern Poetry: Yeats, Eliot, Auden. London, Andre Deutsch.

- PATRIDES, C.A. 1973. The Renaxcence of the Renaissance: T.S. Eliot and the Pattern of Time. Michigan Quarterly Review, 12(2): 172-196, Spring.
- PERKINS, D. 1962. Rose Garden to Midwinter Spring; Achieved Faith in the Four Quartets. Modern Language Quarterly, 23(1): 41-45, March.
- PETERSON, R.G. 1976. Concentric Structure and The Love Song of J. Alfred Prufrock. T.S. Eliot Review, 3: 25-28.
- PORTER, M.G. 1969. Narrative Stance in Four Quartets. Choreography and Commentary. University Review, 36(1): 57-66, October.
- PORTER, P. 1978. Music and Metaphor. Times Literary Supplement, 3, 989, 15 September.
- PRESTON, R. 1946. Four Quartets Rehearsed. London, Sheed and Ward.
- RAJAN, B. 1966. The Unity of the Quartets. (In Rajan, B., ed. T.S. Eliot: A Study of His Writings by Several Hands. New York, Russell and Russell. pp. 78 - 95).
- RAJAN, B. 1967. The Overwhelming Question. (In Tate, A., ed. T.S. Eliot: The Man and His Work. London, Chatto and Windus. pp. 364-381).
- RAJAN, B. 1974. The Dialect of the Tribe. (In Moody, A.D., ed. The Waste Land in Different Voices. London, Edward Arnold. pp. 1-14).
- RANSOM, J.C. 1967. Gerontion. (In Tate, A., ed. T.S. Eliot: The Man and His Work. London, Chatto and Windus. pp. 133-158).
- RAYAN, K. 1970. When the Green Echoes or Doesn't. Mahalat Review, 14: 30-38, April.

- REES, T.R. 1974. The Technique of T.S. Eliot: A Study of the Orchestration of Meaning in Eliot's Poetry. The Hague and Paris, Mouton.
- RIFATERRE, M. 1964. The Stylistic Function. (In Lunt, H.G., ed. Proceedings of the Ninth International Congress of Linguists. London, The Hague and Paris, Mouton. pp. 316-323).
- ROBINSON, D. 1975. Eliot's Rose Garden: Illumination or Illusion? Christian Scholar's Review, 4(3): 201-210.
- ROCHAT, J.H. 1975? T.S. Eliot's "Companion" Poems: Eternal Question, Temporal Response. Contemporary Review, 227: 73-79.
- RODGERS, Audrey T. 1974. Dance Imagery in the Poetry of T.S. Eliot. Criticism, 16(1): 23-38, Winter.
- ROSENTHAL, M.L. 1973? The Waste Land as an Open Structure. Mosaic: A Journal of the Comparative Study of Literature and Ideas, 6(1): 181-189.
- RYAN, Marianna. 1974. Retrieval of the Word in Gerontion and The Waste Land. Antigonish Review, 20: 78-97, Winter.
- SCHNEIDER, Elisabeth W. 1975. T.S. Eliot: The Pattern in the Carpet. University of California Press, Berkeley, Los Angeles, London.
- SEBOK, T.A., ed. 1960. Style in Language. Cambridge, Massachusetts, The M.I.T. Press.
- SEWELL, Elizabeth. 1958. Lewis Carroll and T.S. Eliot as Nonsense Poets. (In Braybrooke, N., ed. T.S. Eliot: A Symposium for His Seventieth Birthday. Soho Square, London, Rupert Hart-Davis. pp. 49-56).

- SHORT, M.H. 1972. Prelude I to a Literary Stylistics. Style, 6: 149-158, Spring.
- SINCLAIR, J.D. 1979a. The Divine Comedy of Dante Alighieri: I - Inferno. London, Oxford, New York, Oxford University Press.
- SINCLAIR, J.D. 1971b. The Divine Comedy of Dante Alighieri: II - Purgatorio. London, Oxford, New York, Oxford University Press.
- SINHA, K.N. 1960. Imagery and Diction in Eliot's Later Poetry. Indian Journal of English Studies, 1: 79-90.
- SMAILES, T.A. 1973. The Music of Ideas in The Waste Land. Unisa English Studies, 11(1): 25-29, March.
- SPANOS, W.V. 1978. Hermeneutics and Memory: Destroying T.S. Eliot's Four Quartets. Genre, 11: 523-573, Winter.
- SPANOS, W.V. 1979. Repetition in The Waste Land: A Phenomenological Destruction. Boundary 2: A Journal of Postmodern Literature, 7(3): 225-285, Spring.
- SPENCER, J. and GREGORY, M.J. 1946. An Approach to the Study of Style. (In Freeman, D.C., ed. Linguistics and Literary Style. New York, Holt, Rinehart and Winston. pp. 73-95).
- SRIVASTAVA, N. 1977. The Ideas of the Bhagavad Gita in Four Quartets. Comparative Literature, 24(2): 97-108, Spring.
- STANKIEWICZ, E. 1960. Linguistics and the Study of Poetic Language. (In Sebeok, T.A., ed. Style in Language. Cambridge, Massachusetts, The M.I.T. Press. pp. 69-81).
- STEAD, C.K. 1975. The New Poetic. London, Hutchinson University Library.

- THORMÄHLEN, Marianne. 1978. The Waste Land: A Fragmentary Wholeness. Lund, C.W.K. Gleerup.
- TRAVERSI, D. 1976. T.S. Eliot: The Longer Poems. London, Sydney, Toronto, The Bodley Head.
- UNGER, L. 1976. T.S. Eliot's Images of Awareness. (In Tate, A., ed. T.S. Eliot: The Man and His Work. London, Chatto and Windus. pp. 205-230).
- VERHEUL, K. 1966. Music, Meaning and Poetry in Four Quartets by T.S. Eliot. Lingua, 16: 279-291.
- WALKER, M. 1972. Eliot's Little Symphony: A Note on Gerontion. English Studies in Africa, 15 (2): 99-104, September.
- WEIRICK, Margaret C. 1967? Myth and Water Symbolism in T.S. Eliot's The Waste Land. Texas Quarterly, 10(i): 97-104.
- WEITZ, M. 1951? T.S. Eliot: Time as a Mode of Salvation. Sewanee Review, 60: 48-64.
- WELLEK, R. 1961. The Main Trends of Twentieth-Century Criticism. Yale Review, 51(1): 102-118, October.
- WELLEK, R. 1970. Discriminations: Further Concepts of Criticism. New Haven and London, Yale University Press.
- WELLEK, R. and WARREN, A. 1976. Theory of Literature. Middlesex, Victoria and Auckland, Penguin Books.
- WESTON, Jessie L. 1957. From Ritual to Romance. New York, Doubleday Anchor Books.

- WHEELWRIGHT, P. 1966. Eliot's Philosophical Themes. (In Rajan, B., ed. T.S. Eliot: A Study of His Writings By Several Hands. New York, Russell and Russell. pp. 96-106).
- WILLIAMSON, G. 1967. A Reader's Guide to T.S. Eliot: A Poem-by-Poem Analysis. London, Thames and Hudson.
- WILLIAMSON, M.W. 1957. T.S. Eliot's Gerontion; A Study in Thematic Repetition and Development. Studies in English. University of Texas, 36: 110-126.
- WIMSATT, W.K. 1970. Battering the Object: The Ontological Approach. (In Bradbury, M. and Palmer, D. Contemporary Criticism, London, Edward Arnold. pp. 61-82).
- WINTEROWD, W.R. 1972. Beyond Style. Philosophy and Literature, 5(2): 88-110, Spring.
- WRIGHT, K. 1965. Rhetorical Repetition in T.S. Eliot's Early Verse. Review of English Literature, 6(2): 93-100, April.
- WRIGHT, K. 1966. Word-Repetition in T.S. Eliot's Early Verse. Essays in Criticism, 16(2): 201-206, April.
- YEOMANS, W.E. 1968. T.S. Eliot, Ragtime, and the Blues. University Review, 34(4): 267-275, June.

5. SUMMARY

From recent studies in the field of linguistic stylistics, the linguistic analysis of poetry emerges as a feasible undertaking. The purpose of linguistic criticism is to reveal the relevance of the relation between linguistic structure and poetic meaningfulness.

In the first chapter, the linguistic analysis of poetry is shown as providing a basis for critical statements, and a means of preventing impressionist criticism by aiming at justifiable critical statements.

The various levels of linguistic structure are shown as interacting, in terms of functional concord and discord. The linguistic analysis of poetry mainly involves the contextual level of analysis in terms of relevant extra-textual information and relevant patterns of grammatic and phonological structure.

The relevance of the linguistic analysis of poetry is supported by the criticism of T.S. Eliot, who attaches primary importance to the principle of musical composition in poetry, which not only includes the rhythmic-melodic aspect of poetry, but also the principle of repetitive variation on all levels of poetic structure.

In Eliot's poetry particularly, the linguistic analysis of poetry emerges as relevant and feasible, since he himself considers the integration of diverse elements of organization of poetic language essential to achieve poetic meaningfulness by providing a counterpart for the diverse elements of actual emotive experience.

In the second chapter the concept of the linguistic analysis of poetry is applied to The Waste Land, which is the culminating point in Eliot's early poetry. The adverse criticism of the poem as disorganized and chaotic is refuted by the investigation of its linguistic structure.

On the level of contextual analysis the allusiveness of the poem is shown to have aesthetic purpose. The lexical analysis reveals foregrounded lexical patterns expressing negation and the paradoxical concept of man's simultaneous temporal existence and his immortality. The syntactic

analysis concerns three devices: deviation, ambiguity and repetition, which achieve poetic significance in The Waste Land, enacting the vicious circle of spiritual sterility which is a dominant and essential feature in the poem.

The phonological analysis comprises a consideration of sound imagery in the poem, pointing to the significance of spiritual aridity and the paradoxical purpose of the sound of water, which implies both a means of destruction and of regeneration. The patterns of sound in the fourth section of the poem are investigated in detail and shown to be poetically meaningful.

Chapter 3 is a linguistic analysis of Four Quartets, which is generally considered to be Eliot's last great poem. Its diffuse style is shown in contrast to the conciseness of The Waste Land, but it is pointed out that both kinds of style are aesthetically purposeful.

A survey of the criticism of Four Quartets reveals a controversy around the concept of poetic unity in this poem which is concluded in favour of the poem as an integrated whole. This is taken as the point of departure for the analysis of the contextual level. The analogy between a musical quartet and Four Quartets is shown as a productive analogy on condition that the poem retains its

status as literature. The literary situation of the poem is essential for the appreciation of the symbolic meaning of certain linguistic elements. The philosophical and religious situation of the text is particularly important for the appreciation of the significance of philosophical and Christian concepts which have been integrated into the poem.

The lexical analysis of the poem comprises the foregrounding of the concept of time, indicating the human dilemma of temporal enchainment and the paradox of redemption in time. The lexical pattern around the concept of deception is significant to symbolize the human situation in terms of the imaginary literary world, in which the truth of the real world of actual experience can be shown more clearly, although, ironically, it is an unreal and deceptive world.

The syntactic analysis concerns the significance of the concept of movement in the poem, which depends upon the symbolic meaning of ascent and descent and the movement in an unredeemed, vicious circle.

The phonological analysis of Four Quartets concerns the use of rhyme, and a detailed analysis of section four of Burnt Norton, which reveals Eliot's craftsmanship in the phonological structure of

the poem, comprising devices of repetition and inversion, and the purposeful concord and discord with other levels of linguistic structure.

It may be concluded that the linguistic analysis of Eliot's poetry adequately reveals the wealth of meaning in his poetry.

I would like to sincerely thank

My supervisor for his guidance which
has been most valuable to me;

The helpful staff members of the Ferdinand
Postma Library;

The Human Sciences Research Council
for financial assistance;

Miss A.N.I. Lohann;

My parents and brother for their
encouragement and patience