

A Linguistic Analysis of T.S. Eliot's *The Waste Land*

by

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Abstract

The poem, *The Waste Land* has been chosen as the sole object of analysis for the present work for a number of reasons; the foremost being its obscurity. Immediately after its publication, a number of literary critics alleged that it was mere a fusion of five disproportionate poems, lacking coherence and thematic unity — a broken bundle of images. The multiplicity of myths makes it a cultural document rather than a well-organised poem. I, however, contend that a great piece of literature by a poet of Eliot's stature, and with such an ambitious claim for the poem, cannot be mere a conglomeration of references and allusions without any coherent pattern or unity. The poet himself claims that *The Waste Land* is an epic in miniature, not dealing with a generation, but with modern humanity. The poem undoubtedly abounds in literary, mythological, anthropological and religious allusions, demonstrating the poet's erudition. Despite its being one of the greatest poems of the twentieth century, no concerted effort has been made so far to highlight the coherence of the poem. I maintain that every great piece of literature qualifies the test of time and that *The Waste Land* seems no exception to this rule. Therefore, through this work, an effort has been made to spotlight the coherent pattern of the poem both aesthetically and linguistically. Being intellectually challenging and packed with a great deal of cross cultural allusions and references, the poem cannot be holistically appreciated through a simple, syntactic analysis. Therefore, a broad-based eclectic approach has been adopted to cater to the needs of the multi-dimensional nature of the poem at various levels. First, the individual parts of the poem are analysed and their coherence established with their respective titles. Then all the five parts are evaluated in the light of the main title of the poem, and the trans-sectional unity established through lexical items having the highest frequency occurrence. Finally, a broad-based coherence is established through a tripartite relationship of the aesthetic, lexical I (sectional) and lexical II (inter-sectional) levels. Our findings reveal that the poem's cohesive pattern may appear allusive at syntactic level, but it has a coherent pattern both at the micro and the macro levels. And like a gigantic symphony, each small piece, seemingly a discord contributes to the broader harmony of the poem.

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Dedication

To my parents with love and gratitude

To my wife, Shamim whose selfless interest and constant support have been a perpetual source of comfort and inspiration during my academic, professional and social life, and to my children, Guk Rukhsar, Asif and Akbar for their five year long intense interest and innocent curiosity

Contents

Abstract	1
Acknowledgement	2
Contents	3-5
List of Abbreviations	6
 Chapter 1: Introduction	 7-15
1.0 Background and purpose	7
1.1 The Waste Land: An Enigmatic poem	8
1.2 Objectives of the study	13
1.3 Outline of Chapter content	13
 Chapter 2: Literature Review	 16-47
2.0 Introduction	16
2.1 Brief Historical Account of Stylistics	16
2.2 Formalist Stylistics	17
2.3 Functionalist Stylistics	22
2.4 Affective Stylistics	26
2.5 Pedagogical Stylistics	29
2.6 Pragmatic Stylistics	33
2.7 Critical Stylistics	39
2.8 Feminist Stylistics	43
2.9 Cognitive Stylistics	45
2.10 Conclusion	47
 Chapter 3: The Nature of Poetic Discourse and Analytical Frameworks	 48-83
3.0 Introduction	48
3.1 Features of Poetic Discourse	48
3.2 The Deviant Language of Poetry	49
3.2.1 Parallelism	53
3.2.2 Semantic & Lexical deviation in poetic discourse	56
3.2.3 Syntactic deviation	57
3.2.4 Graphological deviation	58

3.2.5	Register mixing	59
3.2.6	Phonological features of poetic discourse	60
3.3	Rationale for selecting the three approaches	65
3.4	Crystal and Davy's Approach	66
3.4.1	Grammatical components of the approach	67
3.4.1.1	Inter sentence relationship	67
3.4.1.2	Sentence typology and structure	67
3.4.1.3	Clause typology and structure	69
3.4.1.4	Group typology and structure	69
3.4.1.5	Word typology and structure	70
3.4.2	Dimension of situational constraints	71
3.5	Leech's Approach	73
3.5.1	Types of deviation	74
3.5.2	The irrational in poetry	76
3.5.3	Implications of context	76
3.5.4	Ambiguity and indeterminacy	76
3.6	Short's Approach	78
3.6.1	Discoursal deviation	79
3.6.2	Morphological deviation	79
3.6.3	Internal and external deviation	80
3.6.4	Literature and dialect	80
3.6.5	Literature and medium	81
3.6.6	Literature and tenor	81
3.6.7	Medium and tenor intertwined	81
3.6.8	Literature and domain	82
3.7	Analytical procedures	82
Chapter 4 The Burial of The Dead		84-122
4.0	Introduction	84
4.1	Stylistic analysis of The Burial of The Dead	84
Chapter 5 A Game of Chess		123-166
5.0	Introduction	123
5.1	Analysis of A Game of Chess	123

Chapter 6 The Fire Sermon	167-210
6.0 Introduction	167
6.1 Analysis of The Fire Sermon	167
Chapter 7 Death by Water	211-215
7.0 Introduction	211
7.1 Analysis of Death by Water	211
Chapter 8 What the Thunder Said	216-251
8.0 Introduction	216
8.1 Analysis of What the Thunder Said	216
Chapter 9 Discussion	252-305
9.1 Introduction	252
9.2 Possibility of Coherence at Lexical level	263
9.2.1 Lexical coherence in The Burial of The Dead	264
9.2.2 Lexical coherence in A Game of Chess	271
9.2.3 Lexical coherence in The Fire Sermon	274
9.2.4 Lexical coherence in Death by Water	283
9.2.5 Lexical coherence in What the Thunder Said	284
9.3 Thematic (aesthetic) Coherence in the poem	287
9.4 Trans-sectional Unity in the poem	289
Chapter 10 Conclusion	306-311
References	312-322
Appendix: The Waste Land (the text)	i-xi

Abbreviations used in the text

A	Adverbial
Adj.	Adjective
Adv.	Adverb
C	Complement
Cl. (L)	Clause
Co	Object complement
Conj.	Conjunction
Cs	Subject complement
Det.	Determiner
Ellip.	Ellipsis
Inf.	Infinitive
Intra.	Intransitive
Modif.	Modifier
N(ph)	Noun phrase
Neg.	Negative
O	Object
O _d	Direct object
O _i	Indirect Object
Ph.	Phrase
PP	Prepositional phrase
Prep.	Preposition
Rel. Pro.	Relative pronoun
Rfel. Pro.	Reflexive pronoun
S(ubj.)	Subject
Tran.	Transitive
V	Verb (phrase)

Introduction

1.0 Background and Purpose

With the paradigm shift from the traditional grammar-translation method to a search for authentic material for teaching language, linguists seriously considered the possibility of exploiting literary discourse in the classroom. This renewed interest in literature led to the merger of linguistics and literary criticism, which resulted in the birth of a new discipline, Literary Stylistics. Stylistic analysis not only helps the reader/analyst to appreciate the anatomy and function of literary language, it also uncovers the subtleties of a writer's craftsmanship and excellence of techniques. Toolan (1998) maintains that stylistics attempts to understand the techniques or craft of writing by answering questions, such as why a particular word choice, clause pattern, rhythm, intonation, contextual implication, cohesive links, choices of voice, perspective and transitivity are used, and what desired effects have been achieved through them. In other words, literary stylistics studies literary discourse from a linguistic point of view, and thus it impinges on the domain of literary criticism on the one hand, and linguistics on the other. That is why Widdowson (1975) deems it "a means of linking the two" and contends:

One can conduct enquiries of a linguistic kind without any reference to literary criticism, and one can conduct enquiries in literary criticism without any reference to linguistics.

[Widdowson, 1975: 3]

Thus, both linguistics and literary criticism are subsumed into a new autonomous discipline. While appreciating literature, a literary critic adopts a holistic approach to its overall aesthetic effect. Besides literary knowledge, a literary critic might also use his knowledge of psychology, history, biology, biography, sociology and the development of ideas to interpret the text being studied, but whatever line he adopts, he is totally dependent on the language which the author has used, though s/he may

neither be concerned with specific linguistic choices, nor much interested in the conceptual aspect of semantic choices. Associative or denotative interpretations are the hallmarks of a critic's approach. A linguist, contrary to the critic's approach, concentrates on the choice of words, syntactic structure, deviations and conceptual aspects/connotations of words by dissecting a text even to the level of morphemes. By combining such a minute analysis with aesthetic evaluation, a stylistician reconciles these diverse disciplines through his mediatory role. It also enables one to judge how skilfully the writer has executed his work through the effective tool of language. Both literary critics and stylisticians use textual evidence to support their point of view, and up to this point, there is considerable overlap between the practices of the two. But beyond this, the difference of degree starts. In the latter, evidence from the text and the language of the text are used to substantiate a point of view. But the evidence in this case is much more restricted than that which stylistics brings to bear upon the text. Thus, one can contend that stylistics is the 'logical extension' of practical criticism. However, the description and analyses of texts by stylistician are much more detailed, thorough and systematic. They try to dig out not just what a text means but also how it comes to mean what it does. Even if a text seems too obscure and deviant, a stylistician tries to unfold the textual obscurity through the canons of linguistics to comprehend its coherent pattern at the syntactic, semantic, phonological or lexical level. Instead of making sweeping generalizations about the abstract features of a difficult literary text, a stylistician offers concrete evidences of cohesion and coherence from within the text itself. That is why a very significant and obscure poem of the twentieth-century, *The Waste Land* by T.S. Eliot has been chosen for this study. Its density, complexity and obscurity make it an excellent choice to prove the efficacy of linguistic analysis.

1.1 *The Waste Land*: An Enigmatic Poem

No poem has generated so many diametrically opposing views as *The Waste Land*. Various contrasting views have been put forth by literary critics regarding the poem's stylistic devices, thematic content and choice of language. Some consider it as Eliot's masterpiece, and the epitome of the modern age's socio-psychic dilemma, whereas others denigrate it right from its conception to its execution. Both these views are briefly presented below to see whether or not any concerted effort has been made to comprehend its textual organization and coherence.

It is well known that in the earlier part of the twentieth-century, T.S. Eliot gave a fresh impetus and a corporate sense of identity, purpose and direction to the western culture. *The Waste Land* is considered a representative of the new *avant-garde* literary practice known as modernism. Disjointed in form and time scheme, cosmopolitan, and highly allusive, *The Waste Land* sets new challenges and possibilities for critics, linguists, and readers. However, the integrity of Eliot's poetry, despite diversity and development, emerges from a probity with which he has discovered his own vision of life. He has never forced his poetic voice, but has been satisfied with hints and guesses. His poetic source does not alter, though his attitude towards it changes. He seems to have absorbed intellectual developments of the nineteenth and twentieth centuries, and imaginatively expresses the modern mind. Daiches (1940) calls Eliot a revolutionary, and argues:

Eliot was the first considerable English poet of the twentieth century who deliberately flouted the public expectation concerning poetry. He did not do this in any sensational way. He was able to handle language in a new and stimulating way because he was not merely a technician — and no important movements in literature are started by mere technicians — Eliot threw out the dregs of the nineteenth century which had survived into the twentieth because he objected to the whole general direction which civilization had taken in the last two centuries and wished to get behind an earlier tradition with which he was more in sympathy and which alone provided him with the basis of creativity. To be creative a poet must be honest, and to be honest Eliot had to be reactionary. But to be creative is often to be revolutionary, for it implies abandoning worn-out conventions of writing, conventional diction, stoic themes and attitudes, exhausted symbols. In this sense Eliot is revolutionary: he brought a new vitality into English poetry and exerted an influence on those who sought a new vitality for reasons diametrically opposed to his own.

(Daiches, 1940: 110-11)

Eliot seems disillusioned by the ugliness and boredom of the contemporary western society, but the texture and context of *The Waste Land* suggest that he deems them as historic problems; therefore, the poem should not be treated as a manifestation of modernism but as an ageless problem ingrained in human life. It also reveals that at the deeper level of beauty and ugliness, there is ennui and horror since the dawn of human civilization. Gardner (1969) maintains:

All wars are the same war, all lovemaking the same lovemaking, all home coming the same homecoming.

That is why Eliot in *The Waste Land* states:

And I Tiresias have fore-suffered all
Enacted on this same divan or bed.

[II.]

The poem is rich in scholarly literary quotations and allusions to all sorts of historical periods and cultures. Various linguistic references seem to undermine the claims to authority of any particular discourse. One notices exuberance of different voices, styles and genres, and this entire web-work is unified through Tiresias, the most important personage in the poem. His unifying quality makes him a monological voice of supreme, trans-historical authority. Eliot tries to converge divergent experiences to dissolve their boundaries. This whole task is executed in such a subtle manner that one order of experience merges into another, past into present and subject into object. Such an attempt often results in losing personality as various manifestations of divergent cultures are merged into rudimentary collectivity. The whole poem creates a cinematographic impression of series of visions having neither plot, nor hero. Even the poet, who on occasions seems the protagonist emerges as a silent listener and sometimes ask questions but gives no answer. Besides, he does not stick to one gender, which leaves the readers perplexed. The same person who is a silent partner during conversation in a café becomes a girl's companion on damp evening, then appears in a lady's bedroom, and then gradually changes role to a lamenting voice by the water of Lake Lemman, Tiresias, the fisherman, and finally both place and time disappear.

Although the poem ends with the Sanskrit words, 'Shanti', 'Shanti', it focuses on the sordid aspects of horror, madness, rape and destruction. Bowen (1994) argues that the poem exhibits glimpses of dead or dying civilizations, and also refers to all major empires of Europe:

The Austro-Hungarian in the figure of Marrie in The Burial of the Dead; the Ottoman through the Smyrna merchant; the Russian in the hooded hordes and the British in the constant invocation of a London on the edge of collapse. Each appears at a moment of danger in the poem, whether sexual, social or political. The Smyrna merchant offers a dirty weekend in Brighton, Marie must hold tight not to fall, the hooded hordes swarm over endless plains, stumbling in cracked earth; London Bridge is falling down.

[Bowen, 199:46]

Contrary to Bowen's contention, Easthope (1983) argues that *The Waste Land* does not have any sense of finality because the solution it suggests exist outside the poem which may never come true. He further maintains:

The poem can exist as an expression of feeling without an origin, and yet its historical moment is not negligible, as it manages to be general representation of

modern experience, where its status as a product of divided society is underlined by its defensive qualities, where it prevents the origin of its meaning coming into question and so, possible rejection.

(Easthope, 1983: 343)

The poem is full of divergent objects, juxtaposing and arranging extremely different materials derived from different cultures and civilizations at various phases of human civilization. Like the movement of a pendulum, the readers move to and fro between scenes of suffering and despair. Even temporal references seem paradoxical and mechanical, revealing the connection of nothing with nothing. There is a swift movement of spatio-temporal reference from Margate Sands to Carthage and from the Fisher King via the Prince of Aquitaine to the mad Hieronymo avenging his son. The modern age converges into the ancient and the uncertainties of contemporary life pattern crop up within the work of art.

The meaning of the poem in its entirety seems to be beyond an all-embracing explanation because every sensitive reader decodes different meaning from it, and those different meanings are the overall meaning of the poem.

This extensive poem, at the outset, seems a chunk of disjointed pieces, revealing no coherence or architectonic unity of the five parts. And that was perhaps the dominant reason for many critics to criticise *The Waste Land* as an incoherent system of allusions and symbolism. The first ever criticism of the poem appearing in *The New Statesman* and *Nation* (November 4, 1922) refers to it as several separate poems titled *The Waste Land*. Similarly, Brown (), in an essay in *Scrutinies*, titled, "The Lyric Impulse in T.S. Eliot" argues:

The Waste Land, for all the suggestion made by calling it a poem is but a set of shorter poem — tacked together.

[Brown,]

Similarly, another critic, Untermeyer (19), maintains:

It is doubtful whether *The Waste Land* is anything but a set of separate poems — a piece of literary carpentry, scholarly joiner's work, the flotsam and jetsam of desiccated culture — a pompous parade of erudition.

[Untermeyer, -----]

About the system of allusion in the poem, Untermeyer () further says:

It is anthology of assimilation — a poetry, as Mary C. Colum pointed out, of interest to critics and people professionally in literature, it appeals to their sophisticated consciousness, whereas great literature appeals either to our subconscious or super conscious mind — that is to something that either transcends our experience or is profoundly buried in our experience. Eliot's poetry does neither; it appeals only to our acquired knowledge.

Similarly, Lucas (1923) in *The New Statesman* states that "parodies are cheap and ... imitations inferior."

Regarding symbolism of *The Waste Land*, Lucas (1923) further argues:

The sick King and *The Waste Land* symbolise ... the sick soul and the desolation of this material life Eliot has sacrificed his artistic powers on the altar of some fantastic mumbo-jumbo ... perhaps the unhappy composition should have been left to sink itself.

More than any other poet Eliot seems to have been either highly extolled by some, calling him creative, revolutionary, giving a purpose and meaning to the twentieth century, or denigrated for being a plagiarist, offering cheap parodies, creating flotsam and jetsam of desiccated culture. Such views have been expounded by literary critics about *The Waste Land* ever since its publication in 1924. Besides, much has been written about its coherence and incoherence as well, but no concerted efforts has so far been made to highlight through linguistic evidence whether or not the poem has any coherence. I believe that any great poet of Eliot's stature when producing a substantial piece of literature as *The Waste Land* must have in mind some sort of unity and coherence for the work. Such organizational unity and thematic integrity may not always be obvious at the outset, but it does exist in the subconscious mind of the artist during the time of its creation. And in this regard, a poem like *The Waste Land*, which seems to have qualified the test of time, certainly cannot be an exception to this general rule. Much has been written about the aesthetic aspects of the poem by the literary critics, but nothing substantial has been said about its linguistic aspects. I believe that through the interplay of aesthetic evaluation and linguistic analysis, the poem's thematic unity and coherence can be explored at various levels of analysis, be that syntactic, semantic or lexical. Literary stylistics is the only discipline, which can highlight both the visible and invisible (i.e., aesthetic and linguistic) dimensions of the poem in a more sustained and convincing manner. So far, no such attempt has been made, and, therefore, I believe the present work is the first elaborate attempt to explore this untrodden territory.

1.2 Objectives of the Study

Through literary stylistic analysis, I intend to show that a coherent pattern in the poem does exist both within the individual five parts and the poem as a whole. The significance of the individual titles of each part of the poem are evaluated in the context of their respective texts to see how these parts permeate within the main body of the text, and then the main title of the poem will be investigated first through the five parts individually and then within the main body of the poem as a whole. Effort will also be made to establish relationship of the title of the individual parts with the main title of the poem. At the outset, the five different parts of the poem seem disjointed, having no connection with the main title, but I understand that Eliot's selection of these individual titles cannot be a disconnected, haphazard attempt. Relationship among the different parts of the poem will be established both at aesthetic and linguistic levels. If the linguistics level cannot be investigated at the discourse and grammatical level then efforts will be made to highlight the coherent pattern at a slightly lower, that is, the lexical level.

A number of linguistic approaches are available regarding appreciation of poetic discourse. The three approaches used in this study are discussed in the following books:

- *Investigating English Style* by David Crystal and Derek Davy (1969)
- *A Linguistic Guide to English Poetry* by Geoffrey N. Leech (1969)
- *Exploring the Language of Poem, plays and Prose* by Mick Short (1996)

The first approach is used to appreciate the grammatical aspects of the poem, whereas the other two are used to look at the specific features of the poem. The approaches are applied simultaneously, and thus through their synthesis an eclectic approach is followed for the overall analysis of the poem. Whenever the first approach is found inadequate to deal with the overall grammatical aspects of the poem, recourse is made to *A Comprehensive Grammar of English* by Quirk, et. al. (1985). The entire work will consist of nine chapters. The following is a brief summary of each chapter.

1.3 Outline of Chapter Content

Chapter 1: Introduction: This chapter gives a brief background to the study, and provides justification and objectives of the study as well as the approaches adopted.

Detailed and elaborate comments about the poem and the approaches are to be found in the next two chapters.

Chapter 2: Literature Review: This chapter deals with a detailed account of literary stylistics in its historical perspective. Instead of focusing on the works of individual stylistician, here various schools of stylistics are presented with both their strengths and weaknesses. First, Formalist Stylistics is discussed, highlighting its significant manifestations, but then briefly the pitfalls of this approach are also pointed out. Functionalist stylistics is also discussed in detail and ample light is thrown on the invaluable efforts of M.A.K Halliday; nevertheless, the shortcomings of the approach are also illuminated. Similarly, Affective Stylistics, Pedagogical Stylistics, Pragmatic Stylistics, Critical Stylistics, Feminist Stylistics and Cognitive Stylistics are taken one by one and are thoroughly discussed, highlighting their strengths and weaknesses. In the light of these different approaches, effort is made to see the significance of these approaches for any particular aspect of the poem. Hence, whenever, the researcher sees relevance of any of these approaches during the analysis of the poem, its appropriacy is pointed out at the relevant point. It may also be possible to see partial relevance of almost all these different approaches.

Chapter 3: This chapter has broadly two major sections. It discusses the distinct features of poetic discourse and the three different approaches, which are used in the analysis of the poem. The first section of this chapter dealing with poetic discourse highlights the most salient features of poetic discourse with special reference to the poetry of T.S. Eliot. The issue whether or not poetic discourse is the same as ordinary, everyday language is also handled. The second section takes up the three different approaches highlighting the rationale for their selection. Whenever the researcher feels that none of the approaches can adequately handle the multiplicity of linguistic variety in the poem individually, then through the synthesis of all the approaches, the poem is evaluated at different levels, and whenever needed recourse is made to other germane sources as well.

Chapters 4 to 8 deal with the analysis proper of the poem. Each chapter covers a separate part of the poem, that is "The Burial of the Dead", "A Game of Chess", "The Fire Sermon", "Death by Water", and "What the Thunder Said". The mode of analysis in each chapter is almost the same. The analyses are usually done strophe by strophe

if the strophe is short, otherwise it is broken down into manageable parts. Strophes or lines to be analysed are quoted at the start so as to provide a global view of the theme. However, to facilitate comprehension of the argument, lines are regularly quoted at appropriate intervals throughout the discussion. The quoted strophes (or lines) are evaluated both aesthetically and linguistically, and wherever deviant expressions are encountered rationale for their use is given.

Chapter 9: Discussion. This chapter is an elaborate discussion on the entire analysis of the preceding chapters and highlights whether or not the various schools of linguistics discussed in Chapter 2 bear any relevance in the context of the present work. This chapter also highlights the overall findings of the analysis regarding the coherence of the poem at the aesthetic and linguistic level.

Chapter 10: Conclusion. This is a brief Chapter about the over all achievements within the main body of the thesis. Here, the reader is informed about the analyst's contribution regarding an understanding of the poem.

Literature Review

2.0 Introduction

This chapter deals with the genesis of literary stylistics, presenting the various schools at length with their strengths and weaknesses. It also highlights whether one single school or a synthesis of different schools can yield desirable results when the analyst is faced with a difficult literary text.

2.1 Brief historical account of stylistics

Stylistics as an academic discipline is the invention of the twentieth century. The precursors of this discipline were those literary critics who paid attention to the nuances of language use by writers rather than be concerned with discussing literature from the point of view of their own feelings, or the writer's presumed intentions, or abstract aesthetic qualities, or mere moral judgements. Hence, the study of language became part of literary education. Under the influence of I.A. Richards who in his polemical book, *Practical Criticism* (1929), advocated that a much closer attention should be paid to the evidence being offered by the text. Within a short span of time, commentary on language became a normal and essential practice within literary criticism. Fowler (1986) maintains:

This practice was essential for coaxing out the complexity of literary texts, and for validating the claim one wished to make about them.

[Fowler, 1986: 2]

Nowotny (1962) took these assumptions and made them the guiding principles of his outstanding book, *The Language Poets Use*. In 1966, David Lodge published a book

on similar pattern *The Language of Fiction*, and the same year appeared Fowler's book, *Essays on Style and Language*.

Stylistics as a discipline made its appearance with the publication of "Closing Statement: Linguistics and Poetics", a seminal paper by Roman Jakobson (1960). Ever since, scholars have been busy trying to answer some fundamental questions, regarding the relationship between language and literature: what is the difference between the literary and the non-literary discourse? What is style? What is the relationship between language, literature and society? To answer these and other related questions, various approaches have been proposed, covering the major tendencies in stylistics during the last four decades. During these years, Stylistics, as a discipline, has made great progress, and has become an established discipline. A number of approaches to the analysis of literary texts have been proposed. These approaches are discussed below in their historical perspective with their strengths and weaknesses pointed out.

2.2 Formalist Stylistics:

The leading exponent of this approach is Roman Jakobson who, through his very influential paper, "Closing Statement: Linguistics and Poetics" not only invited the attention of linguists and literary critics but also established the discipline on firm grounds. Anticipating scholarly disagreement with his approach, Jakobson at the very start of his paper convincingly maintains:

The use of votes and vetoes—is alien to scholarly discussion, where disagreement generally proves to be more productive than agreement. Disagreement discloses antinomies and tensions within the field discussed and calls for novel exploration.

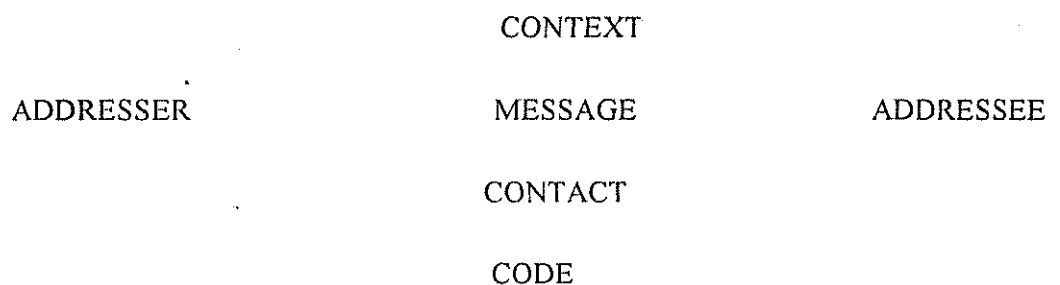
(Jakobson, 1960: 10)

Jakobson, at the outset of his paper, proposes a close relationship between poetics and linguistics. He associates the former with the problems of verbal structure whereas the latter with the science of verbal structure. Thus poetics is subsumed as an integral part in linguistics. In this regard, Culler (1975) also argues:

Since literature is first of all language and since structuralism is a method based on linguistics, the most likely meeting place is that of the linguistic material itself. The linguist might analyse the phonological, syntactic, and semantic structures of sentences in poems, but it would be left to the critic to analyse the special functions this linguistic material acquires when it is organized as a poem.

[Culler 1975: 55]

Jakobson does not agree with these restrictions on linguists. Linguists are supposed to dig out the various dimensions of relations between discourse and the universe of discourse. He further maintains that the intrinsic values of literary work should not be replaced with impressionistic subjective judgement. And that a literary critic is not an investigator of literature, as his own taste and opinions on the creativity of art cannot be a substitute for an objective analysis of verbal art. According to Jakobson (1960:16), all instances of language fulfil at least one of the six functions: the referential, the emotive, the phallic, the cognitive, the metalingual and the poetic. In a comprehensive theory of language, none of these six can be neglected. Poetics is one of the integral parts of linguistics, which can be defined as 'the linguistic study of the poetic function in the context of verbal message in general and in poetry in particular' (1960: 16). In a verbal communication, six factors are involved. There is an ADDRESSER who sends a MESSAGE to the ADDRESSEE. To properly convey the message, the CONTEXT is required to be grasped by the addressee; both the addresser and addressee adopt a CODE (so that the encoded message is decoded); the addresser and the addressee must also establish a CONTACT through a physical channel and a psychological connection to enter and stay in communication. All these factors are presented as follows:



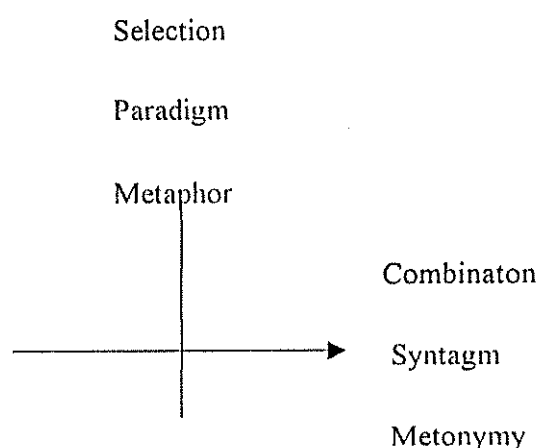
Focus on a particular factor produces a particular linguistic function. For example, the poetic function is the focus on the message for its own sake. By message Jakobson

means the utterance as a linguistic form. The poetic use of language places in sequence items that are phonologically or grammatically related. That is why patterns emerging from the repetition of identical forms are more common and noticeable in poetry than in any other kind of language. Jakobson's model of language is based on Saussure's pattern, highlighting three levels of interaction between language and meaning: signifier (the material aspect of language, i.e., the phonic or graphic); signified (the concept represented by the word); and referent (the pre-linguistic object or condition). Again, like Saussure, he talks about paradigmatic and syntagmatic, the former he calls selection and the latter combination. He believes that there is a continuous tension between these two axes of language. Thus while defining poetry, he refers to the projection principle, and argues:

The poetic function projects the principle of equivalence from the axis of selection into the axis of combination.

[Jakobson, 1960: 17]

Jakobson's selection and combination axes can be represented as follows:



The combination axis manifests system of rules regarding grammar and syntax where individual words are combined into larger units of meaning; thus the sentence, the dominant unit, becomes the 'syntagmatic chain'. At the selection axis, choices for each grammatical class or type are made.

The principle of equivalence matches the two axes, first in terms of the syntagmatic chain, then in terms of the rules between the system and the relation between

language and the pre-linguistic world. The unusual and unexpected use of selective axis is 'the basic principle of metaphor'. That is why Jakobson (1960: 17) asserts that in poetic discourse 'metaphor' and in prose 'metonymy' is used. He further argues that the study of poetical tropes is directed chiefly toward metaphor. Metaphorical expression in poetry enables the reader to refocus on the perceived relation between language and reality. However, it does not suggest that a regular use of metaphor in a text makes it automatically a poem. It is the principle of similarity that underlies poetry, in this regard Jakobson maintains:

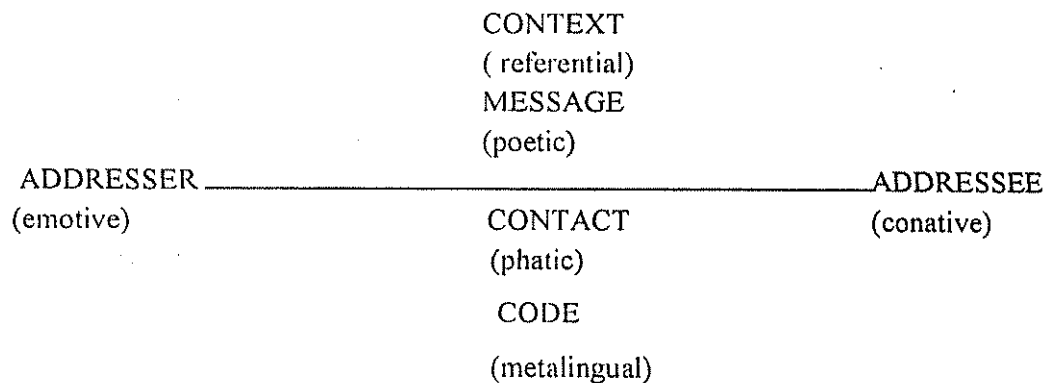
the metrical parallelism of lines or the phonic equivalence of rhyming words prompts the question of semantic similarity or contrast; there exists grammatical and anti-grammatical rhymes but never agrammatical rhymes

[Jakobson, 1987: 114]

In addition to the projection of the two axes, there is the continuous level of interference between the poetic form (meter, rhyme, assonance, alliteration, and so on) and the non-poetic registers of syntax and semantics. Jakobson also points out the combination of rhetorical devices, such as metaphor with sound patterns in poetic discourse. And thus rigorously establishes the relation between the poem and the non-poetic world of language and events. He contends:

Not only the message (of poetry) but also its addresser and addressee become ambiguous — the supremacy of the poetic function over the referential function does not obliterate the message but makes it ambiguous. The double sensed message finds correspondence in a split addresser, in a split addressee as well as in a split reference. [Jakobson 1988: 50]

Jakobson's split reference model is based on a model of linguistics that encompasses all speech acts, thus making it quite comprehensive, and can be represented in figure below:



The words in upper case refer to the physical and the contextual elements of the verbal connection. The context influences the degree of CONTACT between the ADDRESSER and the ADDRESSEE which consequently affects the nature of the MESSAGE, and the style in which the message is delivered, i.e., its CODE. The words in parentheses refer to the actual structure and the meaning of the language in a particular act of communication. Jakobson (1997: 43), in the ultimate analysis, deduces that poetic discourse is different from ordinary language in terms of stylistic devices as they create patterns within a text which isolate it from the normal cause-and-effect relationship between language and its context.

According to Attridge (1996: 58) Jakobson advocates the importance of a clear scientific and structuralist linguistics of the time. He excludes the reader's role from the literary text as its inherent property. While distinguishing literary text from the non-literary, he maintains that the former is based upon the message whereas the latter is not. While referring to the pitfalls of Jakobson's approach, Attridge (1987) points out, that in spite of his vehement assertion, Jakobson failed in his attempt to exclude the reader from the concerns of stylistics. He argues that Jakobson's definition of the poetic function in fact presupposes the reader. With this notion, then, the distinction between the literary and the non-literary texts ceases to be structural as the reader's focus incorporates a socio-cultural phenomenon. Similarly, while talking about the poetic function, Jakobson maintains that it projects the principle of equivalence from the axis of selection into the axis of combination. He further argues:

In poetry one syllable is equalized with any other syllable of the same sequence, word stress is assumed to equal word stress, as un-stress equals un-stress; prosodic language is matched with language, and short with short, word boundary equals no boundary, syntactic pause equals syntactic pause, no pause equals, no pause. Syllables are converted into units of measure, and so are morae or stresses.

[Jakobson, 1960:17]

Generalizing the structural organization of a poem and then searching the same features in every poem makes the analyses mechanical, lifeless, and thus attention is totally distracted from the interpretation and the intrinsic value of the literary work. Besides, such an analysis is tantamount to fixing the features of poetic discourse forever. That is why Attridge (1987) argues:

One of the function of poetry as a historically mobile cultural practice is to test and undermine existing norms; Jakobson's attempt to fix, once and for all, the parameters of poetic language fails to take account of the function.

[Attridge, 1987: 46]

If Jakobson advocates the importance of stylistic analysis of a literary text, he simultaneously closes the door on interpretation. He emphasizes that a reader does not bring anything to the text. Such a structuralist approach to the formal features of a text with no room for interpretation needs much to be desired. Therefore, an approach is required to narrow down this gap between the structural features of a poem and its interpretation. Functionalist Stylistics has taken a significant step in this regard. Therefore, it is appropriate to see the salient features of this approach also.

2.3 Functionalist Stylistics:

The main exponent of this approach is M.A.K. Halliday who, contrary to Jakobson, argues that literature does not emanate from the mere pattern in language be it phonological or syntactical (Halliday, 1971: 56). He deems the study of semantics very important in the study of style because such an outlook leads to an understanding of the functional theories of language and their relevance for the students of literature. He makes it clear that the term "function" is used in two distinct senses. It is used in grammatical or syntactic sense referring to elements of linguistic structure such as actor and goal or subject and object or theme and rheme. These grammatical functions are attributed as different rules to clauses of words, phrases and so on.

The second sense of the term refers to the broader functions of language. In the context of literary style, Halliday uses "function" in this second sense. He maintains:

By a functional theory of language I mean one which attempts to explain linguistic structure, and linguistic phenomena, by reference to the notion that language plays a certain part in our lives, that it is required to serve certain universal types of demand. I find this approach valuable in general for the insight it gives into the nature and use of language, but particularly so in the context of stylistic studies.

[Halliday, 1971: 57]

Halliday further argues that the functional plurality of the structure of language is built around the rudiments of its lexico-syntactic organization. A functional framework encompassing only the lexico-syntactic patterns of language will be very suggestive for literary studies, as it will represent the meaning potential of the language system. In this regard, Halliday (op. cit.) presents a framework of three basic functions: ideational, interpersonal and textual. He argues that through language the content is expressed having a representational or an ideational function. He lends two meanings to ideational. In first a speaker or a writer incorporates through ideational function his experience of the phenomena of the real world. It is our experience of the world that lies about us, and also inside us, the world of our imagination. It is meaning in the sense of content. It also embodies our linguistic acts of speaking and writing.

The second meaning of ideational, while still related to experience, is organized in language in a very distinct way. It deals with certain fundamental logical relation, which are encoded in language in the form of co-ordination, apposition, modification and the like. Co-ordination, for example, in the context of the sun, the moon and the stars may be part of the speaker's experience, but such relations are realized through a specific type of structural mechanism that forms a logical component in the total spectrum of meanings. Therefore, Halliday (1971: 56) attributes two such functions to the ideational function: the experiential and the logical. The interpersonal function is a form of action. The speaker or writer is doing something to the listener or reader by means of language. The interpersonal function is that of exchanging roles in rhetorical interaction of statements, questions, offers and commands, together with accompanying modalities. Halliday (1971: 58) states that the interpersonal function combines the expressive and the cognitive which are not distinct in the linguistic system, for example, the interrogative; 'what is your name?' means, I don't know your name (expressive) and 'you tell me your name' (cognitive). So the interrogative is both expressive and cognitive at the same time. Language establishes relationship

among various people, and through it, social groups are integrated, and the individual is identified and reinforced. The interpersonal function is, therefore, interactional and personal, i.e., a component of language simultaneously serves to reveal both the inner and the outer surfaces of the individual as one identical sphere of meaning potential that is personal in the broadest sense.

The third metafunction, i.e., the textual is instrumental to the above two, and is related to the context. Through this function, a message is constructed and language establishes a link with itself and the situation. It enables the possibility of discourse, as the speaker/writer produces a text, which is recognized by the listener/reader. According to Halliday:

A text is an operational unit of language, as a sentence is syntactic unit; it may be spoken or written, long or short; and it includes as a special instance a literary text, whether haiku or Homeric epic. It is the text and not some super-sentence that is the relevant unit for stylistic studies; this is a functional semantic concept and is not definable by size.

[Halliday; 1971: 59]

That is why Halliday does not consider the textual function only as the relationship among sentences. It is rather related with both the internal organization of the sentence and with the context. Once a relationship is established between the linguistic pattern and the underlying functions of language, insignificant can be sifted, and true foregrounding made even more conspicuous. As for foregrounding, Halliday (1971: 64) argues that it is prominence that is motivated. One can find in poetic or prosaic text patterns of prominence through words, structures, or sounds which are not only used as linguistic devices but also contribute to the writer's overall meaning. If this function is not served, it will lack motivation. A true foregrounded feature will relate to the meaning of the text as a whole. When the reader feels that such a function is relevant to the interpretation of the work, then the prominence will be motivated.

The functional theory of language basically deals with meaning (here meaning is not used in the restricted sense of semantics); therefore, a word or a construction cannot be confined to just one function. These functions are meaning potential, and language itself is a potential encompassing what a language user can do with it. In language, every option is related with every other option, making an intricate network. This complex network embodies all the three metafunction, i.e., the ideational, the

interpersonal and the textual. The various levels of meaning are expressed by the establishment of a syntactic norm, and specific patterns are constituted as norms lending to meaning. Therefore, the linguistic function of a pattern is important because certain features emerge through it. These patterns themselves form the three meta-functions.

Taylor and Toolan (1984) refer to some serious shortcomings of the functional stylistics. They opine that functionalist stylistics depends on a functionalist perspective regarding identification of patterns and features of stylistic form. But the functionalist stylisticians do not give any criteria for the identification of the function(s) of an utterance. Therefore, the readers will always find it difficult to tell whether a given passage has a similar function as another passage, or a different one. They may also find it perplexing whether or not a particular text will have a particular function. Therefore, Taylor and Toolan argue that the identification of function is very important, but so far no functionalist theory has provided criteria for the identification of functions or stylistic effect, or values of a text. If we expect that one and the same passage can have the same function for each of its readers, then the concept of producing such criteria becomes even more convincing. Such an approach would mislead the readers as they might search to locate the linguistic source of stylistic functions in specific formal patterns of linguistic features in the text.

Fish (1973: 100) argues that such a grammar enables the analyst to analyse a text minutely, but such an analysis would be meaningless in that it would refer to nothing except the categories of the system, which have no relationship to anything outside their circle. Consequently, such a grammar would lead to nothing except labels for its constituents. Referring to Halliday's analysis of William Golding's novel, *The Inheritor* Fish argues:

Not only does Halliday go directly from formal categories to interpretation, but he goes to an interpretation which proclaims the superiority of his formal categories. The survival of the fittest tribe is coincidental with a step toward the emergence of the fittest grammar. Whether Golding knew it or not, it would seem that he was writing an allegory of the ultimate triumph of Neo-Firthian man.

[Fish, 1973:103]

To overcome problems of the functionalist stylistics, Fish proposes his own approach.

2.4 Affective Stylistics:

As a leading exponent of this approach, Fish (1973: 103-4), states that an interpretation of a text is inseparable from the activity of reading. The link between the reader and the language is determined by the demand of the reading experience. Such a link cannot be established before the act of reading, and if the subject matter for reading is changed, then the nature of the experience will also change even if this new text had the same formal linguistic features. Therefore, an analyst should not merely locate value in a paradigm by bypassing the context required for it. If inventories of fixed significance are established prior to the actual act of reading, then the whole method becomes arbitrary, and the data becomes amenable to many interpretations. And, as such, they are averse to the reader's experience of interpretation.

Referring to John Searl's (1969) distinction of institutional and brute facts, Fish (1973: 104-5) says that the former are rooted in a recognition of human purposes, goals and needs, whereas the latter are merely quantifiable. Fish maintains that the former are events that are constitutive of specifically human activity of reading, while the brute facts are observable formal patterns that can be discerned in the traces of that activity. The institutional facts give value to the brute facts without considering the essence of them. Consequently, text for its own sake becomes meaningful, whereas the reader who is responsible for creating meaning gets excluded from it. Criticising the objectivity of stylistics, Fish points out that the practitioners of stylistics ignore what is objectively true. Meaning is not permanent; it is something acquired in the context of an activity, and in the ultimate analysis the stylisticians are even more subjective than the literary critics. So the stylisticians, for an open impressionism,

substitute the covert impressionism of anchorless statistics and self-referring categories. In the name of responsible procedures, they offer a methodized irresponsibility, and, as a result, they produce interpretations which are either circular— mechanical reshuffling of the data — or arbitrary — reading of the data that are unconstrained by anything in their machinery.

[Fish, 1973: 107]

Instead of assuming that the formal observable patterns "possess" meaning, Fish argues that it would be more appropriate to state that they acquire it by virtue of their

position in a structure of experience. Stylisticians are basically concerned with structures of formal patterns that can be observed. These patterns form larger patterns, which determine the value of the smaller ones. Through such a stylistic approach, the focus of attention shifts from the mere text and its observable regularities to 'temporal context of a mind and its experiences'. However, it should not be confused with impressionism, as it requires precision whereas the observable data of the text continually change. Therefore, instead of focussing on the observable data, the role of a reader becomes of paramount importance. We have to see his/her assumptions, expectations that s/he is making. Conclusions and the acts that s/he performs with this change in outlook, the reader's response becomes more important than mere information about language. It also establishes a connection between a descriptive and an interpretative act. Fish claims that he is proposing a kind of stylistics in which interpretative acts are what are being described. He further points out:

What I am suggesting is that an interpreting entity, endowed with purposes and concerns, is, by virtue of its operation, determining what counts as the facts to be observed, and, moreover, that since this determining is not a neutral marking out of a valueless area, but the extension of an already existing field of interests, it is an interpretation.

[Fish, 1973: 110-11]

Through affective stylistics, the reader would not be deemed as passive, disinterested entity. They would rather be considered as a human being undergoing experiences essential for the formation of knowledge. In such an outlook, there is no room for preconceived interpretive possibilities, and meanings are taken as point of departure for interpretive activity based on the reader's experience. So Fish tries to locate stylistic effects not in the formal features and patterns of the text, but in the actual act of reading. He advocates the notion of reader-oriented stylistics in which the reader's assumptions, expectations and interpretive processes are of great importance. Every reader will use different assumptions and different interpretive processes, which would lead to the possibility of relativism in stylistics. But as mentioned earlier, in the first chapter, Fish introduces the concept of interpretive community to counter the threat of relativism.

Referring to the vagueness of the term, interpretive community, Toolan (1990) states that Fish has never made the notion of interpretive communities clear; where these communities are, how are they formed, how they get influenced and changed.

Normally a community is a group of people bound together by certain vested interests, shared commitment, practices and experiences. Once a community is formed, then its members exhibit, explicitly or implicitly, a preference for certain values or practices rather than others. Such communities can get expanded or dissolved under the pressure of conflicting interests. Toolan asks whether Fish's interpretive communities exist at all. If no solid premise exists for interpretive communities, then how can interpretation emanate from them. Besides, literary linguistics does not presume that the meaning is in the syntax; it only makes the assumption that syntactic and lexical characteristics themselves often carry meanings. But while criticising Halliday's analysis of William Golding's *The Inheritor*, Fish gives the impression that Halliday is searching meaning in syntax only. Syntax is neither independent of meaning nor continuous of semantics. But it is to assert that a particular syntactic variation in general or on a specific occasion will definitely convey the same meaning to all readers. If this notion is rejected, then the interpretative vigour of syntactic stylistics boils down to nothingness. While giving the stature of omnipotence to the reader in the act of textual interpretation, Fish shuts his eyes to the role being played by the textual information regarding forming and shaping the reader's expectation. He believes that the text is being manipulated by the reader, that the reader's experience of the text actualizes the meaning and that the reader is assessed as a dynamic entity, bringing his/her own expectations to the text which ultimately forms the reader's text-related meaning. Thus the reader is constantly engaged as an active and responsible agent. Fish further maintains that the interpretive strategies form the shape of a text, but these strategies be evaluated as community property. They are:

Sustained or authorized by interpretive communities, made up of those who share interpretive strategies not for reading but for writing text, for continuing their properties.

[Fish, 1980: 14]

Toolan (1990) argues that though Fish does not clearly state but his implicit assertion seems to be identical to a model dealing with the working of a natural language. It is often believed that all competent users of a language share intricate interdependent and interrelated mode of interpretative norms to express and form their shared world. But the notion of language communities and competence need to be properly understood. There is no uniformity level in competence as it is subject to various

constraints on its full acquisition. Again it is a false assumption that the readers agree on patterns of interpretation and signification as no proof of such an assertion has been validated so far. Therefore, Toolan states:

As in life, so in language in general, so also in the language activity of literary criticism in particular, we have differential access to the formulation and invocation of interpretative strategies

[Toolan, 1990:130]

Referring to Fish's book *Is There a Text In the Class*', Toolan (1990: 130) argues that Fish extensively talks about the nature of interpretive communities. The danger of such a concept is that members of the same community will necessarily maintain stability of interpretations as they will see and assess things according to the community's assumed expectations and goals. Such an appreciation and analysis of a literary text would definitely mar the dynamic spirit of it. Toolan evaluates stylistic reading as a tool governed by the adopted model theory. As there is no absolute context-free models or theories, a literary work cannot be read and evaluated for all times. The reader's interpretation and evaluation are always helpful in understanding a text. As long as the norms and procedures are not considered as binding rules then even familiar procedures such as frequency of occurrence and comparison with the norms can be beneficial. Besides, the linguistic stylisticians are required to consider the various contextual variations and influences affecting the textual form. A stylistician has to put the discussion of textual effects and techniques on a public shared footing as shared and established and inspectable as is available to an informed language user who agrees on formal linguistic features. Through stylistic analysis, the analyst should be able to bring to light linguistic features of a text for a broader understanding of the anatomic functions of the language. It is basically concerned with excellence of techniques, and as such its focus can be extended from the literary text to other registers also.

2.5 Pedagogical Stylistics:

H.G. Widdowson (1973) defines pedagogical stylistics as:

the study of the social function of language. It aims to characterize text as a piece of communication. It is not part of its purpose to provide a means of discovering the different social function of language: it is technological rather than scientific in that it works on data provided by others. Texts are assumed to be given.

(Widdowson, 1973: 138)

Although stylistic analysis has been extended to different varieties of language, Widdowson believes that literary texts are the most appropriate to be the focal point of such analysis. In this regard, he gives two reasons: a) methodological which is related to the nature of language and b) pedagogical which deals with the importance of stylistic analysis in the context of language teaching. Regarding the first one, Widdowson (1973) argues that literary texts have certain features, which cannot be found elsewhere, and thus this uniqueness of literary discourse makes the stylistician's job easy. Literature is different from a conventional communicative situation; for instance, in the latter case we have the sender of a message who encodes a message, which is then decoded by the receiver.

Hence, as Widdowson (1973: 139) maintains, both a sender and a receiver are necessary in the communication situation because, while language is used, a receiver is assumed for it. But in literature, this assumption does not get materialized, as a result the writer may not always be the addresser. Consequently, on occasion, strange participants encompass the domain of the communication system. For instance, among the addressers one finds a worm (in Kafka's *Metamorphosis*), a brook (in Tennyson), and among the addressees various manifestation of nature: flowers, birds, mountains, and valleys. Besides, the notion of personal and non-personal pronouns also dissipates. So here the difference between the literary discourse and other uses of language becomes clear since in the former the entire message is to be deciphered from the text whereas the latter is dependent on the social milieu. Therefore, literary text does not pose a serious problem because the analyst does not have to bother about the social environment for the overall appreciation of the text. It, however, does not absolve literary text from problems, as there are a large number of unique features exclusively associated with literature, which need proper investigation. It is quite pertinent now to come to the second reason, i.e., the pedagogical, and see its relevance also in the present context. Widdowson (1973: 140) believes that the inclusion of stylistics is quite germane in the context of applied linguistics as it can be geared towards handling the practical issues related with language teaching. A literary

critic associates a literary text with intuitive awareness and tries to communicate it to others through impressionistic jargon. Those learners of language who have not properly grasped the idiomatic level of the language find it very difficult to appreciate the critic's intuitive subtlety. Consequently, the impressionistic intricacy remains meaningless for them. Through the intervention of stylistics, such intuitive subtleties can be unveiled to the readers. Thus in stylistic analysis language is used as the primary source, whereas artistic values happen to be an additional appendage. In literary criticism, artistic values are primary and language is a mere tool for aesthetic evaluation. Therefore, stylistics renders a special service in a pedagogical context in that, even if a learner is unable to appreciate the complexities of literature, it can at least bring awareness about the way language functions as a form of communication. Therefore, stylistics might also be evaluated as a means for co-ordinating the teaching of language and the teaching of literature.

Going back to the issue of 1st, 2nd and 3rd person pronouns, the irregularity regarding the addresser/addressee relationship reveals a deviation from the normal conventions of communication. A literary text is not dependent on the social environment like other uses of language. It is a self-contained message as it presupposes neither a preceding event nor intends to cater for future action whereas other uses of language are dependent on external circumstances in the social situation in which the act of communication takes place. No such context is required for a literary text. Therefore, the reader/analyst has to solely rely on whatever is at hand in the form of the literary text. If a literary writer does not provide background information in the text, then the readers might refer to the other texts to which this text is related. Such reference or inter-textuality is based on two suppositions. There is a reference to other works and the reader is expected to know about them or the writer presumes that the reader is aware of certain literary norms, which govern how to appreciate the literary text. That is why a literary text is generally deemed self-referential. Besides, it also differs in the degree of information being supplied to the reader. But still the reader relies on his/her past experience, independent judgement and knowledge of the other person to decipher the absolute or relative truth or falsehood being presented. The reader takes a position not necessarily the same as the writer's since the reader may sometimes agree and sometimes refute the writer's portrayal of events and situations. On occasion, the reader is also required to adjust his/her interpretations. The writer intends that the

readers find their own ways of appreciating and evaluating his work. The readers are cut off from the continuity of mundane experiences as the writer provides as an alternative his own position. He might wish the reader to accept his point of view, and at this juncture normally an intelligent reader evaluates his response in the light of the writer's works. So the reader keeps on adjusting his position in the light of the events portrayed, identifying with characters, reacting to the happenings as if s/he himself/herself is involved. The writer does not present factual truth or falsehood; therefore, the reader also does not evaluate it as a factual statement. However, as stated in chapter 1, there is no basic difference in the language used by the writer of literary and non-literary text. Sinclair (1982) convincingly maintains:

Conventions of usage change fairly rapidly with time. Wildly improbable fictions like ghosts or horror stories often introduce a bogus narrator to simulate the missing continuity of experience; lovers regale each other with borrowed verses which they invest with their integrity and convert to factuality. Sentence by sentence the language is from the same stock, and the critic and the writer have no grounds for avoiding professional concern with the language.

[Sinclair. 1982:19]

The writer manipulates the language to create unusual situation for the sake of characterizations, and unusual setting or narration. And the proper appreciation of such a text is possible only when the reader understands the language with all its subtleties and sophistication. Sinclair (op. cit.) deems such level of linguistic understanding as command of a language by which he means the ability of the speakers to exercise full control over their environment by means of their language behaviour. Command of a language also implies apt use of language in all sorts of situations. Such a high level of understanding in the context of non-native learners is possible only when literature is not taught for the sake of aesthetic value only but also to sensitized them to the use of language in literary texts. And only then a proper pedagogical function of literature in the context of language will be served.

The exponents of pedagogical stylistics focus more on the practical aspect of analysis, and argue that it may not be objective and scientific but it can be presented as a vigorous goal-oriented discipline. They contend that stylistic analysis can be used in the language classroom for both native and non-native language learners. This endeavour has now resulted in the integration of language and literature study aimed

at bringing awareness in the learners about different uses of language, and improving their reading abilities.

2.6 Pragmatic Stylistics:

Another very important development that took place in linguistics was the shift from syntax to context and the role of the user. This paradigmatic shift also influenced stylistics and thus contextualization became the linchpin of stylistician's analytical endeavour. The linguists started realizing the paramount importance of context with the rise of pragmatics and discourse analysis, and now it has dawned upon them that style is neither totally inherent in the text, nor is it in the reader's mind only. It is rather associated with the interaction between the reader and the text. As a consequence, neither stylistic effects nor meanings are deemed as fixed, buried in the text to be dug out, but as potential which comes to the forefront through the dialogic interaction of the reader and the writer. Gradually, the notion of context got further broadened through the inclusion of the notion of speech acts in stylistic analysis, and the analysts are now concerned with not only what the speakers/ writers say but also with what they 'do' when they say something. In this regard Pratt (1977) and Short (1989) evaluated the importance of the role of pragmatics in stylistics, and considerably extended its domain by referring to the significance of the speech act theory. Short (1989) states that the introduction of context is very important for the proper appreciation of a sentence. But Mey (1994) maintains that context needs to be explained as it has become a notoriously hard concept to deal with:

context is often considered by linguists to be the sum and result of what has been said up to now, the 'prehistory' of a particular utterance, so to speak, including the prehistory of the people who utter sentences.

[Mey, 1994:8]

A reader/ analyst does not automatically arrive at any pragmatic appreciation of the phenomenon involved. If pragmatic understanding means giving all the information to the reader/analyst to predict what a sentence means, then pragmatics is deemed as static which is quite undesirable. Context is associated with dynamism, triggered by the continuous interaction of the addresser(s) and the addressee(s), i.e., the users of the language. That is why Mey (op. cit.) states:

Context is the quintessential pragmatic concept; it is by definition *proactive*, just as people are. By contrast, a purely linguistic description is *retroactive* and *static*: it takes a snapshot of what is the case at any particular moment, and tries to freeze that picture. Pure description has no dynamics; it can never capture the richness of the developments that take place between people using language.

[Mey, op. cit: 10]

With this notion, the term pragmatics is more akin to a various activity, and it becomes binding on the literary text analyst to see the text as a two-sided interaction between the analyst and the writer. The practitioners of pragmatics also argue that presuppositions are essential for apt production of speech acts. Short (1989:164-67.) mentions three kinds of presupposition for textual analysis, and argues that there is a considerable degree of overlap among them. They are existential, linguistic and pragmatic. Existential presupposition deals with the truth or falsehood of a statement. If a sentence has a truth-value, then the presupposition is also true. Literature does not deal with factual truth; therefore, a possibility exists that many of the sentences in a literary text do not have true presuppositions, but the readers presume such presuppositions to be true and thus they start believing in the world created through the literary text by adjusting their expectations in conformity with it.

Linguistic presuppositions on the other hand, deal with clauses or phrases embedded in sentences dealing with sentence assertion and its presupposition. Therefore, existential presupposition is in a way subordinate to linguistic presupposition. But these two have different roles in literary language, as the information structure provided to the reader is more tempting to challenge the assertion of a sentence rather than its presupposition. Therefore, these two presuppositions are taken separately in the present context.

As for pragmatic presupposition, it is specified for the immediate context and social relation such as giving commands or making requests. Through pragmatic presupposition in a literary text, one can also decipher the relationship between the speaker and the hearer and the appropriateness of sentences in the immediate context. As mentioned earlier, a literary text contains complete information whereas the reader has no recourse to the actual social context for disambiguating confusion arising in the text. In such a situation, pragmatic presupposition of the immediate context serves

as appropriate guideline for the analyst/reader to decode the text. Short (1989) refers also to Grice's (1975) co-operative principles in a literary text. Through this principle, Grice distinguishes a sentence from what the utterer of the sentence implies it to mean. Grice introduces the term implicature for the indirect context-determined meaning. He distinguishes between conventional and conversational implicature. The former is not always dependent on the context of a particular language use. There are certain expressions, which implicate certain states of the world not necessarily attributable to our use of language, but rather manifested by such use. Levinson (1983) does not consider it a separate implicature; therefore, Mey (1994) while differing with Levinson's (1983) evaluation of conventional implicatures as non-truth conditional inferences argues:

No matter how conventional the implicatures, it is still the case that the conventions which govern their use are culture-specific, historically developed and class-related.

[Mey, 1994: 105]

In this context, he refers to the use of different dialects in the same language and also to the contrast between polite and impolite forms of address (French *vous* vs. *tu*) which are valid in certain well-defined contexts. Through conventional implicature what one says and means is apparent, but the same distinction can be drawn in conversational implicature where the inferred meaning is not dependent on the conventional meaning. While entering into conversation, people tacitly agree to cooperate with each other to reach mutual communicative ends. They are called cooperative principles and they consist of four sub-principles, or maxims, which are:

The maxim of quality:

- 1 Mark your contribution as informative as required;
- 2 Do not make your contribution more informative than required.

The maxim of quantity:

- 1 Do not say what you believe to be false;
- 2 Do not say that for which you lack adequate evidence.

The maxim of relevance:

Make your contribution relevant.

The maxim of manner.

Be perspicuous, and specifically:

- 1 avoid obscurity
- 2 avoid ambiguity
- 3 be brief
- 4 be orderly

Knowing well that these maxims will not be followed as they are, Grice introduces four cases as possibilities for their violation:

- a) A speaker may unostentatiously violate a maxim, this would amount to lies and deceptions.
- b) He may opt out of the co-operative principle by not responding to a question.
- c) He may be faced with a clash and thus one or the other maxim will be broken.
- d) He may deliberately flout a maxim, which is apparent to his interlocutors.

Grice (1975) himself maintains that one explicit example of breaking the maxim of quality is the phenomenon of metaphor. Literary text, particularly poetic discourse, is replete with metaphor. Regarding metaphor, Read (1963) states.

Metaphor is the synthesis of several units of observation into one commanding image; it is the expression of a complex idea, not by analysis, nor by abstract statement, but by a sudden perception of an objective relation. The complex idea is translated into a simple concrete equivalent.

[Read, 1963: 23]

Read (1963: 23) further maintains that in prose metaphor is of no particular relevance, but for poetry it is a more necessary mode of expressions. The stylistician is, therefore, bound to pay special attention to metaphorical expressions for the sake of pertinent pragmatic evaluation of a literary text. However, it is worth mentioning that a very simplistic outlook of the various maxims be better avoided, as there is a considerable degree of overlap among them. Besides, one cannot be sure whether an intuitively apprehended meaning can be explained through implicature theory. And there is no

guarantee that the speaker's/writer's intention could be properly decoded through the communication intention theory of meaning.

So what is true of the limitation of the implicatures may also be true of the speech acts and presupposition. No one knows about the exact number of speech acts, especially when speech act types are subdivided into requesting, begging, pleading, reprimanding, etc.

Referring to the pitfalls of speech act theory, Pratt (1977) cogently contends that it adopts a one-to-one speech as a criterion for language use. Normally, there is a reference to the addresser and the addressee, and the formulation of intention questions and inferences are oriented towards their presence only. Such a one-to-one private interaction has certainly highly valued contexts, but it cannot be deemed as a representation of the established norms operative in the whole society. Private interaction has never been a quantitative norm in any society. Unlike the model being suggested by the speech act theory, all communicative activity is not always privatised. Where a number of participants are involved in speech situation, it can be analysed as a complex combination of one-to-one interaction, which is definitely different from the privatised one-to-one interaction.

The one-to-one criterion being adopted by the speech act approach has encompassed even the literary analysis by viewing it as an interaction between the reader and the text. Pratt (1977: 183) holds:

Such a model fosters talk of THE role of THE reader, but not talk about readerships, kinds of readers, and kinds of readings; or differentiations, between reading as professionals (which is what professors do) and reading as apprentices (which is what students do), or between reading as a leisure activity and reading as work.

[Pratt, 1977: 183]

Such models address the issue of text construction neither by multiple readerships nor by a single reading subject in multiple roles at once. Literary texts are not privatised one-to-one speech acts. They are rather public speech acts in which people play different social roles. These roles constantly change due to the intervention of many different factors and forces.

The addresser's and the addressee's roles change and they may say one thing either due to social norms or due to their position in the working set up, but in their hearts

they may wish to say something else. It wouldn't be possible for the practitioners of the speech act theory to distinguish the uttered meaning from the intended one. It implies the elasticity of context, which determines the addresser's choice of language, which gets determined through his motives and intentions. The speech act theory deems the addresser's and the addressee's inner state irrelevant, which is a simplistic notion of communicative acts. Recourse to indirect speech acts is equally important as they deal with intricate intentional states through which people are made to do things as if they did it through volition.

The speech act theory upholds the goal oriented co-operative aspect of language mentioned above under Gricean co-operative principles and conversational maxims. Keenan (1976) alludes to the cultural specificity of Grice's maxims and highlights the inadequacies of these maxims in the Madagascar community she worked in. She maintains that Malagasy speakers make their contribution as uninformative as possible. Therefore, Gazdar (1979) while referring to Keenan's (op. cit.) observation succinctly puts forth:

Keenan's findings imply that Grice's maxims are only 'reasonable' and 'rational' relative to a given culture, community, or state of affairs. They cannot be defended as universal principles of conversation.

[Gazdar, 1979: 54-5]

Pratt (1977) maintains that Gricean and Searlean principles may not lack universality but their sphere needs to be broadened by at least three further factors: affective relations, power relations and shared goals. Affective relations, which deal with degrees of hostility, intimacy, mutual concern, and so on, among participants not only deal with what people listen to each other, but a logic of hostility is also operative wherein each other's faults are exaggerated. Therefore, the maxim of quality needs to be readjusted in such a situation.

The power of relation is counter to the co-operative principle of talk exchange, as in a social set up one person or group takes a start to determine the mode and magnitude of interaction for the other ones. Looking at the hierarchical speech situation, the most powerful individual or group defines things. It is a serious misunderstanding that in language exchange every one equally talks and gets heard. Some people talk more whereas others less, and everybody's words do not carry the same weight. Therefore,

the new reformulation of speech act theory has to take account of this aspect also. Only some speech situations are shared by identical objectives whereas the majority of them have different objectives and interests in a situation. Besides, sarcasm, gossiping, flattery, exaggeration, bargaining, advertising, and so on, it may involve infelicitous kinds of language by Gricean and Searlean yardsticks. But they are very much part of a social interaction.

In literary analysis, the shared objective factor is operative. But like other context, the notion of co-operation can be challenged in the context of literature. And instead of shared objectives, one can talk about the reader/ text/ relations that are conflictive, submissive or subversive. Such analysis of a literary text would definitely broaden the speech act execution of the major genres of literature.

2.7 Critical Stylistics:

Roger Fowler, the leading practitioner of critical stylistics follows Halliday's model of functional linguistics to see language as a resource of meaning potential through which social reality is constructed and produced. In his article, "studying literature as a language", Fowler (1986) refers to the dispute between literary critics, and deems it a distortion of a creative piece of writing. For example, Roman Jakobson who subordinates poetics to linguistics, and F. W. Bateson (1973) who vehemently alleges linguistics of unfitness for such an endeavour, have further kindled this controversy. David Lodge (1966) asserts that these two disciplines are fundamentally different, that they cannot be reconciled:

One still feels obliged to assert that the discipline of linguistics will never replace literary criticism, or radically change the bases of its claims to be a useful and meaningful form of human inquiry. It is certainly the characteristics of modern linguistics that it claims to be a science. It is the essential characteristics of literature that it concerns values. And values are not amenable to scientific method.

[Lodge, 1966: 57]

Fowler (1986) states that instead of drawing a simplistic, stereotype, line of demarcation between the two disciplines, it will be more useful to analyse their terms and concepts involved in the comparison. Responding to the question whether linguistics can be applied to literature, he argues that first a clear understanding of the term 'linguistics' is essential. Literary critics contend that there is a plethora of

linguistic theories with quite different characteristics. Defending the case of linguistics, Fowler (1986: 198) emphatically argues that if a specific linguistic model does not undertake some particular function of criticism, it cannot be generalised about other models of linguistics having different analytical potentials. So it becomes binding on critics to acknowledge, at least, a distinction among different linguistic models. One model might be geared towards the structural features of specific texts, another may take account of the social linguistic features, and yet another may be concerned with the universal aspect of linguistic analysis.

Linguistics should not be deemed a mechanical device, dissecting a literary text to its bare skeleton. Such erroneous notion of linguistic analysis be dismissed because the entire analytical operation is regulated and controlled by its user within the parameters of the adopted linguistic model. Fowler (1986: 198) indicates that at least three representations of language are unhelpful. They are:

- a) language in literature as object
- b) language as a mere medium, transmitting literature
- c) difference between literary and ordinary language.

Concerning the first one, Fowler states that reducing language to its physical, perceptible forms is tantamount to minimizing the communicative and interpersonal functions of a text. There are certain non-perceptible aspects such as the pragmatic one, which are very crucial for critical studies. Mere focus on the physical aspects of language will not take the analyst very far. As for the second one, the literary critics give the unfounded impression that language is only a medium whereas the real thing is the poem or the novel, which is conveyed 'in' and 'through' the medium. Linguists on the other hand deem literature as language. Language cannot be reduced to mere medium because:

The meanings, themes, larger structures of a text, 'literary' or not, are uniquely constructed by the text in its interrelation with social and other contexts.

[Fowler, 1986: 198]

No doubt, in a literary text, the writer presents representation of a world through language to be considered as a contextual communicative interaction between the producer and the receiver. Therefore, language cannot be reduced to sheer medium.

Fowler (1986: 199) contends that there is no empirical evidence for a distinction between the literary and ordinary language, and that imposing the supremacy of the literary language over the ordinary would amount to giving communicative fullness to the former only whereas in reality it is a common property of language irrespective of being literary or non-literary.

Fowler (1986: 200) argues that if a linguistic model is to be applied to literary text, it must be comprehensive so that both textual and contextual aspects are considered. It must also acknowledge the social basis of the formation of meanings. In a way, he upholds the importance of Hallidayan model of functional linguistics for such an analytical venture. Such a comprehensive model of linguistics would present a meaningful account of language at various levels, ranging from the syntactic to the pragmatic level and the reader would be able to appreciate the contextual level of the text in its broad perspectives. Fowler (1986: 200) further states that such a model would also take care of the interactional facets of literary texts highlighting the addresser's and the addressee's relationship in a social set up. Such an approach will undoubtedly broaden the scope of linguistic criticism, extending it to the domain of literary criticism for collaboration. Moreover, a functional model does not consider linguistic structures arbitrary; they are rather dependent on the communicative uses of a speech community. In this regard, Halliday's ideational meta-function of language is of great significance as it deals with the experience of individual users of the language in his/her speech community. With the change in the speaker's ideas, the ideational will also change. In linguistic interaction, the addresser and the addressee do not process individual isolated decontextualized sentences; they rather process a text as discourse in its proper context. It is not the evaluation of structures with functions attached. While analysing a text, the analyst presumes a relevant context based on his/her experiences of relevant discourse in context. As the discourse proceeds, the analyst either confirms or rejects or modifies his/her presumptions. That is why if a reader does not comprehend a text, s/he reads and re-reads it in the light of his/her background information about the rules and regulations of literature.

The literary critics allege that linguistic analysis is objective whereas the linguists criticise the impressionistic subjective evaluation of a text by the critics. This criticism of the form is again unfounded in the present context. The structural features

of a text, such as syntax and phonology, are objective. But the assignment of various functions and their significance are not. It, however, does not imply pure subjectivity of interpretation. Fowler (1986: 204) contends that criticism is an inter-subjective practice. Birch (1989), while still in the main tradition of Fowler's critical stylistics, argues that a critical linguistics is the need of the hour to present an alternative to mainstream linguistics for the reformation of the society. Such a politicization of linguistic stylistics, linguistic analyses, and the reader's experiences should determine the analysis and interpretation from the very beginning. He further contends that the linguistic structure being arbitrary is a baseless one because it is determined by the function it performs. Therefore, linguistics is to be reassessed and reoriented. Objecting to the Hallidean's notion of the ideational level, Birch (1989: 207) argues that emphasis on this scale meta-function in the context of stylistics (as discussed by Fowler above) narrows down various literary effects to linguistic forms within a single text. Thus the stylistic analysis gets confined to the boundaries of the text. Consequently, such an analysis ceases to be any different from linguistically oriented practical criticism which highlights theoretical direction of stylistics but not the ideologies of a linguistic discipline exhibiting language as social semiotic. Such single text analyses imply the self-sufficiency of a text, and has dominated the entire theoretical paradigm of stylistics. Birch (1989: 219) presents an alternate possibility called 'inter-textuality'. It is an alternative to analyses, which deems the text in itself ideology. Such an approach will take into account the semiotics of the production of meanings in social discourse of which the text is just a part. A practitioner of such an approach will not consider the text autonomous. Such an analysis will be concerned with appreciating a literary style and inter-textuality as a process of reading, and will not uphold the notion of autonomy of the text and literary language as the sole means for expressing meaning. Thus the text will be used as a surface to bring into operation a variety of inter-textual sources into function upon which meaning can be produced. These meanings will not be implanted in the text by the writer; they will be created by the reader. It will be an open ended stylistics, not meant to solely establish connection between linguistic levels and literary effects; it will also be concerned with the reader's connection amongst texts. So text will cease to be an end in itself.

2.8 Feminist Stylistics:

The experts of feminist stylistics undertake stylistic analysis of a text from racist, sexist and gender specific point of view (see Burton, 1982; Mills, 1986 and Cameron 1985, 1990). Throughout, the stylisticians have been taking credit for the objective, scientific analysis of a text, and criticising literary criticism of extreme subjectivity and impressionism. The linguists deem their discipline precise, having the availability of technicalities, and dub literary criticism as vague and intuition oriented. But Burton (1982) maintains that this precision and these technicalities do not lend scientific objectivity to literary stylistics. She argues:

While linguistic models clearly do concern themselves with the precise organization of phenomena, and the relationships of generalization and abstraction to particulars, as well as the intricacies of the networks between theory and data, it is only the epistemologically naïve who could believe that all this bear any simple relationship to 'objectivity'.

[Burton, 1982: 225]

She further contends that whether or not the observer/analyst is aware, all observations are conditioned by social, ideological and linguistic reality. It implies the non-neutrality of the writer/observer as they are conditioned by the social set up to which they belong. Therefore, every piece of literary work explicitly or implicitly, upholds a socio-political, non-neutral outlook. Presumption of neutrality on the writer's part is synonymous with exhibiting political bias of the status quo. As a woman linguist, she makes her point of view clear.

It is clear that we live in a classicist, racist, and sexist society, and that is, at the very least, a highly unsatisfactory state of affairs. I believe that, of these three major and massive injustices, sexism is the most deep-rooted (psychologically), the most pervasive, the most difficult to perceive, the most resistant to change — yet available as a locus for important and essential radical impetus to the reorganization of all the unequal and oppressive power- structures in our society.

[Burton, 1982: 226]

Therefore, it is high time that steps are taken regarding improvement in issues of human rights in terms of skills, powers of perception, analysis, and so on. Knowledge is oriented towards human progress, which demands shunning of the notion of knowledge for its own sake. This knowledge does not exist in a vacuum, it rather gets produced within an ideological framework. It is binding on its producer to clearly define whether he upholds the viewpoint of an oppressive or oppressed ideology. This is important for the simple reason that goals/ objectives are inextricably related with

the methodologies of theories, and the writer has to define his production with commitment to demarcate his work in the broader ideological framework. The practitioners of different branches of knowledge and linguists par excellence have the responsibilities to sort out these issues. The issues of racism, sexism and gender discrimination are specifically cultural human issues directly dependent on thought, consciousness, interpretation, action, meaning, and so on. Therefore, linguistics have a major responsibility to straighten the issues. In this regard, political naivety is certainly reprehensible. Burton (1982: 229) partially agrees with the Whorfian's notion that the world is linguistically constructed as she also argues in support of alternative ways of expressing reality. By this alternative ways she means deconstruction and reconstruction of realities to an enabling degree. Thus stylistics in this context will not merely deal with effects in language and text, it will rather handle the issue of how different types of realities are constructed through language. This will enable the readers, especially women, to appreciate the various contradictory images through which they have been presented.

Like the critical stylisticians, feminist stylisticians are also concerned with ideology, but the latter are more interested in unveiling various norms and patterns akin to 'patriarchal assumptions'. The leading experts of this mode of stylistics follow the Hallidayan model to examine the different roles being assigned to women in different genres of literature. They try to bring awareness about the exploitative use of language against women. Such a sensibility will ultimately lead to resistance, and linguistic and social change about their present position. Both critical and feminist stylistician, through their constructivist assumption, believed that the new modes of discourse can be instrumental for changing the paradigm because cultural reality is language dependent. Mills (1992), while advocating the notion of feminist stylistics, states that this endeavour is primarily theoretical in nature, concerning itself with factors outside the text which influence textual features. Context, according to her, has traditionally been dealing with historical and social background in which a particular text is produced. As a result and in spite of the claims being made by stylistician, their analyses of texts do not exhibit any interest in the world outside the text, except when there is a comment on the author's role who produces and explains various linguistic techniques being explored in the text. Therefore, a broader definition of context is required that will encompass textual production and reception

as part of the context. Such a broadening of context will also reassess the reader's role as s/he is being directly addressed by the text. The reader is the active participant interacting with the meaning being presented to him/her. S/he may accept or reject or may even challenge some of the meanings. Each text has at least one dominant reading. Had it not been so, there would not have been agreement among different readers about the overall meaning of a text. No doubt, a text can have a wide range of readings, but dominant readings are not infinite.

Mills (1992: 230) further states that 'texts are neither written nor exist in a vacuum; they are determined by a wide range of pressures on their processes of production and reception which leave a significant effect not only on the readers but on the production of further texts as well. Therefore, a straightforward appreciation of a literary piece, as has been the practice of various stylisticians, would not fit in the methodological scheme of the stylistics under discussion.

2.9 Cognitive Stylistics:

This type of stylistics is oriented towards the hearer's and speaker's assumptions, mental processes, expectations and beliefs regarding the construction of the meaning of the text. The main exponents of the cognitive theories in stylistics are Dan Sperber, and Deirdre Wilson (1981, 1986, 1987), George Lakoff (1987, 1989, 1993) and Donald C. Freeman (1991, 1993). These stylisticians state that linguistic forms and meaning do not have a fixed correlation to be decoded from a conventional code. The addressee has to infer meaning, which makes a text amenable to more than one interpretation, as different readers adopt different assumptions in the processing of a text. Thus the reader becomes the most important actor because s/he constructs the vague content of the text. A text may be indeterminate which has to be analysed on the principle of relevance, the principle which underlines all cognitive processing, and directs the reader to appreciate the various contextual implications. Such an approach has been adopted by both Sperber and Wilson (1992: 272) on literary and non-literary texts. These analysts are primarily concerned with the cognitive aspect, deeming relevance the hallmark of their analyses, but tend to ignore the ideological aspects being expounded by both critical and feminist stylistics. Cognitive stylistics is mostly irony and metaphor oriented. When a reader encounters a metaphorical structure in a text, he draws weak implicatures. The writer only intends to provide the reader with a

licence to explore the implicature of the texts in a specific direction. To what an extent a reader goes, depends on his/her cultural and inter-textual context. The reader while interpreting a text is solely responsible for the weak implicatures as they have not been intended by the writer. Wilson and Sperber (1992) refer to such an exploitation of the text as the creative role of the reader.

The other important mode for cognitive linguistics is metaphor. Freeman (1993) contends that through cognitive metaphors certain linguistic patterns are formed which are quite germane to literary structures. Being part of figurative language, metaphors are quite different from literal language.

Cognitive linguistics does not approve of the old notion of abnormality and deviance associated with metaphor. In this regard, Lakoff and Johnson (1980: 40) maintain that metaphor should not be avoided in language, as it is quite akin to cognition. They also argue that metaphorical expressions should not be confined to the domain of literature only. They distinguish two kinds of metaphors: linguistic and conceptual. Both serve as information structure, but they stand on different footings in the system of language and knowledge.

Lakoff (1987: 52) argues that it would be more appropriate to consider metaphor as a figure of thought than a figure of speech. Figures of speech deal with superficial aspects of thought, whereas figures of thought can be expressed by other means than language. The former is a matter of understanding one thing in terms of another, whereas the latter is the verbal manifestation of the former. Conceptual metaphors have become so established and conventionalized that nothing seems deviant about them. Conventional conceptual metaphors have become part of the language user, stored as conceptual units in the mind. Lakoff and Johnson (1980: 37) call it the structural view of metaphor — as cognition or conceptualization. Whatever metaphorical structure is available to the reader/analyst is applied to the understanding of metaphors during discourse processing.

Therefore, the linguistic aspect of metaphor is either derived from or dependent on the conceptual metaphor. Linguistic metaphor, however, cannot be so freely related to conceptual metaphor as their relation is of partial autonomy. That is why one conceptual metaphor can be realized through linguistic metaphor in several different

ways. Referring to the linguistic features of a text, Lakoff (1989: 67) discards the notion that formal features of a text are in consonance with reality existing independently of language. He also rejects the objectivity of the coding relation between language and the world, which implies that linguistic categories do not reflect the categories of the world. The categories are rather imposed. So he suggests that, instead of considering the form-meaning correspondence arbitrary, it is relevant to see it as conceptual metaphors. Metaphor studies provide a sound base for the coordination of cognitive and social pragmatics. With the happy co-existence of these two different approaches, a possibility of a more sophisticated contextualized stylistics exists. This new type will be constructivist in its implied assumption. Such an approach seems much more in harmony with the modern literary theory also. Therefore, it is imperative to synthesize cognitive and social approaches. And metaphor seems the only area to achieve this desired goal.

2.10 conclusion

All these schools deal with different issues of the subject and each one convincingly handles certain literary and linguistic dimensions in piecemeal. Wherever relevance of any of these schools is possible in the textual analysis of the present work, reference will be made to it. It is also possible that more than one of these schools simultaneously unfold pertinent issues in the analytical part of this work; therefore, a synthesis of these schools may be seen at certain places.

The Nature of Poetic Discourse and Analytical Frameworks

3.0 Introduction

This chapter deals with some of the most prominent features of poetic discourse at both the phonic and the graphic levels. It also refers to the contentious issue of poetic versus social discourse and wherever possible, the argument has been substantiated through examples from Eliot's poetry. This chapter also offers extensive discussion on the three approaches to be applied on the analyses of the poem in the following chapters.

3.1 Features of Poetic Discourse

The controversy whether or not poetic language is different from common everyday language started with I. A. Richards's seminal book, *Principles of Literary Criticism* (1930), wherein he mentions two uses of language. He argues that a statement is used either as a reference to a cause, true or false, or for the sake of producing emotional attitude. The former he calls the scientific use of language and the latter the emotive. He considers poetry as the supreme form of emotive use of language. He further opines that almost all articulate speech is based on four points: sense, feeling, tone and intention. A speaker while speaking may simultaneously enunciate some feelings about the state of affairs s/he is referring to, and may also exhibit an attitude towards the addressee. Besides, his/her purpose determines and modifies the mode of speech. In poetic discourse, feeling and tone play a dominant role whereas sense plays a subordinate role. While making a statement, the poet also intends to evoke certain feelings; hence, it is inappropriate to equate a statement about facts with a poetic statement, as it only mars its intrinsic value.

In addition, I.A. Richards also sheds light on other specific features of poetic discourse, such as rhythm, metaphor, sentimentality, inhibition and meaning (both

denotative & connotative). This specification of poetic discourse by him immediately kindled controversy regarding specificity of poetic language. Isabel Hungerland (1958), through her analysis of four short poetic extracts recommended by Richards, declares that there is no such thing as poetic language — neither at the lexical nor at the syntactic level. Her theory of poetry expounds that the way to a poem is through language, and hence to understand a poem, we need to understand the nature of poetic language, and the different types of deviations that the poetic language may exhibit.

3.2 The deviant language of poetry

If a language user, especially a non-native user, happens to violate the established linguistic norms of a language when using language for some communicative/social purpose, he will be accused of being ignorant. But the same deviation by a native speaker (or a non-native, for that matter) in a poem becomes acceptable as legitimate use of the language. It implies that different norms operate in social and poetic discourse. Deviation from the established norms of a linguistic system is not necessarily a prerequisite for poetic effect. Various linguistic items form an organic whole within the main body of a poem as these items have meanings within the broader context of the poem. Thus, the poetic use of language is quite different from the social use because in the former the sound effects, such as assonance, alliteration, rhyme, meter, and even the onomatopoeic expressions are combined with lexical and syntactic arrangement to establish a specific code, whereas the latter does not require all these delicacies for the transfer of message. Every word in a language semantically gets disambiguated when it is used in context. However, even at the contextual level, words used in poetic discourse are different from their ordinary every day use in social discourse. A word may have several contextual meanings in non-poetic language, but still these various meanings are established by their syntactic usage in the conventional code. But in poetry, one word may have several meanings, or it may be a fusion of various categories that may create even a new category with a totally distinct meaning that may have never existed before. So words like 'fog' and 'smoke' which are inanimate nouns get a number of attributes of animate nouns in the following lines from *The Love song of J. Alfred Prufrock* by T. S Eliot.

The yellow fog that rubs its back upon the windowpanes
The yellow smoke that rubs its muzzle on the windowpanes
 Licked its tongue into the corners of the evening.
Lingered upon the pools that stand in drains

Let fall upon its back the foot that falls from chimneys
Slipped by the terrace, made a sudden leap
And seeing that it was a soft October night
Curled once about the house, and fell asleep

All the underlined expressions are deviant, as there is no specification whether 'fog' and 'smoke' are associated with animals of the feline family, or the poet is just visualizing sub-consciously the movement of an animal and attributing its qualities to the fog and smoke perceived in the immediate surrounding. Use of this kind of language is absolutely out of question in any social context. But in the poem, every word fits in a unique pattern, a pattern that is based upon sounds, lexical associations and syntactic form. Moreover, this syntactic form is neither in conformity with nor dependent upon the conventional functioning of syntax. That is why no paraphrase is possible, as such an attempt amounts to translating from a unique, contextually determined code for which no substitute meaning exists outside that particular poem. The contradiction of the ordinary world may get reconciled in poetry. Thus the statement regarding the fundamental principle that language is arbitrary cannot be substantiated in poetry, where sounds are deliberately fashioned into meaningful designs. That is why poets on occasion resort to obsolete expressions for the sake of sound effect to convey their intended meanings. Any attempt at translating or paraphrasing such a pattern of language would be a distortion of the intended meaning. So poetry on the one hand does not uphold the notion of the arbitrariness of language, and on the other hand functions on a principle fundamentally different from the conventional use of language. Widdowson (1984) argues:

— poems are not simply linear. Their very appearance on the page, their rhyme scheme, their rhythmic shape are devices for overcoming the limitation of linearity determined by syntax so that we are presented with a series of pattern units with each one finding its place in the overall arrangement. This is a consequence, of course, of the transfer of the principle of equivalence from the paradigmatic to the syntagmatic use of language. Once this transfer is made and equivalent items are actually realized within the message form itself, then they will inevitably project a two-dimensional design, which transcends linearity.

[Widdowson, 1984: 145]

Deviant expressions in poetry manipulate language in order to evolve a contradictory, sometimes paradoxical, systems of its own. The conventional use of language takes place in a social context. But poetic discourse is not part of such a contextual continuum. It is neither dependent on social context, nor does it presuppose any previous situation. It functions within its own created context, and as such, the reader

cannot be a participant in the overall discourse. A poem creates its own independent context, supplying the reader with the requisite information within that whole. Such a mode of expression does not fit in any pragmatic framework based on the use of language in a social context. The readers get addressed by animate, inanimate and even non-human objects, which nowhere fit in any speech act expounded by the practitioners of the pragmatic theory of language. So, the normal mode of communication is not operative in a poem, and by the ordinary norm of syntax and lexis everything may seem unusual. But still poetry conveys an ordered message through this disorder. Poetic discourse represents a unique language system combining paradoxes, linearity and arbitrariness to convey a message in its own context only; therefore, reality conveyed by poetry cannot be judged by the yardstick of any other use of language. Poetic language is anthropomorphic as one observes a great deal of non-human objects within the range of human attribution, predication or identification. Forces of nature or inanimate objects, such as rivers, 'fog', 'smoke', 'wind', 'clouds' and so on are treated as animate objects with human and sometimes bestial attributes. Poets create images for which they have to coin new expressions from the existing stock of language. Most of these new coinages are metaphorical in nature because they do not deal with factual reality but with the emotive acts of creativity. According to Sharma (1982):

Every new experience with things prompts immediately some metaphorical expressions. If someone says for the first time "the brook runs swiftly", the hearer is forced by the context of 'running' to forget that 'legs' are originally included in the use of the word 'running'.

[Sharma, 1982: 2]

In poetry, metaphors are creatively used, humanizing them through anthropomorphism. Anthropomorphism, therefore, plays a very important role as the most characteristic function of poetic language deduces from it. Through this fundamental function, denotation is converted into connotation, i.e., the language of reference into that of feeling and mood. The poetic process makes anthropomorphism a central operation in poetic language. Through this operation, human features are added to non-human objects or activities. For expression of such a mode of experience, subconsciously those expressions and linguistic structures get into function which are nearer to human feelings and experiences than those associated with non-human experience. In this regard, Sharma (1982:12) states that the 'singing

of birds is more connotative than the 'chirping of the birds'. Anthropomorphic effects are produced in various ways in poetry. Some of the syntactic patterns such as 'imperatives', 'interrogatives' and 'vocatives' used as mode of communication presuppose that the receiver of the message is capable of comprehending and responding. Such modes imply the extension of linguistic competence to the object, expecting a humanizing effect of proximity. Poets use the same devices for inanimate, non-human addressees, which are to be decoded in the context of the poem.

Poets also use personification, endowing an inanimate object or an abstract concept with life or with human attributes of feelings. Preminger (1975) states that personification is a means of taking hold of things, which appear startlingly uncontrollable and independent. Here, it is quite pertinent to refer to the above quoted lines from Eliot's "Song of Prufrock" in which the poet has quite adroitly attached animate attributes to the yellow smoke, avoiding humanizing vocabulary and simultaneously refraining from a direct mention of the animal. For the vivacity of such an anthropomorphic use in poetic discourse, the poet is required to have a deep, perceptive analysis of syntax and lexis. However, it is worth mentioning that anthropomorphism is not the only way of creating poetic effects. Contrary to anthropomorphism, there are opposite trends through which human subjects are conceived in non-human terms. This trend is quite obvious in modern poetry, especially in Eliot's poetry:

And the Jew squats on the windowsill, the owner,
Spawned in some estaminet of Antwerp,
Blistered in Brussels patched and peeled in London.
[T.S. Eliot, 'Gerontion']

Again, in another poem, 'Sweeney Among the Nightingales' Eliot writes:

The silent man in mocha brown
Sprawls at the window-sill and gaps;
The waiter brings in oranges
She yawns and draws a stocking up;

The silent vertebrate in brown
Contracts and concentrates, withdraws;
Rachel nee Rabinovitch
Tears at the grapes with murderous paws;

Another example of de-anthropomorphism, again from T.S. Eliot's poetry, reveals that through this technique, the poet indicates an important shift in poetic sensibility. Human items are collocated with words from the mechanical sub-register:

At the violet hour, when the eyes and back
Turn upward from the desk, when the human engine wants
Like a taxi throbbing waiting.

[T.S. Eliot: The Waste Land]

In addition to de-anthropomorphism, another artifice being used in poetic language is parallelism. Parallelism is structural similarity between two or more lines of a stanza. The similarity may be at the level of either syntax or morphology or both. Let us discuss this feature at some length.

3.2.1 Parallelism

Fabb (1997) attributes three basic functions to parallelism. The first function deals with the organizational principle through which the text takes form. The second is related to the first. Here, through the interplay of parallelism and meter, the text is forwarded as a formal object, exhibiting structural principles of the language itself. When the text becomes prominent, its poetic function also comes to the forefront, revealing that the poetic function is a feature dependent on formal structures as Jakobson (1987:145) maintains: "On every level of language, the essence of poetic artifice consists of recurrent returns." The third function of parallelism deals with cultural thinking, reflecting a widespread dualism. This type underlies the principle of conceptual organization of a society.

Parallelism also helps poets achieve foregrounding. It is not only deviation from linguistic rules that lead to foregrounding, poets also achieve foregrounding through repetition of words, phrases and sometimes even whole lines. Since simple repetition is a restricted technique to produce foregrounding, poets use parallelism to achieve this effect. Parallelism holds some features constant, especially the structural ones, while other such items as lexical items, idioms, words change. According to Short (1996):

Parallelism has the power not just to foreground parts of a text for us, but also to make us look for parallel or constructive meaning links between those parallel parts. This may well involve us in construing new aspects of meaning for words concerned, or in searching among the possible connotations that a word might have for the one that is most appropriate in the particular structure.

[Short, 1994: 15]

Hence, this important device controls the reader's understanding and reaction to the poem. Short (1994:15) argues that sometimes even the phrase and the clause level parallelism may be limited as the poets may extend it to the whole domain of a poem,

and thus nothing seems changed. In this context the best example is again T.S. Eliot's poem "The Hollow Men":

We are the hollow men
 We are the stuffed men

 Shape without form, shade without colour
 Paralysed force, gesture without motion

 This is the dead land
 This is the cactus land

In the first two lines, the syntactic structure is identical, and semantically only two words have opposite meaning (hollow ~ stuffed); the reader is, therefore, attracted to this foregrounding to construct a parallel meaning relationship. A man cannot be hollow and stuffed at the same time; therefore, the reader has to investigate metaphorical dimension for these expressions, which might mean people incapable of creativity.

We are the hollow men
 S V C
 We are the stuffed men
 S V C

The whole psychological notion of the foregrounding lies only in the antithetical adjectives used in the subject complement of both the clauses. Similar antithetical parallelism is observed in the following lines from the same poem:

Shape without form
 Shade without colour
 Paralysed force
 Gesture without motion.

Shape is not possible without form, shade requires colour, whereas gesture requires motion. The three phrases containing "without" show a clear balancing force of nouns equalising nouns in opposite direction. But the noun phrase with adjective as pre-modifier does not retain that equalising balance, neither syntactically nor semantically. Although force is not associated with paralysis, it cannot be totally dissociated from it either. The most prominent aspect of these two lines is that phrases in the first line deal with static perceptions of things without physical form, whereas the last two phrases involve the negation of dynamic motion.

These lines exhibit that parallelism can be extended from the narrow orbit of lexis to a broader domain of a complex kind of meaning.

The last two lines are also again syntactically identical, having an S V C structure with the only variation of the adjectives 'dead' and 'cactus' that modify the head of the noun phrases in the subject complements.

This is the dead land		
S	V	C
This is the cactus land		
S	V	C

Dead and cactus seem semantically parallel but perhaps the poet is associating deadness with the place, which breeds cacti. This brief analysis reveals how poets encompass paradoxes or semantic opposition in very simple lines to convey their philosophy of life, and also leave so much for the readers to infer.

A user of a language may intuitively feel the oddity of a text, but he may not be able to have apt linguistic explanation for it. Therefore, it is useful to have an account of various kinds of derivation with special reference to Eliot's poetry. Our brief analysis of Eliot's "The Hollow Men" is restricted to the clause and phrase level. When the same type of analysis is carried out at levels higher than phrase and clause, it becomes appreciation of the discourse. At this higher level, the combination of sentences/poetic lines constitutes higher units of the organisational pattern of language. Normally, it should have a proper beginning, but one notices numerous deviations from this principle in poetic language. Consequently, a poem may either start abruptly, or the opening may seem the middle of discourse. Besides, literary texts exhibit deviations regarding 'the interactants' in the discourse. The normal paradigm of discourse situation comprises three constituents: the producer of the message, the message itself and the receiver of the message. Normally, poetic discourse observes this principle, with the only variation that the producer of the message is one but the receiver are many, and that the receivers are not provided with any situational context — a factor which renders poetic discourse open to more than one interpretation. The producer of the message and his space and time are not the same as those of the receiver. The poet may also deem it not important to adopt a direct mode of address, and thus a persona may replace the writer. Sometimes, instead of one addresser, there may be more than one, addressing more than one addressee. T.S. Eliot, in some of his poems, especially *The Waste Land*, adopts this mode of writing:

And when we were children, staying at the arch-duke's
 My cousin's he took me out on a sled,
 And I was frightened. He said, Marie,

Marie, hold on tight. And down we went.
In the mountains, there you feel free.

[ll. 13-17]

Having discussed parallelism, let us now turn to semantic deviation.

3.2.2 *Semantic and lexical deviation in poetic discourse*

Another most important type of deviation related with meaning is generally known as semantic deviation. It deals with those aspects of poetic discourse where meaning relations are either inconsistent or paradoxical. Leech (1969) states:

In poetry, transference of meaning, or metaphor in its widest sense, is the process whereby literal absurdity leads the mind to comprehension on a figurative plane ... so important an element of poetic language is it that poets and critics alike have tended to consider it the only thing that really matters in poetry.

[Leech 1969: 49]

Semantic deviation is a dominant feature of poetic language, especially of modern poetry. The first reading of most of modern poetry does not convey a clear sense to the reader. The reader has to decode the encapsulated meaning through careful repetitive readings. In this context, again, lines from one of Eliot's poems, "Little Gidding" quoted by Short (1996) can be presented as a legitimate example of semantic deviation:

Midwinter spring is it's own season

[Three lines omitted]

The brief sun flames the ice, on pond and ditches

In windless cold that is the heart's heat

Reflecting in a watery mirror

A glare that is blindness in the early afternoon

[T. S. Eliot, 'Little Gidding']

The poet is using antithetical expression as defining terms, such as 'cold' and 'heat' and 'glare' (light) and 'blindness'. Then reference is made to a bright sunny day, while it is still winter season. Such a description seems paradoxical in the seasonal context of Europe as winter is associated with 'fog' and 'mist', 'coldness' and 'darkness' whereas the present context suggests 'warmth' and 'light', normally associated with spring and summer. Therefore, Eliot's description of the 'day,' in the context of the aforementioned lines, does not have appropriate spatio-temporal reference. For him, the season is both spring and winter, opposite symbols in literature meaning 'rebirth' and death, which never can exist simultaneously. It is these juxtaposing and deviant expressions that prompt the readers to try to decipher the

subtle but consistent patterns in poems. Through paradoxical and opposing elements, the readers are exhorted to comprehend the fresh and unique meanings of the world envisioned by the poet.

Another very prominent aspect of modern poetry is lexical deviation. Poets achieve foregrounding by mixing words of different variety (or register) that do not normally coexist. This aspect of Eliot's poetry will be highlighted in the following chapters when we begin our analysis of *The Waste Land*.

Similarly, poets also achieve lexical deviation by coining new expressions or changing the existing ones into new ones, which did not exist before. Short (1996) calls this technique neologism. Conversion of one part of speech into another, such as noun into verb, adjective into noun, adjective into adverb, and so on is a common practice in English, and perhaps in other European languages also. Poets also convert words of one grammatical class into another for foregrounding or for sound effect called functional conversion. Through this process, the readers sometime come across very odd conversions, derived from and converted into the same part of speech.

3.2.3 Syntactic deviation

Syntactic deviation is also a feature of poetic language. Poets either alter the position of words in different phrases, such as noun phrase where adjectives are used after the nouns they modify, or the position of subject and verb is altered without being converted into interrogative. Poets may also sometimes violate the norm of syndetic and asyndetic; that is, if a conjunction is required, they use a comma instead, and vice-versa.

Lower than the syntactic and the lexical is the level of morpheme. Basically, there are three main morphological processes: 'compounding', 'affixation' and 'conversion'. Compounding involves adding of one base to another such that usually the one placed in front in some sense sub-categorizes the one that follows, e.g., 'postman', 'blackboard', 'daydream', 'armchair' and so on. Affixations are of two kinds: prefixes i.e. something added before the stem and suffixes, i.e., something added after the stem. Affixation may or may not change the part of speech of a word. Normally, prefix only changes the meaning without altering the part of speech, whereas suffix changes the part of speech. Most of the affixes are attached to free stems i.e. stems which can stand on their own, having dictionary meanings. But there are affixes

which are attached to a bound stem also such as 'education' where educate is free but '-tion' is bound. Similarly, with compounding, the stems are generally free as 'post' and 'man' in 'postman', but may occasionally be bound as in 'bilberry'.

3.2.4 Graphological deviation

In 'conversion', the stem is assigned to a different word class with no change of form; for instance, 'He dropped an easy catch' or 'He will man a telephone switchboard'. Here, the most important consideration is the basic meaning. Conversion has the same result as affixation. In a large number of cases, word formation rules, especially suffixation, can apply only to items of specific derivation. Therefore, more convenient terms such as 'de-nominal', 'de-verbal' and 'de-adjectival' are used where 'de' means derived from. Thus de-nominal means, a word derived from noun, de-verbal, a word derived from verb, and so on. In the context of analysis of *The Waste Land*, these terms will be used if any glaring morphological deviation is encountered. Such word formation that deliberately deviates from the norm is generally known as graphological deviation — a deviation, which is a peculiar feature of modern poetry. For instance, the underlined word in "Doubled the flames of seven branched candelabra" is a clear graphological deviation as two adjectives have been combined where the second adjective, 'branched', itself is a derivation from the noun, 'branch'. Perhaps Eliot intends to intensify the effect of the flames through the /d/ in 'doubled', 'branched candelabra'. Hence, even a minor graphological deviation may suggest a lot in poetic discourse. Sometimes poets set apart a line or two graphologically from the rest of the poem, suggesting a contrast between that line and the rest of the poem. In this context the most appropriate example is Eliot's first poem of a group of poems called 'Preludes' in which the last line exhibits this manifestation:

The winter evening settles down
With smell of steaks in passage ways
Six o'clock
The burnt-out ends of smoky days
And now a gusty shower wraps
The grimy scraps
Of withered leaves about your feet
And newspapers from vacant lots,
The shower beat
On broken blinds and chimney-pots,
And at the corner of the street
A lonely cab-horse steams and stamps.
And then the lighting of the lamps.

[T.S. Eliot, 'Preludes']

In these lines, the poet refers to an evening on a showery day. Then a general remark is passed on winter days as smoky days. The various parallel expressions, such as, 'gusty shower' and 'grimy scraps', 'withered leaves' and 'newspapers scraps' suggest a miasmic set up, and thus the smell of steaks, instead of being used as appetizer, gets associated with the unpleasant prevalent atmosphere. The last line of the poem then, shunning aside the shower and its effect, refers to another aspect, dissociated from the context of all the preceding lines

3.2.5 Register mixing

Register mixing is another feature of poetic discourse. This technique was operative even in the works of the poets of the past, but modern poetry is replete with unusual expressions belonging to different registers. Ezra Pound, Philip Larkin, Ted Hughes, to mention a few, have optionally exploited this device. Like other modern poets, Eliot also borrows from different registers, thus mixing registers through juxtaposition of high sounding poetic diction and mundane trivial phraseology. The best example in this context is *The Waste Land* (III)

The rivers 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 addressees

The catalogue given as testimony for summer nights is very unusual, bearing no correspondence to one another. Then the three underlined lines, the first one being sublime in its effect, reminiscent of the sublime Greek literature and mythology and the second one just an ordinary, non-poetic elliptical sentence thematically juxtapose each other. Eliot through juxtaposition of sublime and bathetic expression tries to show the continuity of the past into the present — a notion, which is the quintessence of his concept of tradition.

Leech (1969) maintains that through broader use of language, poets do not care for dialectical and register restrictions — so much so that they do not deem themselves restricted to the language of their own particular period, and thus extend the domain of their linguistic choice to the past. This is truer about T.S. Eliot, in particular as he says in one of his essays, "Tradition and Individual Talent" that no poet ... has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to dead poets and artists. Eliot considers the three divisions of time — past,

present and future — as one whole, and just as a creative artist is influenced by his predecessors, he may influence others of his own and succeeding generations. This has been succinctly put forth in the opening lines of “Burnt Norton”:

Time present and time past
Are both perhaps present in time future,
And time future contained in time past.
If all time is eternally present
All time is unredeemable.

[T.S. Eliot, ‘Burnt Norton’]

Irrespective of the various linguistic changes that a language may have gone through, the poet identifies his language with that of his ancestors, and picks up theirs, mixes it up with his own and then uses it as a cogent tool to convey his ideas. A vivid example of this linguistic anachronism is seen in a part of Eliot’s poem, “East Coker”:

The association of man and woman
In daunsinge, signifying matrimonie —
A dignified and commodious sacrament.
Two and two, necessarye conjunction
Holding each other by the hand or the arm
Whiche betokeneth concorde

[T.S. Eliot, ‘The East Coker’]

The underlined words are reminiscent of medieval English, especially the poetry of Chaucer — the father of English poetry. Eliot is blending current expressions with the obsolete ones elucidating the cyclic progression of time, subsuming all three divisions into one whole. Thus the poet not only proves his philosophical notion of time but also establishes relationship with his literary ancestors.

3.2.6 Phonological features of poetic discourse

Stylistic analysis of poetry justifiably demands a discussion of the sound structure and metric quality of poems also. A prosodic phonological structure, according to Fabb (1997), normally includes (i) the segment: the smallest prosodic unit corresponding roughly to the individual sound, (ii) the syllable and its component parts: onset, nucleus and coda, and morae; (iii) the word and its permeable or flexible boundaries; (iv) the organization of words into phonological phrases; and (v) the organization of syllables into strong and weak members of a hierarchical structure which expresses rhythmic pattern, such as stress.

Sound patterning can either be systematic or unsystematic. Systematic sound patterning means repetition of sounds in a regular and predictable pattern. Unsystematic sound patterning, on the other hand, does not result from any rule. A

text with such a patterning may have a lot of alliterative sounds in one line, but the over all text may not have it. Poetic discourse normally has the systematic sound patterning, but modern poetry, especially the post war, abounds in unsystematic sound patterning also. Unsystematic sound patterning can be divided into two different kinds. One kind can be found in texts deliberately altered to have some special communicative effect, or foregrounded to capture the reader's attention, whereas, the other kind can be traced in highly patterned texts, which are otherwise unsystematic. In such texts, one might observe internal repetition of sounds, but the overall pattern is unsystematic as either the numbers of repetition is not fixed, or it lacks repetition, or the repeated sounds may not necessarily come from the same parts of the syllable. The reason for this demarcation is obvious from the fact that rhyme covers those syllabic parts that are also regulated by a meter, such as nucleus and coda. Alliteration, however, encompasses only a part of syllable, i.e., coda, which has little importance for meter. This whole discussion on syllable has been succinctly put by Leech (1969) in a formulaic form as C 0-3 VC 0-4, where the first C implies a cluster of up to three consonants followed by another consonant up to a cluster of four. Parallelism is achieved only when the three parts are neither at total variation nor identical. So there are six possibilities in which either one or two of the structural parts may vary. They are as follows:

- | | | | | |
|----|-----|----------------------|------------|-----------------|
| a) | CVC | great/ grow | send/sit | (Alliteration) |
| b) | CVC | great/ fail | send/bell | (Assonance) |
| c) | CVC | great/ meat | send/hand | (Consonance) |
| d) | CVC | great/ grazed | send/sell | (Reverse Rhyme) |
| e) | CVC | great/ groat | send/sound | (Para-Rhyme) |
| f) | CVC | great/ bait | send/end | (Rhyme) |

(boldface letters are unvarying parts; and C refers to cluster of consonant)

Leech (1969) argues that the first and the last, alliteration and rhyme, are most important as they are directly complementary to each other. Alliteration and these other figures of speech not only create powerful musical effects, but also highlight and emphasize key words, concepts and relationships. A rigorous use of alliteration sometimes, causes difficulty in pronunciation:

Peter piper picked a peck of pickled peppers

Or

She sells seashells by the seashore.

So it is not only the music of words, it also brings a clear picture to the reader's mind.

Assonance deals with the repetition of identical or similar vowel sounds, usually in stressed syllables followed by different consonant sounds in approximate words. Like alliteration, it also binds important words together enabling the reader to observe meaning connections between them.

What large, dark hands are those at the window.

As far consonance, it deals with the repetition of a final consonant sound or sounds following different vowel sounds in approximate words. Consonance is also constituted by the repetition of initial or immediate consonant sounds occurring in addition to repeated final consonants:

I taste a liquor never brewed —
From tankards scooped in pearl
Not all the vats upon the Rhine
Yield such an Alcohol!

[Emily Dickinson: 1860]

Rhyme deals with the repetition of similar vowel sounds in the stressed syllables of two or more words as well as of all subsequent sounds after this vowel sound. Generally, while speaking of rhyming, people refer to the specific type of rhyme called perfect rhyme. For example, 'Bard', 'lard' and 'five', 'alive' perfectly rhyme with one another. But there are other, imperfect rhymes, such as *bard* ~ *board* and *bard* ~ *beard*, known as rime riche and half rhyme, respectively. Rhyme may also be classified according to its placement within the poetic line. If it occurs at the end of a line, it becomes end-rhyme, if it is somewhere in the middle of a line, then it is known as internal rhyme. It is generally believed that the relationship between speech sounds and the meanings they represent is arbitrary. Linguists agree that there is no intrinsic relation between words, their meanings and their phonetic make-up. But in poetic discourse, they serve very important function. That is why Leech (1969) states:

In poetry ... people tend to be on the lookout for reinforcements for schematic patterns. They are therefore, sensitive to suggestive qualities of sound, which pass unnoticed in other kinds of discourse. However, a configuration of sounds suggests a particular type of reference only if that reference is in any case invoked by the meaning

[Leech, 1969: 96]

In addition to the direct name making expressions, there are subtle variations dependent on the length of vowels and consonants. Read (1963) argues that a good writer is not interested in the etymology of words, s/he chooses words which are

solely governed by the due measure of expressiveness implied in the syllables of particular words. He, therefore, maintains:

long vowels suggest a slower movement than the shorter vowels and that vowels which we pronounce by opening the mouth convey the idea of more massive objects; while those which are formed by nearly closing the lips suggest more slight movements or more slender objects.... This suggestive power is due partly to direct imitation of natural sounds, but more to the movements of the vocal organs---

[Read 1963:5]

Referring to the slow pace of long vowels, Short (1996) mentions a line from Keats's "Ode to Autumn":

watching the last oozing hours by hours

There is no straight onomatopoeic relationship in the above line, but one intuitively feels the relationship between the appropriacy of the process and the long sound. This level of appropriacy is the linchpin of the sound- symbolic relations. Similarly, an individual consonant or a cluster of them also tends to suggest specific meaning. Short (1996) maintains that short consonants like /t/ and /p/ may be perceived as clear sounds whereas larger voiced consonants may be more indistinct. Besides, nasal consonants are indistinct. In this regard, Read (1963) also argues that opening consonants compelling the lips to make suggestive movements of the implied actions are quite subtle. For instance, in 'blare' and 'flare', the first two consonants of the former are comparable with 'blast' and 'bleat' suggesting forceful lip work, whereas the first two consonants of the latter suggest the flapping action of tongues of flame which can be associated with 'flame' and 'flicker'. Short (1996) puts forth that the word-initial cluster, 'gl', does not function as dependent morpheme, but is associated with things to do with 'light' when used in appropriate contexts. In this regard, he mentions a number of words beginning with "gl" that are associated with light: 'gleam', 'glimmer', 'glisten', 'glare', 'glint', 'glance', 'glow', 'glory'. Such a series of words is referred to as 'phonaesthetic' series. In fact, the initial consonants cluster, i.e., 'gl' of these words has nothing to do with light, as a number of examples of words can be presented which begin with the "gl" series having nothing to do with light. But some of the phonaesthetic series do possess sound-symbolic qualities, which can be subsumed under the broader notion of onomatopoeia. Rhythm and meter are other two very important features of poetic discourse.

Rhythm is not something that has an independent existence, nor is it something born with words; it is rather born with the act of conception. The moment an idea is conceived, it takes shape in the mind and simultaneously with it rhythm also takes shape. So rhythm represents the shape or dress of the writer's thoughts. However, it should not be confused with meter. Meter is rather the complex rhythmic structure of poetry, but it is not the only aspect of rhythm. Poetry is to be metered as this feature sets it off from other kinds of writing. As mentioned earlier, modern poetry, may not necessarily follow metrication, the reason being that semantic level has become more important than the other linguistic levels. Nevertheless, modern poetry also has musical effects and thus the appropriacy of meter. Although meter is not synonymous with rhythm, it is certainly a significant contributory factor in the perception of rhythm in poetry. It deals with the more or less regular pattern of strong and weak syllables respectively called 'ictus' and 'remiss'. Broadly, four kinds of meter exist: 'quantitative', 'accentual', 'syllabic', and 'accentual syllabic'. In English poetry, 'accentual syllabic' rhythm is prominent. In such poetry, a balance is maintained between the number of syllables and also between the number of stressed and unstressed syllables from line to line. The most well established English feet are 'iambic', 'trochee', 'anapaest', 'dactyl', 'spondee' and 'pyrrhic'. In Standard English poetic line, the number of feet ranges from one to eight per line, known as 'monometer', 'diameter', 'trimeter', 'tetrameter', 'pentameter', 'hexameter', 'heptameter' and 'octameter'. But the most important patterns essential for understanding English meters are the iamb and the trochee.

Iambic consist of two syllables, i.e., an unaccented syllable followed by an accented one; for example, 'revolve', 'afloat', 'respect', etc. William Wordsworth, for instance alternates iambic tetrameter and iambic trimeter in one of the "Lucy Poems", 'A slumber did my spirit steal':

A slumber did my spirit steal;
I had no human fears:
She seemed a thing that could not feel
The touch of earthly years.

Trochee, on the other hand, consists of one heavily stressed syllable followed by one unstressed syllable: 'forward', 'party', 'little'. If certain lines in *The Waste Land* are found to have metrication, we shall surely investigate the pattern

3.3 Rationale for selecting the three approaches

Considering the multifarious layers of ambiguity in Eliot's poetry ranging from lexical levels to syntactic and the broader discourse level, it would be legitimate to incorporate different linguistic approaches and evolve them into an eclectic one for the linguistic and extra-linguistic (contextual) level appreciation of *The Waste Land*. In this regard, a number of approaches are available but only three of them will be considered and applied, so that aspects that cannot be covered through one specific approach will be dealt with through the others. These approaches are discussed separately to highlight their efficacy; however, during the process of the analysis of the poem, the three approaches are to be treated as one, supplementing one another. The rationale for adopting this eclectic approach is quite legitimate. We all very well know that *The Waste Land* is replete with literary, philosophical, anthropological references and allusions as well as figurative expressions, and that a common reader finds it very difficult to appreciate the relevance of this multitude of scholarly hints and suggestions within the narrow domain of each part of the poem. I hope that the adopted eclectic approach will help us see that only each part of the poem has its own coherence but also that the parts are related to one another in some implicit way, lending the poem a coherence that is not visible to the inattentive or the callow. Let us first remind ourselves of the titles of the five parts of the poem:

1. Burial of the Dead
2. A Game of Chess
3. The Fire Sermon
4. Death by water
5. What the Thunder Said

Since the titles bear no obvious relation to one another or the main title of the poem, anyone looking at these titles would conclude that these are individual poems, that *The Waste Land* is a sort of anthology consisting of these five poems. The parts seem disjointed, having no connection with one another, and that was the reason why the early critics maintained that the poem is a collection of different poems. However, through the analysis of the poem, I purport to highlight the poem's cohesive pattern as well as coherence, first at the micro level of the different parts, and then at the macro level, taking the poem as a whole. The eclectic approach adopted will, I hope, also help resolve the obscurities created by the use of different languages in the poem. The following is a detailed review of each of the approaches.

3.4 Crystal and Davy's approach:

This approach is described in *Investigating English Style* by David Crystal and Derek Davy (1969). Crystal and Davy suggest that the analysis be carried out at four levels:

1. phonetic/graphitic
2. syntactic
3. semantics
4. vocabulary/ lexis

Analysis at the poetic level deals with the basic phonic substance of language, whereas at the syntactic level, the emphasis is on the internal structure of sentences, beginning at the smallest unit, 'word', through phrases and clauses up to the sentence level. Analysis at the lexical level deals with individual words and idioms used in various linguistic contexts regardless of their grammatical form and function. As such, our main focus will be on the choice of specific lexical items in the text, their frequency distribution in individual parts and across the whole poem.

Analysis at the semantic level deals with stretches longer than a single lexical item. Crystal and Davy (1969) deem semantics as the linguistic meaning of a text over and above the meaning of the lexical items taken singly. It also covers various patterns of thematic development, the distribution of concepts in a text as a whole, the use of characteristic figures of speech, semantic ingenuity and so on. Whereas vocabulary is treated as discrete, finite and localised, semantics is all-inclusive.

If features occurring in the poem could not be explained within the parameter of one level only, recourse will be made to the other levels of analysis. Hence, we may observe an overlap among these different levels of analyses. However, sometimes during the course of our analysis, problems may arise when a clear decision about the priority of one level over another will become difficult to make.

With reference to the importance of stylistic features, the following two basic principles may operate:

1. The frequent occurrence of stylistic features within the variety in question;
2. Those features, which are shared less by other varieties.

Crystal and Davy (1969) give a detailed account of Grammar and Dimensions of situational constraints. Both these areas are taken below and discussed in detail

3.4.1 Grammatical components of the approach

Here, only those grammatical features are stated which are absolutely essential for the linguistic analysis of a literary text. Grammar has been dealt with as a series of interrelated components in which each component deals with a particular aspect of grammatical structure ranging from sentence to clause, then phrase, word and ultimately morpheme level. Crystal and Davy (1969) declare that a stylistic analysis does not necessarily require a comprehensive grammatical description because all grammatical contrasts are not involved in the specification of stylistic contrast. There are only five components in all, leading to the satisfactory organization of stylistic contrasts. They are: 1) Intern-sentence relationships 2) Sentence typology 3) Clause typology, 4) Group typology, and 5) Word typology.

3.4.1.1 Inter-sentence relationships

Sentence, being the point of departure and semantically more explicit than any other level lower than it, and also being easy to be identified at phonological and graphological levels, is the most convenient level to begin with. It does not suggest that every essential aspect of stylistic analysis can be found at sentence level. In the approach under discussion, inter-sentence relationships encompass various features ranging from ellipsis and anaphora to the use of concord, lexical features, adverbial contrasts and prosodic features.

3.4.1.2 Sentence typology and structure

In written discourse, a sentence normally begins with a capital letter and ends with a full stop. And broadly, two types of sentences have been identified in the present approach: complete (i.e. formally complete) and incomplete sentences. The former is further subdivided into major and minor types. The following is an account of the formally complete sentence.

Major Sentences: A major sentence can be categorised into four groups:

a) simple, b) compound, c) complex, d) complex-compound (mixed)

a) A *simple major sentence* has the characteristic of having a subject (S) and a predicator (P) with or without a complement, both subject (Cs) and object (Co) with or without one or more adverbials (A) and with or without a vocative (Voc).

Regarding distinction between the concept of sentence and clause, the former has only the S P C A structure whereas the latter is S P C, and the A part is further extended to S P structure.

Example: John asked me as I was leaving. (clause)

The underlined part is a dependent clause, whereas the first part is independent clause. Dependent clause requires another S P C A type structure.

A clause can be either finite, or non-finite. A non-finite clause either begins with an infinitival predicator (to), or participle form of the verb (both 'ing' and 'en'), whereas a finite clause gives information about 'tense', 'aspect', 'mood', 'voice' and also possesses a subject.

b) A *Compound major sentence* is one of two types: i) two simple main clauses linked by a co-ordinating conjunction, and ii) a main clause plus a clause of the parenthetic type embedded in the main clause. Example:

Example (i): He works hard and he gets paid for that.

main co-ordinate dependent

Example (ii): He wants that everyone should know about his achievements.

Main parenthetic

c) In a *complex major sentence*, there is one main clause of the simple type with the adverbial element of its structure expounded by at least one dependent clause.

Example: Although I admire her reasoning, I reject her conclusions

dependent main

d) A *complex compound (mixed major) sentence* consists of at least one of the clauses having a dependent clause introduced by a superordinating conjunction:

Example: Give the proper signal before moving

main dependent

and only move off when you can do so safely.

co-ordinate dependent dependent

Minor sentences: These sentences also exhibit functional characteristics normally associated with major sentences. They may manifest any of the following structures:

a) A subordinate SP(CA) structure:

Example: Drink Lemonade. Because it is good for you

- b) An element of clause structure (S,P,C,A, V O C) or some partial:
- c) A combination of elements of clause structure other than those allowed for in major sentences, e.g. SC, SP (where P would normally require a C, PC, PA, AA.
- d) A non-finite construction: Like major sentences, here too, one finds simple, compound, complex and mixed type of minor sentence.

3.4.1.3 Clause typology and structure

Five elements of clause structure have been postulated for analysis: Subject, Predicate, Complement, Adverbial, and Vocative.

Where there is an overlapping of elements, they are not considered as separate elements of structure. Syntactically both Subject and Complement may function as nominal or sequence of nominal groups, a personal, interrogative or indefinite pronoun or a noun clause. The predicator always deals with the verb part of the clause, and the adverbial may be a single word or a construction, such as non-finite clause, or a prepositional phrase or an adverbial clause. The last clausal element, i.e., the vocative is a nominal, normally a proper noun used as a direct address.

3.4.1.4 Group typology and structure

A group is a stretch of words, having no complete meaning but always have a 'head' word performing a syntactic function as a whole. For instance, in a nominal group, noun is the 'head' word and in a verbal group verb is the head. In a nominal group, there is always an obligatory head, which may be optionally pre-modified or post modified or both. In pre-modification, three slots can be utilized for the head, pre-determiner, determiners, adjectival and head. Determiner may encompass articles, demonstratives and possessive pronouns. Adjectival may deal with a pre-modifying genitive, one or more adjectives. They may also be, but not necessarily, preceded by a set of intensifiers.

Post modification can also be realized through one of four types: a prepositional phrase, a non-finite clause, a dependent clause introduced through a relative pronoun, or occasionally an adjective.

Verbal group does not offer much stylistic contrast, as it is either finite or non-finite. If the former, then it consists of a lexical verb functioning as head with or without one

or more auxiliaries in the preceding position. The verbal part also determines the tense form, the aspectual contrasts, the voice form and the mood.

3.4.1.5 Word typology and structure

This aspect of analysis deals with root, prefix, and suffix. It may also subsume distinctive categories and types of word formation ranging from frequent compounds to complex affixation of Greek and Latin and also deviant forms, puns, and so on.

Distribution of individual words will be dealt with under vocabulary; however, if within a context a reference is made to collection of lexical items, they will be traced within the stylistic context.

The entire discussion of the grammatical features of this first approach has been summed up as follows:

Text	utterance (utterance +)
Utterance	sentence (sentence +)
Sentence	complete incomplete
Complete	major minor
Major	(VOC) SP (C) (A+) VOC S P
Minor	C A dependent clause nominal group
S	Pronoun dependent (noun) clause nominal group
C	Dependent [noun] clause Other complement structures Adverb
A	Adverbial construction Dependent [adverbial] clause Pronoun noun
VOC	Sub-set of nominal groups
Dependent clause	conjunction (VOC) SP (C) (A+) Non-finite clause
Non-finite clause	Pn (C) (A+)
P	(premodification v) Lexical verb infinite

Pn	Auxiliary verb + form of lexical verb Participle
Premodification	Auxiliary verb (Auxiliary verb) (not)
Nominal group	(premodification n) Noun (post modification)
Premodification n	(predeterminer) (Determiner) (Adjectival
Determiner	Article Demonstrative Possessive
Predeterminer	all, both, half ----
Adjectival	(premodifying genitive) (intensifier) (Adjective +) (Adjunct Noun)
Intensifier	very, extremely ----
Article	a(n) the
Demonstrative	this, that, these, those
Possessive	my, our, his ----
Post-modification	Preposition + Nominal group Non-finite construction Dependent clause (relative type) Adjective
Pronoun	Personal Interrogative Indefinite
Personal	I, you, we ----
Interrogative	Who, what, where
Indefinite	One, someone

3.4.2 Dimension of situational constraints

The second part of this approach deals with Dimension of Situational Constraints. Eight dimensions have been distinguished which are broadly placed into three groups.

A	B	C
Individuality Dialect Time	Discourse a) [Simple/ complex] Medium (Speech, writing) b) [Simple/complex] Participation (Monologue, Dialogue)	Province Status Modality Singularity

Individuality: It refers to certain peculiar features, which distinguish one writer from another who uses the same language or variety of the same language. It also refers to those specific words or phrases, which have a high frequency of occurrence. Individuality encompasses both the physical and the psychological traits of a writer. It is important to note that individuality in the present context does not refer to temporary or a deliberate conscious activity associated with a specific context.

Dialect: It refers to features associated with an individual's geographical origin (regional dialect) or his social class (social class/dialect). Being constant language features, they are not so easily amenable to change. One can adopt a dialect pattern other than his own, but such a practice is generally not operative.

Time: Time or diachronic information can be gathered from a piece of discourse covered by the temporal provenance of a piece of language. These temporal features form a firm characteristic of an individual writer's style. There is an inextricable relationship between language and situation, and relevant extra-linguistic factors enable the analyst to predict in advance certain linguistic features of a text. Nevertheless, it is important to note that these extra-linguistic factors are not always the same. Predictability is possible only within a limited set of predetermined criteria. Stylisticians, through their analyses, try to dispense with redundant information to specify precisely relevant extra-linguistic factors.

Discourse: Speech and writing are differentiated through medium. The former is a phonic and the latter graphic medium. The present work focuses on analysis of written work; therefore, characteristics of this medium will be briefly discussed. Writing deals with the graphological level, relatively permanent, and every variety of written languages cannot necessarily be spoken without marring the coherence of the text. Therefore, language within the parameter of one category shows considerable difference from another category. This is systematic difference for a theoretical framework of one type or the other.

Province: This is a linguistic feature, which does not provide any information about the people involved in any situation, their social status and relationship to each other. Province features do not provide a clear-cut clue about the participants and the task in which they are engaged. Examples of provinces would be language of 'science or law' 'public worship' 'advertising. It is also worth-mentioning that province features are not synonymous with subject matter because the latter pertains to specific use of vocabulary whereas the former does not.

Status: It deals with the systematic linguistic variation regarding the social standing of participants in an act of communication. The general presumption is that status and province variation are independent of each other. However, the meaning aspect of the former is more complex because it subsumes a number of factors, such as people's

position on social scale, formality, informality, respect, politeness, deference, intimacy, kinship, relations, business relations and hierarchic relations in general.

Modality: It is independent of both province and status, which implies that a language user is not always bound by his specific occupational role or relationship to others; he may speak in a manner as if reading from a written text or spoken. A particular text may be categorised in terms of modality but that pattern may be violated. The various genres being distinguished may also be seen in the light of modality though the former also has never been specified to any compartmentalized definition, and is regularly used for varieties operating at different degrees of the theoretical abstractions such as poetry vs. prose, essay, vs. short story and so on. In fact, modality is more akin to subject matter suitability.

Singularity: It refers to the occasional idiosyncratic linguistic features used by a writer within the confines of some conventional variety. In other words, singularity means personal and occasional features associated with a mode of writing. Singularity features are not the same as individuality features as the former are typically short, temporary, and manipulable, deliberately introduced for a specific language contrast whereas the latter are comparatively continuous, cannot be easily manipulated and relatively permanent. In normal circumstances, it is not very easy to determine whether a linguistic feature is prominent due to individuality or singularity. Such a problem is normally posed by the initial study of an unfamiliar text, but then gradually the difficulty may be resolved. This issue will be taken up in the next chapter to determine whether individuality or singularity traits are more prominent in Eliot's work

3.5 Leech's Approach

This approach is discussed by Geoffrey N. Leech in his book, *A Linguistic Guide to English Poetry* (1969)

This is an exhaustive study of various aspects of poetic discourse, subsuming both the creative and the mechanical use of the language of poetry. Each of its twelve chapters takes a separate dimension of poetic discourse, illuminating all its profound aspects. The chapter division of the book is as follows:

1. Poetry and the language of past and present
2. The creative use of language

3. Varieties of poetic licence
4. Foregrounding and interpretation
5. Verbal repetition
6. Pattern of sound
7. Meter
8. The irrational in poetry
9. Figurative language
10. Honest deceptions
11. Implications of context
12. Ambiguity and indeterminacy

A number of issues pertaining to these aspects have either been discussed in the preceding approach or will be discussed in the last one; therefore, it is useful to examine only those which are specific to Leech's approach and which are germane to the present work. The topics of the first two chapters need not be discussed here as they deal with the general characteristics of poetic language. Similarly, since varieties of poetic license foregrounding & interpretation, verbal repetition, patterns of sound, and meter are to be discussed in detail in the context of Short's approach, only the remaining, significant aspects and components will be taken up here to evolve an all-embracing methodology for the broader appreciation of the data. As there has been no reference to the irrational in poetry, figurative language, honest deceptions, implications of context, ambiguity and indeterminacy elsewhere in the present work, they will be discussed in detail here.

Leech discusses eight types of deviations: lexical, grammatical, phonological, graphological, semantic, dialectal, register and historical. The last three will be touched upon briefly since they will be examined in the context of Short's approach. Leech establishes a tripartite (based on realisation, form and semantics), rather than dipartite, approach about language break up, which embraces the various types of deviations mentioned above. Let us take up these deviations one by one.

3.5.1 Types of deviation

Lexical Deviation: It normally pertains to invention of new words considered as the prerogative of poets. If a word is used for a single occasion, then it is called NONCE-FORMATIONS. Most of the lexical innovations in poetic discourse belong to this category. Such a technique is not a violation of lexical rule; it is rather a generalization of an already existing rule.

And I Tiresias have fore-suffered all
(l: 243)

But when metaphoric expressions are used, then the level of new innovations and their degree varies from 'item' to 'item'. Leech argues that the use of a newly coined word gradually gets established and becomes acceptable as describing a new idea. That is why Eliot's 'fore-suffered' is not just a new word; it is the encapsulation of a newly formulated idea.

Grammatical deviation: This type of deviation is morphology and syntax oriented. Leech points out the significance of DEEP STRUCTURE and SURFACE STRUCTURE at the sentence level, relating the former with the semantic and the latter with the phonological level. A deviation at the deep structure is associated with 'mistaken selection' and its interpretation is related with the whole class of normal forms, which it could replace in that position.

Phonological Deviation: This type of deviation is quite prominent 'on the surface' in poetic discourse. Irregularities in verse composition have been listed as **elision** (leaving out of a sound in speech), **aphesis** (omission of an initial part of a word or phrase), **apocope** (omission of the final sound), and sometimes alteration in pronunciation for the sake of convenience of rhyming as wind (noun) pronounced as wind (verb), as well as the addition of an extra syllable to a regular verb to keep the number of syllables constant in a line of poetry (e.g., 'loved' pronounced as a disyllabic word).

Graphological Deviation: Graphologically, poetic language, especially the opening of each line is quite different from non-poetic varieties of English. Leech (op. cit.) argues that typographically, it is independent of, and capable of interacting with the standard units of punctuation. This interaction is a special communicative resource of poetry.

Semantic Deviation: If semantic deviation is taken in literal sense in poetic discourse then it becomes absurd. Therefore, it has to be comprehended in metaphorical sense on a figurative plane. Transformation of the normal resources of communication to the figurative plane is the emblem of poetic language. That is why poets and critics jointly agree that such a transformation of meaning is the sole determining factor, and that it matters much in poetry.

3.5.2 *The irrational in poetry*

This element of poetry has been discussed from two dimensions: redundancy and absurdity in poetry. The first category includes pleonasm, tautology and periphrasis whereas the second includes oxymoron and paradox. However, these need not be discussed here since these are well-known literary terms.

3.5.3 *Implications of context*

Leech discusses implications of context under the following three main headings:

- a) Licences of situation
- b) The given situation and
- c) The world within the poem.

The first subsumes rhetorical questions, apostrophe and routine licences of situation, whereas the second deals with participants, communications and the function of communication. The last category deals with the situation created within a poem.

Leech also believes that even the titles of poems sometimes provide ample contextual information, specifying the obscure situation given in the poem. Similarly, the specific use of tense, such as past tense, indicates the definiteness of meaning, whereas the present perfect tense, the indefiniteness of the occasion or situation.

The situations created by poets within the microcosm of poems are not bound by the rules of logic or reason. There are situations or circumstances, which cannot be understood at all outside the domain of the poems. In this regard, Leech states:

The constructed context is in a sense the corner-stone of the interpretative process-- we cannot say that we know what a poem is 'about' unless we have identified certain landmarks of the world it portrays -- there is room for the individual to read into a poem more than is explicitly declared. Nevertheless, knowledge of contextual implication is an important and necessary part of equipment we bring to understanding a poem.

[Leech, 1969: 201]

3.5.4 *Ambiguity and Indeterminacy*

Leech gives brief definitions of ambiguity both in linguistic and in literary studies. He believes that in the former, the term under discussion has been used in a narrow sense:

More than one cognitive meaning for the same piece of language, whereas as in the latter (i.e. literary studies) it is any verbal nuance, however, slight, which gives room for alternative reactions to the same piece of language.

[Leech, 1969:]

Generally, ambiguity in its ordinary functional use of language is deemed as diversion and thus a drawback in style. But in literary text, the writer is given extra credit because an ambiguous piece of literature may be interpreted in various ways.

The various types of Ambiguity both in literary text and in linguistics are discussed below. First, ambiguity in literary texts is discussed, and here the main source is Empson's (1961) seminal book on the topic: *Seven types of Ambiguity*. Empson identifies seven types of ambiguity and their brief sketch is as follows:

1. In the first type ambiguity arises due to one of the reasons: through comparison with several points of likeness; antithesis with several points of difference; and sometimes through suggested rhythm with the implication of extra meanings. That is the broadest of all types and is therefore, vague and can be used as an umbrella term for various phenomena.
2. In the second type we see resolution of two or more alternative meaning into one by integration. In other words, one observes a fusion of acceptable meanings into a synthesised poetic statement, and thus no room is left for alternatives to coexist.
3. In the third alternative there is the presence of double meaning each seem unconnected and seems apt alternative in the context.
4. In the fourth type the alternative meanings combine to make clear a complicated state of mind in the author. The text does not explicitly reveal whether or not ambiguity is intended, though certain contextual linguistic clues reveal that ambiguity is intentional. The author's state of mind cannot be decoded, that is why this type is considered as mere functional characterization.
5. This type deals with exploring the author's mind when he is involved in the act of creativity. The dynamic act of creativity makes it arduous to unveil this type of ambiguity.
6. In this type what is said is contradictory or irrelevant and the reader is forced to invent interpretations. In fact, the interpretation is the reader's own, which s/he imposes on a piece of text, which does not clearly signal that reading. As no objective premises exist for such an interpretation, this type is coloured by the reader's inherent subjectivity.
7. The seventh type is that of full contradiction, making a division in the author's mind. This is the most ambiguous type.

Ambiguity in Linguistics: Leech (1969) highlights a linguistically ambiguous statement through realization, form, and semantics, where realization is the actual syntax, form the grammatical level dealing with tense (i.e., present and past), and semantics the meaning aspect. If realization and form are interpreted, then we have homonymy. If form and semantics are taken into consideration, then we have polysemy (multiple meaning). Both homonymy and polysemy can be realized at the

lexical and the grammatical levels. But a choice between lexical homonymy and lexical polysemy is difficult to make. Two more relevant terms are suggested in the context of homonymy, i.e., homophones and homographs. The former are words identically pronounced but are spelled differently (sea, see, etc) having different meaning; whereas the latter are groups of words written alike but pronounced differently (lead, léad, bow, bough, etc.). **Pun** is also a type of lexical ambiguity, which may be related to homonymy or polysemy, but the more obvious one is homonymic. Pun is basically a play upon words, exploiting similarity of spelling and pronunciation between words that have different meanings. Sometimes one word is used with multiple meanings. Besides, ambiguity can also be created through antonyms (words with opposite meaning), or through 'asyntactic pun', that is, when one of the meanings does not actually fit into the syntactic context due to its having ungrammatical word order.

Syllepsis can also be used as a type of pun, bringing together two constructions, each having a different meaning in connection with the yoking or governing word. For instance, 'she looked at the object with suspicion and a magnifying glass'.

Indeterminate significance: Despite all the technicalities and plethora of literary theories, a creative piece of writing is always open to a vast number of interpretative possibilities. From such a multitude of possibilities, a reader just picks one and there the subjective element intervenes. Linguistics only highlights the different possibilities, and it is up to literary commentators to evaluate these options and make an authoritative interpretation. But there is no denying the fact that every aspect of creative writing cannot always be definite, as there are fuzzy areas, which are named in the present context as aspects of indeterminate significance. It is this area, which lends great importance to a piece of literature because neither a linguist nor a literary critic/commentator can be absolutely sure about the actual reason for its greatness. And that is why a great piece of literature transcends the boundaries of both space and time.

3.6 Short's Approach

The source of this approach is Mick Short's book, *Exploring the Language of Poems, Plays and Prose* (1996). In this book, Short primarily focuses on four areas of poetic discourse: a) deviation, b) parallelism, c) style variation in text, and d) sound, meaning and effect. As for deviation, Short identifies and discusses seven types of

deviations: a) Discoursal deviation, b) Morphological deviation, c) Internal and external deviation, d) Semantic deviation, e) Lexical deviation, f) Grammatical deviation, and finally g) Phonological and graphological deviation. However, here, we will discuss only the first three since the last four have already been discussed above. We shall also discuss in some detail quite a few other topics that are specific to Short's approach, and have not been discussed so far. These topics include a) literature and dialect, b) literature and medium, c) literature and tenor, d) medium and tenor intertwined, and e) literature and domain. But let us turn first to deviation.

3.6.1 Discoursal deviation

This is a level higher than sentence, relating different sentences together to form higher organizational units of language. Through discourse level, groups of sentences are organized into paragraphs, group of paragraphs into sections and groups of sections into bigger chunks of discourse. Presuming that a text should begin at the beginning of a sentence is the traditional notion of text formation. Many a poem starts abruptly at places where a lot seem deviant, such as personification, or attribution of animate objects to inanimate. Besides, there is normally one addresser and many addressees (the readers) in poetic discourse, and there is no context of situation to be shared by the participants. The readers have to create a situation legitimising the writer's intended meaning. Thus leaving the poem amenable to various interpretations. The spatio-temporal relation of the writer and the reader are also quite different from each other. Sometimes, the poet adopts the mode of direct address, which does not leave much room for obscurity. But sometimes, the poet may not handle his poetry through direct address, such as T.S. Eliot's "The Love Song of J. Alfred Prufrock." Here, the speaker in the poem is not the poet, but Prufrock, i.e., he acts as persona. In such a situation, one has to unfold the discoursal ambiguity through linguistic and extra-linguistic clues. Eliot normally adopts this technique in his other poems also, especially in *The Waste Land* where so many personae speak up their minds, adding to the density of the poem.

3.6.2 Morphological deviation

Morpheme, being the building block for words can be a word itself. Short (1996:51) argues that sometimes poets intentionally produce morphological deviation through suffixation, which cannot be normally added to it. Why do poets do it will be dealt with in the next chapter at relevant places during the analysis of *The Waste Land*.

Another feature of morphological deviation that Short (1996:53) refers to is when instead of separating morphemes, a poet combines words together as if they were one. "Bothatonce" (from e.e. cumming's "She Being Brand") is an example of this type of morphological deviation. This technique is very commonly adopted by modern poets and Eliot is no exception.

3.6.3 Internal and external deviation

External deviation is a deviation from some norm that is external to the text, i.e., the rule system, which constitutes the English Language. A good example of external deviation can be cited as e.e. cumming's use of lower case letters even at the beginning of each line and sentence.

On the other hand, internal deviation is a deviation from a norm set up by the text itself. This type of deviation occurs when the text unexpectedly deviates from a pattern that it itself has established already. The reader, based on his experience of the preceding text, expects the text to develop according to that pattern, and his expectations, nonetheless, gets fulfilled for a while, but then, suddenly, he encounters strikingly unusual syntactic and/or lexical pattern quite different from that already established that far. Both these types can be found in *The Waste Land*.

3.6.4 Literature and dialect

Most of English literature is written in Standard English, which is considered a general norm. If a character speaks a non-standard dialect, or if a poet chooses to write in a non-standard form, it is deemed as a socio-political act of some kind. Dialectal variation can be represented not only at the level of lexis but also through orthographical system, suggesting particular accents. In this regard, Short (1996) again refers to cumming's poem "YgDUh" in which the persona says LISN bud LISN, implying that the vocative 'bud' referred to in the context is a working-class American word equivalent to 'mate' in many British English dialects.

Eliot in *The Waste Land* uses such and many other uses of orthographical deviations through various personae in different parts of the poem. These personae also represent their social/ regional dialectal features associated with their class, region, age, and so on, and will be highlighted at the relevant places in the next chapter.

3.6.5 Literature and medium

Normally, literature is written language; however, occasionally, writers, just for the sake of creating special effects, adopt features related with speech. This aspect becomes prominent when a character starts talking, thus introducing a dramatic element into poetry

3.6.6 Literature and tenor

It is concerned with the appropriate variety of language for a particular situation, that is, formal language for formal situations, informal language for informal situations and, so on. The inadequacy of such a discourse is exhibited through lexicogrammatical indicators of inappropriacy. The notion of 'tenor' can also be extended to apply to the relationship between the writer and the reader. Such a discursal extension gives a written text conversational qualities, reducing formality, and 'engineering a closer relationship between the writer and the reader'.

3.6.7 Medium and tenor intertwined

Poetic discourse, from the tenor point of view, uses formal language because it is expected to be serious, requiring appropriate formal tenor. Besides, it is primarily a written form, which also pushes it towards formality. But Short (1996) argues that all poems may not necessarily always manifest characteristics of written language. Poets can also deviate from the formal language of writing, changing the tenor of their writing to create some specific strategic effect. In this regard, Short quotes and elucidates a poem "Adlestrop" by Edward Thomas. For the benefit of the present work, only the first stanza is quoted here to emphasise the point under discussion:

Yes I remember Adlestrop —
The name, because one afternoon
Of heat the express train drew up there
Unwantedly. It was late June.

Although the readers expect a high level of formality, the poem begins with a written representation of relatively informal spoken language. The opening word, "yes" exhibits a typical characteristic of spoken language, and the first person pronoun "I" indicates as if the poet is responding to someone's query. In fact, the readers get the impression that the stanza has been taken from the midst of a spoken discourse. Moreover, unlike written language, the sentences here are brief, simple, expressed through lucid, everyday vocabulary, and the line units are broken up by a series of

major syntactic boundaries in the middle of the line. So this is an obvious example of the intertwining of medium and tenor, and will be highlighted throughout our analysis and discussion of *The Waste Land*.

3.6.8 Literature and domain

Subject matter and function, undoubtedly, determine the linguistic structure. It also implies that variation of language according to domain can be applied to characterisation and parody. If a poem deals with a technical or unusual topic, the language and the syntactic structure is bound to be topic oriented. This is aptly demonstrated by Eliot in *The Waste Land* when reference is made to the typist woman who considers the mechanical activity of typing as the same as the act of sexual intercourse. The language used for the two acts exhibits the same mechanical characteristics.

The last component of Short's approach deals with sound, meaning and effect, which also extend to rhythm and meter in the language of poetry. Under the headings, sound, meaning and effect, Short deals with: alliteration, assonance, rhyme, sound symbolism (onomatopoeia) length, pitch, indistinctiveness and phonaesthemes. Reference has been made to all these features above. Nevertheless, these characteristics will be highlighted and their significance discussed in the context of the analysis of *The Waste Land*.

Considering the various distinguishing features of poetic discourse and linguistic and content density of *The Waste Land*, no single approach can cater to the analytical needs of the poem. I, therefore, apprehend that fusion of these three approaches into one eclectic form will hopefully facilitate analysis of the poem — at least at two different levels, i.e. syntactic and lexical.

3.7 Analytical procedures

None of these three approaches at individual level can cater to the analytical needs of *The Waste Land*. For instance, the first approach covers the syntactic aspects and the situational constraints, but does not highlight the specific features of poetic discourse such as the phonic, the graphic or the semantic. It also completely overlooks the specific poetic techniques such as the figurative devices, foregrounding, deviations and so on. Similarly, the second and the third approaches exclusively focus on poetic devices but do not highlight significance of grammatical features in length. Put

together, all the three approaches are synthesized into one broad eclectic approach for the broader, analytical appreciation of the poem. And wherever possible, recourse is made to other germane sources.

The poem is analysed at the level of strophes, demarcated in the text. These discourse blocs are first syntactically analysed and all the deviant expressions — whether at the phonic, the graphic, the syntactic, semantic or the lexical level — are highlighted and comments made on their use. Effort is made to establish cohesive pattern across the strophes and wherever possible, these patterns are pursued at broader levels within the individual parts of the poem and then beyond that. After the linguistic analysis of a strophe, aesthetic analysis is pursued which highlights rationale for certain deviant expressions or fragmentary clauses. Through this method, the analysis proceeds to the next strophe and gradually to the end of the individual part of the poem. The same technique is adopted in the rest of the poem.

The Burial of the Dead

4.0 Introduction

This chapter aims at the stylistic analysis of the poem, subsuming both linguistic and extra-linguistic aspects as discursal features of cohesion and coherence. The five sections of the poem will be handled separately and then cross-sectional connection, if any, be referred to for the larger integration of the poem. As previously mentioned, stylistic analysis is a marriage of two disciplines, i.e., linguistics and literary criticism. Therefore, the present chapter will not be solely based on de-contextualized, mechanistic phrasal and syntactic level analysis; it will handle both linguistic and aesthetic dimensions with equal priority. Most of Eliot's poetry abounds with allusions and references to other languages and many critics and aestheticians deem this technique the linchpin of his craftsmanship. In this regard, Daiches (1940) contends:

The function of the prefatory motto in Eliot's poetry – often a quotation from some earlier poet – is to set the mood or tone with reference to which the symbols and images that occur within the poem proper are to be interpreted. They are not simple displays of erudition or philosophical tags, but devices employed for the purpose of elucidating the poet's terms.

[Daiches 1940: 113]

4.1 Stylistic analysis of the Burial of the Dead

The Waste Land also opens with an epigraph:

Nam Sibyllam quidem Camis ego ipse oculis meis
vidi in ampulla pendere, et cum illi pueri dicerent:
Σιβυλλα τί θέλεις; respondebat illa: ἀποθανεῖν θέλω.

"yes, and I myself saw with my own eyes the sibyl of Cumae hanging in a cage, and when the children cried at her: "Sibyl, what do you want?" She used to reply: "I want to die"

With Sibyl's words, Eliot introduces the poem intending to integrate it with the title of the poem *The Waste Land*, which itself encompasses more than one mythological rites.

The opening lines of the first section, "The burial of the dead" begin with rapidity:

Lines: 1- 18

April is the cruellest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.
Winter kept us warm, covering
Earth in forgetful snow, feeding
A little life with dried tubers.
Summer surprised us, coming over the Starnbergersee
With a shower of rain; we stopped in the colonnade,
And went on in sunlight, into the Hofgarten,
And drank coffee, and talked for an hour.
Bin gar keine Russin, stamm' aus Litauen, echt deutsch.
And when we were children, staying at the arch-duce's,
My cousin's, he took me out on a sled,
And I was frightened. He said, Marie,
Marie, hold on tight. And down we went.
In the mountains, there you feel free.
I read, much of the night, and go south in the winter.

(ll: 1- 18)

This simple sentence of subject (s) verb (v) complement (c) pattern points out the nature of cruelty being committed by April through the 'ing' participles, presenting a catalogue. Secondly, it mixes memory and desire and lastly it stirs dull roots with spring rain. These lines exhibit semantic juxtapositions, because in normal circumstances breeding is the hallmark of life and thus a sign of benignity. Secondly, memory is associated with the past and 'desire' with the future. In fact, memory goes together with the present, but in the present context it has deliberately been skipped through. And lastly, dull roots are stirred with spring rain, which implies a deliberate, unwanted attempt of provocation. So for these reasons, April gets discredited; but looking at it from a different perspective, one can take these denigrating attributes as miraculous factors. Breeding something out of dead entity is a miracle of rare device, and only April is capable of doing so. Similarly, the association of the past with the future without the interference of the present, another attribute of April, is quite an

unusual phenomenon. Through the stirring of dull roots, a life generating possibility emerges which the speaker seems quite averse to. The unusual opening of the poem through a simple sentence with 'ing' participle clauses paves the ground for an unusual thematic progression. In the present context, in Hallidayan terms, April is the theme and the point of departure, but it gets depreciated for its life generating force which takes the reader back to the epigraph where Sibyl, instead of asking for prolongation of her life, yearns to die. Such an unusual desire for death exhibits the anomalous schematic pattern of *The Waste Land*. The persona, representing the inhabitants of *The Waste Land*, does not feel happy by the return of spring; they rather prefer winter, a season usually associated with death. Linguistically, these opening lines gain much of their strength from the inevitability created by the participle termination --'ing'-- and through the deliberate use of such homoioteleuton, a sense of hopelessness and desolation is created, which lingers on till the seventh line:

Winter kept us warm, covering
Earth in forgetful snow, feeding
A little life with dried tubers.

(II: 5-7)

These three contrasting lines, with the initial four, reflect the conducive effect of winter on the inhabitants of *The Waste Land*. Here, too, lines terminate with the 'ing' participle, but the poet's sense of appreciation for winter is disclosed through a complex transitive verb:

Winter kept us warm

S V O C

The initial syntactic pattern of SVC gets modified into an SVOC pattern. This linguistic choice highlights the point that copulative verbs reveal ennui, and transitive verbs a sense of belonging. Like the initial lines, here too happens semantic juxtaposition of 'warm' and 'snow', but it also demonstrates an emotional overtone of the persona. When life-generating force is operative, the persona feels disturbed, but with frigidity and forgetfulness of the past s/he exhibits a sense of admiration. And thus April, the season of regeneration, stands in close contrast with winter, a season of forgetfulness and death. In this way, the opening seven lines clear the ground for entering into *The Waste Land*, disclosing the unusual choice of its inhabitants for life-taking rather than life-giving season of the year. This bizarre opening of the poem

puts forth a notion of a life generating, useful renewal in the natural order against an idea of a world, which has become hard and cruel. Such a start aptly fits in the broader theme of the poem. Although faced with a gruesome, spiritless world, Eliot strives to discover some significance, meaning, and traces of order or hope within such a sterile existence.

Eliot has always advocated the cogency of tradition (not only in art but also in religion and politics especially in his literary essay, "Tradition and the Individual Talent") as it, according to him, provides life-giving vitality and a noble perpetuation to any sublime phenomenon. Considering the vital role of it, here, in The Waste Land too, he goes to Chaucer, the father of English poetry to invoke the origin of the tradition and the rejuvenescence of the year, but through a profane beginning of 'stirring', 'mixing', and 'feeling'. The extension of each line beyond commas reflects an overflow towards a future state of being.

After the first seven lines, the tone of the poem changes from the high sounding to mundane.

Summer surprised us, coming over the Starnbergersee
With a shower of rain; we stopped in the colonade,
And went on in sunlight, into the Hofgarten,
And drank coffee, and talked for an hour.

(ll: 8-11)

Here, too, the 'ing' participle is used, but it expresses an action of limited duration by particular individuals specified through the objective case of the personal plural pronoun, 'us'. The tone of the poem undergoes a significant change, varying from a detached observable statement to a personalized experience. One observes a clear syntactic shift from metaphoric similarity to metonymic contiguity; thus the symbolic world of the opening lines stays behind and one enters a realistic and fairly neutral world of familiar cultural action of talking, walking and drinking coffee. This new turn in the poem, however, is quite confusing, since the opening lines no longer seem to be controlling the thematic progression. The first free clause, having an SVO construction ('summer surprised us') does not present any plausible argument for the surprising aspect of the summer. Similarly, a shower of rain in summer is not an unusual phenomenon. The poet seems to be deliberately lingering on a nonsensical, kaleidoscopic description through the conjunction 'and', giving trivial information of

drinking coffee and talking for an hour, and a brief reference to personal childhood experiences. At the surface level, such a triviality does not seem to integrate with well the preceding seven lines of non-personalised, aloof description. Generally, the effective use of connectives is quite difficult, and a good writer may be known by his pertinent use of them. Eliot uses seven conjunction, all of the same type ('and') in the above quoted eleven lines. Halliday (1976) opines:

The 'and' relation is felt to be structural and not cohesive, at least by mature speakers; this is why we feel a little uncomfortable at finding a sentence in written English beginning with And, and why we tend not to consider that a child's composition having 'and' as its dominant sentence linker can really be said to form a cohesive whole.

[Halliday, 1976:233]

Halliday distinguishes between 'and' as ADDITIVE and as COORDINATE, considering the former as establishing cohesive relation and the latter, structural. Halliday further argues:

The additive is a generalised semantic relation in the text-forming component of the semantic system that is based on the logical notion of 'and' (p 234).

In the present context, the conjunctions function as semantic components, but surprisingly, they integrate neither the preceding nor the following lines into a coherent text. Thus, the readers are confronted with a mass of disjointed sentences having no obvious relation with the thematic progression of the opening lines. The simple past tense, used as narrative technique, does not present an extra-ordinary event of the past; the persona refers to a few successive events, which might have taken place on a particular day in a few hours time. The poet's unexpected choice of commonplace lexemes both perplex and surprise the readers which lends support to W.B Yeats argument as quoted by Leech (1969: 48) that an irrational element is present in all great poetry, and that it is commonplace to regard a poem as a kind of inspired nonsense, as a piece of sophisticated looniness. Such a characteristic of poetry is more reflected in the semantic choice of the poem. Leech (1969) argues:

In poetry — literal absurdity leads the mind to comprehension on a figurative plane. It is by far the most important single factor in that transcendence of the normal resources of communication by which poetic language is characterized. So important an element of poetic language is it that poets and critics alike have tended to consider it the only thing that really matters in poetry.

[Leech, 1969: 49]

Passing from the discursual shift of the highly generalized opening to the more human experienced oriented lines, one encounters names of real objects and places, confirming the physical existence of *The Waste Land*. The general gets subsumed into the specific through the objective case of the personal pronoun, 'us', first mentioned in the fifth line and then in the eighth. But the readers have yet to discover who the other participants are. Nevertheless, through the various personal pronouns, a human relationship is established, suggesting implicit information about this intensely unusual land.

Evaluating it as poetic discourse, it does not fit into the traditional pattern of genre, having a regular rhyme scheme, nor does it exhibit any other explicit poetic device such as alliteration, assonance, consonance and so on. It does observe what Leech (1969) calls 'graphological deviation' as each line begins with a capital letter. References to real places such as Starnbergersee, a lake in Munich, and Hofgarten, a public park in Germany, specify the persona's spatial relations, and the reader can easily decode that *The Waste Land* exists in the European continent. The temporal dimension, however, is yet to be decided as no reference has been made to this aspect so far.

At the outset, the above quoted lines (W.L. Lines: 8-18) from the poem seem difficult to understand, but they are crucial for the broader understanding of the poem. We get a worldview, as for the first time we come to know about human relationship at certain specific places regarding very ordinary activities. It is, therefore, essential to pay serious attention to the worldview being presented here. The readers start with a description of cruel world, but then that sordidness gradually fizzles out, and one observes its replacement by a more humane picture. The poet employs various images for this specific worldview. After presenting April in quite an unorthodox manner, the various scattered images such as conjunction of 'summer' and 'rain', 'warm' with 'snow', 'feeding' with 'dried tubers', and so on, exhibit the loss of the old traditional order. Even the seasons have been presented in topsy turvy manner. The successive use of conjunctions imply an element of urgency, a kind of nomadic life, and the rapid replacement of one image by another reflects a state of panic and meaningless existence. The poet uses simple techniques to create a sense of disorder, and thus informs the reader, through the rapidity of shifting images, that he is being faced with

grave problems. Each successive line confuses the reader, which further adds to the impression of an unstable, unsettled wandering life. A meaningless worldview is depicted which is reflective of a traditional stability missing in the European continent.

Linguistically, we start with a complete sentence of SVO (subject- verb- object) pattern which is followed by an 'ing'-participle, non-finite clause, then followed by a prepositional phrase, then a semicolon which could also be replaced by a conjunction (and), and then we have an SVA 'we stopped in the colonade'. Then we have another clause with ellipped subject then a prepositional phrase, followed by a clause starting with a conjunction which is further followed by the ellipsis of the subject, and then another clause of SVA pattern with the subject ellipped. This complex compound sentence with only two free and six dependent clauses reflects the fragmentary nature of both the poem and that of the society depicted in *The Waste Land*. Like the events, situation and the people, the clauses and phrases also exhibit an awkward relationship with one another. There is a swift shift both at the linguistic and the extra-linguistic level, presenting a fragmentary, disconcerting image as a whole. The poet seems to be presenting first the whole mess and then trying to give them a shape as an organized whole. That is why the major seasons of the year, i.e., spring, winter and autumn, have been depicted with strange characteristics of cruelty, warmth and surprise respectively. These seasons also reflect the peculiarities of the residents of The Waste Land. The paradoxical nature of the season with which the poem begins alters the normal attitude towards the life-cycle, thus reversing the significance of the vegetation myth, and giving an ironic turn to the very title of the first part of the poem, 'The Burial of the Dead'. Spring disturbs the dead land by stirring of memory and desire, which winter helped it forget. Then the readers observe the verse modulating into narrative where the stirred memory illustrates and supports this peculiar attitude. Summer has been presented as an unpredictable force coming with the surprising onslaught of rain. The readers are perplexed by the successive, unpredictable information when suddenly they encounter one line in German:

Bin gar Keine Russin, stamm aus Litauen, echt deutsch.
(I am not Russian, I come from Lithuania, pure German.)

This line further increases the reader's confusion, especially those who are not familiar with German. Even if one understands German, it does not clarify much as

one cannot decode the addresser and the addressee. It might be an overheard conversation in the Hofgarten. But knowing Eliot's disgust with Germany due to the First World War, the line might have a satirical tinge of ethnic or national purity. Nevertheless, this de-contextualized sentence in an alien language exacerbates the reader's confusion, dispersing meaning, voice and clarity altogether. As mentioned in the preceding Chapter, Leech (1969) refers to various types of deviations, but nowhere does he refer to the possibility of a complete syntactic structure of a foreign language incorporated within a stanza or a poem. The metaphoric opening of the poem now does not seem to integrate in the contextual domain of walking, talking and drinking coffee in the Hofgarten, nor does the overheard line in German suggest much about it. The speaker, too, seems more specific than the opening lines, and in the following, the gender specific voice further shatters the universality established at the opening:

And when we were children, staying at the arch-duke's
My cousin's, he took me out on a sled,
And I was frightened. He said, Marie,
Marie, hold on tight. And down we went
In the mountains, there you feel free.
I read, much of the night, and go south in the winter.

(II: 13-18)

After the German sentence, the next one starts with a conjunction, implying a coherent integration with the preceding lines. It also suggests continuity of the narration starting from line eight to eighteen. Structurally, the readers are faced with quite an uncommon sentence, which comprises a dependent clause of conjunction, followed by an Adverbial (time) and then SVC (subject-verb-complement) pattern. This in turn is followed by the 'ing' participle, non-finite, clause bearing an appositive, then a free clause of subject-verb-object-Adverbial- Adverbial pattern (prepositional phrase) which is then followed by another free conjoining clause of conjunction-subject-verb-subject complement pattern. Like the dispersed content, the syntactic structure also demonstrates lack of coherence. The information imparted through this complex-compound sentence does not exhibit any extra-ordinary event of the past worth narrating. The persona refers to her own quite an ordinary childhood experience in the company of one of her cousin's the arch-duke. The reader, nevertheless, infers the persona's high social class. Such ethnic and racial outlook is quite commonplace with the upper echelon of society, to which Eliot was quite

averse. Therefore, one can also infer that Marie, too, might not have been kept in high esteem.

The snow mentioned in the preceding lines may now be associated with memory and desire when Marie recalls an exciting sled ride with her cousin, the arch duke. Thus the initial metaphoric significance of the snow subsumes into the metonymic. And the movement and desire, according to Davidson (1994, 71) are now connected to freedom in an odd syntactical twist in which the 'I' becomes 'you': "In the mountains, there you feel free" (Davidson, op. cit.). Through the second person pronoun, 'you', the persona's personal experience is generalized, extending to every reader of the poem. But the first person plural pronoun, in 'down we went' connotes only the arch duke and Marie who went down. Metaphorically, going down may suggest moral degradation, but metonymically, it would certainly refer to a specific geological location in Germany. Syntactically, this clause has a marked theme, focusing on the adverbial, 'down', which makes it the focal point, and thus amenable to both metaphoric and metonymic interpretations.

The readers observe a shift in the tense, starting with the generic use of April in the present tense, but the winter and summer attributes are mentioned through the simple past tense. This use of the past tense also extends to the persona's personal childhood experiences. But when this personalized experience is generalized, the readers immediately reckon a shift of tense from past to present. Finally, Marie talks about her present situation through the simple present tense. Thus the poem begins with the simple present, encapsulating past, and ultimately winds up with individual state of affairs in the present, leaving the persona 'alone and confined'. This brings us to the end of the first strophe. But before we take up the next strophe, it would be appropriate to further explore a possibility of cohesion and coherence in the initial eighteen lines.

As stated earlier, the theme or point of departure of the first strophe should be 'April'. The academic description of 'theme' within the parameters of systemic linguistics is 'a concentric layers of structures in a text, each layer predicting a subset of the next layer' (Downing, 1994: 147). While referring to Martin's (1992) reformulation of Danes's (1974) concept of hyper theme, Downing argues that a hyper theme limits an introductory clause or group of clauses to predict a particular pattern of interaction

among strings, chains and theme selection in the following clauses. This notion of theme is in fact an extension of Hallidayan's (1985) concept of thematic organisation as not being confined to clause level, but rather appearing throughout language, both above and below the clause. Martin (1992) further expands this notion of the hyper-theme, incorporating a wider category of macro-theme, whereby the former co-relates with the topic sentence and the latter with the introductory paragraph. Such a thematic analysis can be extended indefinitely according to the number of layers of thematic structure that a text reflects. Thus, three layers of thematic configuration have been suggested:

Macro-theme: text

Hyper-theme: paragraph

Theme: clause

So far, we have analysed only 18 out of a total of 434 lines; therefore, we one cannot account for macro-theme at this stage, but the last two can be discussed here. There are 9 sentences in the 18 lines, and almost every sentence seems to have a separate theme. One does not observe the extension of the theme, 'April', to the next sentence. A clause level analysis of Theme and Rheme can be easily carried out, but the application of a hyper-theme so far does not seem obvious at the surface level. As we further proceed with the analysis, we will observe the appropriacy / inappropriacy of Martin's notion of Macro-theme. If we take the title of the first part of the poem, "The Burial of the Dead", we should notice a subtle extension of it. First, we observe a series of juxtaposed scenes, all related with fear. This theme is initially realized in the famous opening lines through a definite article and the superlative degree of adjective, 'the cruellest month', which is responsible for the 'anguish' of new life being stirred after the sluggishness of winter. Then, we are reminded of a summer, which came with a shower of rain, followed by sunlight and an hour of mundane talk in Hofgarten at Munich. At this stage, the mystery regarding the persona's gender is disclosed, and we are informed about her recollection of childhood moment in the mountains where she had moments of 'terror'. But then she murmurs to herself within the parenthesis:

In the mountains, there you feel free,
And thus finally succumbs to her current routine life:

I read, much of the night, and go south in winter.

So the title and the first 18 lines of the poem analysed so far reveals a theme of terror, either explicitly stated through a lexeme, like 'frightened', or revealed through adjectives like 'cruellest', 'dead' or suggested through nouns, 'winter' and 'snow' which are symbolically used for death. Despite a shift from general to specific personalized experience, we observe a subtle extension of the theme, not through cohesive devices such as anaphoric, cataphoric references, ellipsis substitution and conjunction, but through lexical cohesion of collocation.

In the next strophe, the tone of the poem shifts from the personal to the general, making it again hard for the reader to decode the persona.

Lines: 19- 30

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. only
There is shadow under this red rock,
(come in under the shadow of this red rock)
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.

(II: 19- 30)

Two consecutive 'wh' questions are posed through one syntactic pattern with ellipsis. The lexical items, such as 'roots', 'branches' and 'stony rubbish' within the clause establish a lexico-syntactic relation with the opening lines of the poem through expressions such as 'dead land', 'dull roots', 'dried tubers' and so on, which take the readers back to the land of fear and ennui. The abrupt tone of the questions manifests a sense of urgency, terror and confusion. Roman Jakobson (1960), through his split reference approach mentioned in the 2nd Chapter, refers to the emotive aspect of discourse as the emblem of poetic register. He contends that through such a register, the addresser sends a message to the addressee. To be operative, the message requires a context, graspable by the addressee, either verbal or capable of being verbalized, a code fully or, at least partially, common to the addresser and the addressee — and finally a contact, a physical channel and psychological connection between the

addresser and the addressee, enabling both of them to enter and stay in communication.

The above quoted lines from the poem, despite an obvious emotional surcharge, do not reveal anything about the addresser and the addressee. The question being asked, due to its inherent multi-layered complexities, cannot be asked, and thus this open-ended question subsumes into a rhetorical question when the addresser in the next lines states:

Son of man,
You cannot say or guess

There has been no previous reference to a 'son of man', but the generic son of man encompasses all the inhabitants of *The Waste Land*, a land now referred to as 'stony rubbish'. Jakobson (1960) through his approach tries to cover all the components essential as poetic function of language, but he ignores the significant role being played by interpretation in the literary arts. Whatever meaning one derives from poetic jugglery is prone to the interpreter's subjectivity. The only clue provided by the context is a subtle extension of vocabulary through a few collocations. But putting together all the preceding lines with the quoted ones, we encounter a deviation at discourse level, a level forming higher organizational units of language. Referring to this type of deviation, Mick Short (1996: 39) argues that when no common ground for the context of situation is shared by the addresser and the addressee, the readers have to create a situation to legitimize the author's intended meaning. Such an approach makes a poem amenable to more than one interpretation.

Like the opening lines, here, too, we observe two consecutive SVC patterns in the clause, highlighting a generalized reference to *The Waste Land*. This wh-clause having a Relative Pronoun (Rel. Pro.) –Verb (V) –Subject Complement (Cs) followed by a restrictive relative clause of Relative Pronoun (Rel. Pro.) and Verb (V) pattern is in turn then followed by another wh-clause of Rel. Pro. (ellipsis of the copular verb), then ellipsis of definite article (Def. Art.), then ellipsis Rel. Pro. of the restricted relative clause (rel. clause) followed by phrasal verb and then followed by preposition (Prep.) and a noun phrase (NP).

This brief analysis reveals the complexity of the various grammatical elements squeezed into one another, indicating the persona's tormented state of mind. His pent-

up anger comes to the surface through the last prepositional phrase, 'of the stony rubbish', another substitute expression for The Waste Land. The next sentence starts with a vocative, 'son of man', which violates the established semantico-grammatical pattern. The general definition of vocative as given by Quirk, et.al. (1985) goes as follow:

A vocative is an optional element, usually a noun phrase, denoting the one or more persons to whom the sentence is addressed. It is a CALL, drawing the attention of the person or persons addressed, singling them out from others in hearing— or an ADDRESS, expressing the speaker's relationship or attitude to the person or persons addressed.

(Greenbaum, et al., 1985: 773)

The vocative under discussion, too, is a noun phrase, addressed to 'son of man', but here neither the addresser, nor the addressee can be specified. Intonationally, the vocative is set off from the rest of the sentence, having a fall ~ rise pattern. It also demonstrates extreme anger and authority on the part of the speaker. The addressee has been reminded of the limitation of his knowledge through a bleak picture of a deserted land comprising 'heap of broken images', 'dead trees', 'dry stone' and scorching heat of the sun. The addresser does not seem to be singling out the addressee from a multitude of people; it rather seems an address to the whole mankind. Such an emphatic and commanding address can be made only by a supreme authority, i.e., God. Hence, it suggests a deep-rooted inherent problem in the land, which is a major source of concern for the addresser. Syntactically, the sentence has a number of clauses and phrases with ellipses, revealing their fragmentary nature. Such a syntactic pattern befits the description of a land with broken images having a chaotic outlook. The poet deliberately uses juxtaposed images of extreme dryness and wetness to present the readers with a total disorder. These juxtaposed images are also reflective of life-taking and life-giving force, and, perhaps, Eliot intentionally presents them to show a possibility of life and hope where there seems to be utter hopelessness and desperation. Such positive and negative images also add to our sense of the central tension in the poem. These fragments and 'heap of broken images' also exhibit the collapse of the modern world into shattered pieces. Eliot presents a unique vision of the disorder of the modern world through a technique of unusual images and fragmentary syntactic patterns. Like the wh-cl(s), the next sentence demonstrates quite an unusual grammatical pattern:

Son of man, you cannot say, or guess
 Voc. s v (intran) conj. (ellipted subject)
 For you know only a heap of broken images.
 Prep. sub verb (direct object)
 where the sun beats and the dead tree gives no shelter.
 Adv. Subject V (intr.) conj. subject V (tran.) Od
 The cricket no relief And the dry stone no sound of water.
 Subject V(ellip) obj conj subject V(ellip.) Od

Starting with a vocative, the sentence is followed by a negative S V(intran) clause where the modal auxiliary has been negated, and extended to the next clause, which is conjoined by the co-ordinator 'or', but here the negative modal auxiliary is ellipted. This is an unusual syntactic pattern, totally deviant from the established rules of the conjunction 'or' where semantically it exhibits one of the following possibilities:

(i) Exclusive, (ii) inclusive, (iii) restatement or correction of the first conjunction, and (iv) negative condition.

It appears to be (ii) of inclusive, but for such a rule, normally a third choice is presented, which includes the preceding two options. In the present context, there are only two choices, and thus it deviates from the established grammatical norm. The next clause is in fact a prepositional phrase bearing a nominal S VAO pattern which is followed by a dependent adverbial clause of ASV pattern where surprisingly a transitive verb, 'beats', is used as intransitive without being followed by a preposition or an adverbial. The adverbial, 'where', in the present context can be deemed as an anaphoric reference for 'stony rubbish' and 'heap of broken images' used for *The Waste Land*. Then we get a syndetic expression through the conjunction, 'and', linking the preceding clause with another clause of SVO pattern with the adverbial, 'where' ellipted.

The last two clauses also refer to the same adverbial of place, though ellipted. Here the verb, 'gives', is also ellipted from both the final clauses. Like generic noun in the vocative, the other noun phrases, 'the dead tree', 'the cricket', and 'dry stone' have also been used as singular forms embodying the entire class of these objects.

In addition to grammatical deviation, one observes graphological deviation, too, especially at the opening of each line. Although after the first opening lines, no rhyme scheme pattern is observed, Eliot adopts the poetic technique of graphology by capitalizing the initial letter of each line. As mentioned in the preceding chapter, Leech (1969) argues that such a technique is typographically independent and capable of interacting with the standard units of punctuation; therefore, he calls it a special communicative resource of poetry.

Once the readers come to know about the limitations of the vocative, 'son of man', and the deserted images as characteristic feature of *The Waste Land*, the addresser from line 24-30 invites the addressee to show him some ray of hope in utter despair. Starting with the diminisher adverbial, 'only', the readers are informed about the possibility of 'shadow under red rock'. In the parenthetical clause, this invitation becomes more obvious, but additionally, the addresser intends to show him something different regarding his shadow at two different times of the day. And finally, he intends to show him 'fear in a handful of dust'.

As mentioned earlier, the addresser is an authoritative figure, and the addressee every inhabitant of *The Waste Land*, therefore, whatever gets revealed to him is a revelation for the whole mankind. Similarly, the specification of time (morning and evening) symbolically reflects birth and death. Perhaps the poet wishes to impress upon the readers the different manifestation of death both at the physical and the spiritual level. Linguistic analysis will reveal whether or not these lines are coherently integrated with the preceding ones:

Only

There is shadow under this red rock.

[deictic ref.] Adv.p (p.ph)

(Come in under the shadow of this red rock)

[imperative cl]

And I will show you something different from either.

Conj S V Oi Od conj

Your shadow at morning striding behind you.

[non-finite cl]

Or your shadow at evening rising to meet you;

[non-finite cl]

I will show you fear in a handful of dust.

S V Oi Od Adv. (p.ph.)

(ll: 24-30)

The above lines i.e. (24-30) are semantically deviant because the meaning relation being stated is logically inconsistent. Starting with the diminisher adverb, 'only', it is followed by another adverb, 'there', a deictic item used for 'far', but within the same clause in the prepositional phrase, 'under this red rock'. The demonstrative determiner, 'this' is used for near reference. So the shadow being referred to under the red rock is near and far simultaneously. According to the approach by Short (1996), discussed in the preceding chapter, such a linguistic use reveals inconsistent semantic relations. The addresser then invites/summons the addressee to the shadow under the red rock through an imperative clause: ph.v, Adv. (prep. NP post modification prep. NP). The significance of the shadow can be gauged in two different ways; first, the addressee is informed that in the entire 'stony rubbish', there is only one place having shadow, and s/he is invited to it. The parenthetical clause makes the generic shadow (as no article has been used with it) of the preceding clause more specific through the definite article but both the clauses retain cataphoric reference through 'this red rock'. The addresser seems to be standing close by 'the red rock', still inviting the addressee to see the unseen ('fear in a handful of dust'). The four times repetition of the word, 'shadow' reveals its paramount significance; however, the first two uses are different from the last, as there is departure from the inanimate to the animate and from the generic to the specific. The persona does not highlight why references to shadows are so important for the addressee.

After the imperative parenthetical clause, the next clause begins with the conjunction 'and', which latter on delimits the choices offered through the semi-conjunction 'either'. The persona is not interested in showing the addressee his/her shadow at the two important intervals of the day, but the readers read between the lines the importance of the shadow at morning which strides behind one and the shadow at evening which rises to meet one. However, more important than these shadows is the object for which the invitation is so vehemently extended, i.e., 'fear in a handful of dust'. The whole invitation to the shadow seems paradoxical as it, simultaneously, offers a ray of hope in the deserted land, and exhibits 'fear'. What precisely is the fear being referred to 'in a handful of dust' cannot be appreciated outside the context. A picture of the disordered experiences is revealed through broken images, and the readers get swayed through the cursory reading of the poem. But as mentioned in the 2nd Chapter under Cognitive stylistics, linguistic forms and meanings do not exhibit a

fixed and permanent correlation to be deciphered from a conventional code. A text (especially literary text) is amenable to many interpretation because every reader may have a different assumption regarding processing it. S/He is the most important actor to construct the scattered, implied and vague content of the texts. The same argument can be aptly applied here, too. As mentioned earlier, the epigraphs, quotations or maxims with which Eliot starts his poems are the clues for the broader understanding of his poem. Considering such a device as one of the yardsticks for the comprehension of the text, one has to go back to the epigraph to unveil the relevance of the Sibyl's episode with 'fear in a handful of dust'. According to the legend, the Sibyl of Cumae asked Apollo for as many years as the grains of sand in her hand, which was granted to her. Her real plight started when she grew old and still had to live for many more years. So the terrible aspect was that she was compelled to stay alive to complete the granted span of life, and whenever she was asked by the boys 'what do you want, Sibyl? She answered, I want to die'. The addresser perhaps wants to take the addressee to the image of Sibyl to show him how her trouble started from a wish for long life. A handful of grain of sand became a plight for Sibyl, and the same is true about the inhabitants of *The Waste Land*. For them, too, living is a curse. So the 'son of man' invited to the shadow of this red rock' encounters not only desolation and horror but also a deep rooted pristine fear. Linguistically, this part of the poem does not bear any unity with the preceding lines, and thus cohesively, one cannot establish any such connection. But a link can be established through the epigraph and various allusions, all dealing with the theme of bareness both at the physical and the spiritual level. From this decadence emanates fear which is encountered by Marie and the addressee who happens to be 'son of man'. So far, the most dominant feeling in *The Waste Land*, observed through the linguistic and extra-linguistic analysis, is 'fear'— a feeling which does not augur well for the prevalent situation. To add further to the cohesive obscurity of the poem, Eliot at this stage introduces a literary allusion in German:

Lines: 31- 34

Frisch weht de wind
 Der Heimat zu
 Mein Irish Kind
 Wo weilest du?

(ll: 31-34)

This can be simultaneously external and internal deviation. In the first approach in the preceding chapter, Short (1996) refers to the former as a deviation from some norm, which is external to the text. These lines bear both graphological and phonological deviation, and they also exhibit internal deviation due to their non-conformity of their rhyming scheme with the preceding and following lines in English. The German lines maintain a rhyming pattern of 'wind' 'kind' and 'zu' 'du', but within these four lines one also notices a graphological deviation. Like the established poetic discourse, each line begins with a capital letter, but in the 2nd and 3rd line, the words that follow also begin with capital letter, whereas no such technique is operative in the first and the fourth line. Thus, lines in German are singled out from the English through external and internal deviation.

Coming to the content of the lines in German, it is important to see their coherent integration with the preceding and the following lines. The above quoted lines mean:

The wind blows fresh
To the homeland
My Irish Girl
Where are you lingering?

Cleanth Brooks (1968: 133) states that the line 'Frisch weht der wind' from Wagner's *Tristan und Isode* is sung in the opera by a young sailor aboard the ship, which is bringing Isolde to Cornwall. The song is merely one of happy and naïve love. But then six lines in *The Waste Land* after the German lines, one encounters another German line 'Oed' und leer das Meer', which is an extension of the preceding four, and which means 'desolate and empty the sea'. Contextually, this line occurs in Act III of the opera and is a response of the watcher who is reporting to the wounded Tristan that Isolde's ship is nowhere in sight, that the sea is empty. Brooks further opines that the question in the song is in essence Tristan's question in Act III: 'My Irish child, where dwellest thou?' These two quotations, framing the ecstasy of love, adopt a new meaning in the altered context. First, it refers to a happy love and then it refers to love as absent because now the sea image is presented as desolate, wide and empty.

The short lyric passage in German is an abrupt shift from the red rock section, having a different language and line length and a new narrative. The poet opens up new vistas of possibilities, which appear to be in total contradistinction to the desert. The red

rock section highlights bareness, but here the reader reads about a scene of fresh wind, water and desire, which establish a link to the stirring of "April"— the opening lines of the poem. Nevertheless, this lovely passage also holds terror— terror in the moment of ecstasy of love, 'when love passes beyond its object, and seems for a moment held in a kind of silence that seems outside time'. In this regard Maxwell (1954)) points out:

— as Tristan anxiously inquires whether the steersman can be trusted to guide her safely into port and is not a treacherous ally of Melot, who may perchance betraying him, the Betrayal motive... reappears.

(Maxwell, 1954:104)

Thus, what seems thematically disjointed and different at the outset, is subsumed in the broader context of the theme of fear and terror. The readers are then taken to a personalized context of individuals in the next lines.

Lines: 35- 42

"You gave me hyacinths first a year ago;
"They called me the hyacinth girl"
Yet when we came back, late from the Hyacinth garden,
Your arms full, and your hair wet, I could not
Speak, and my eyes failed, I was neither
Living nor dead, and I knew nothing,
Looking into the heart of light, the silence.
Oed, und leer das Meer

(ll: 35- 42)

The first sentence, i.e., the two opening lines, due to the double inverted commas seems to be a reporting speech, but there is no reporter. Similarly, the addressee, 'you', is unidentified. Additionally, the context does not provide any clue about the subject '(they)' of the second line. Thus, the various pronouns, 'you', 'they' and 'me', create a personalized, human context without any linguistic clarity. Although each line is a complete independent clause, having a di-transitive and a complex transitive verb respectively, both are joined together with a semi-colon that results in a compound sentence. The syntactic structure of the first two lines is:

Subject (S) Verb (V) Indirect Object (Oi) Direct Object (Od) Adverbial (A)
Adverbial (A) Subject (S) Verb (V) Direct Object (Od) Object Complement (Oc).

The first adverbial of line 35, (first), suggests the speaker's association with the addressee through the exchange of hyacinth, not once but several times, and perhaps, this event took place in the presence of others, who, without being specified, are referred to through the third person plural pronoun, 'they'. This must have been an unusual event because the addressee gets a nickname of the 'hyacinth girl', after that occasion. The next sentence comprises eight clauses, of which two are dependent and six free. But in most of these clauses, the poet adopts recourse to poetic licence; thus, one observes unusual syntactic patterns. For instance, the first clause, (Line: 37) which is dependent and begins with 'yet', has been foregrounded through a preceding dash (—) which is suggestive of discursal continuity. An 'and' could have easily replaced it. But the poet, in the following clauses, uses syndetic expression and deliberately tries to avoid too many conjunctions. The syntactic pattern of this dependent clause is A, A, S, V, A, A, A. The first adverbial, excluding the significance of the dash, functions as a conjunct, and the rest of the adverbials are time, time, time and then place. The last adverbial (a prepositional phrase) again exhibits a graphological deviation, as now 'Hyacinth' is capitalized, although used as a pre-modifier of the noun 'garden'. This dependent clause is followed by two independent ones conjoined through a conjunction, but they demonstrate ellipses of unusual pattern. As a general rule, if a linguistic item is to be ellipped, it must be realized at least once in one of the clause; secondly, only an identical item can be ellipped so that the context does not create any ambiguity. But in the following two conjoining clauses, this rule is not observed:

Your arms full, and your hair wet. (l: 38)

Both these clauses are of SVC, SVC pattern where the first clause requires the copulative 'were', and the second 'was'. The tense of the preceding and the following clauses is simple past; therefore, one predicts the same continuity here also. The next two clauses are also independent, and are linked through a conjunction 'and', one negative and the other affirmative with intransitive verbs, having no deviation:

I	could	not	speak,	and	my eyes	failed.
S		V		conj	S	V.

Then it is followed by another elliptical, conjunctive clause of S V C conj-C, which is then further followed by a free clause of SVO pattern starting with a conjunction. Finally, the sentence ends with a non-finite 'ing'-participle clause bearing an appositive. So, this whole complex-compound sentence, which consists of roughly

eight clauses, could have been easily broken into smaller sentences without any semantic alteration. But Eliot seems to be presenting the hyacinth girl's dilemma through syntactic confusion. This confusion emanates from the erotic context for which mystical language of consummation is used. This passage follows the narrative referring to the love story of Tristan and Isolde. But here the speaker hints at her return from the hyacinth garden after a deep physical association, and is overpowered by a state of mind which is suggestive of a loss of self and the world around in a simultaneously ecstatic and agonizing feeling. One observes a contradictory state of affairs of love and loss, as physical consummation means loss of the self and the discovery of the self, ending in an excruciating separation from the other. The speaker seems to have no regrets about this association because the last clause (the 'ing' non-finite) brings to light a noun phrase, 'heart of light', implying a sense of direction. But the feeling is so subtle that the speaker's sense of sight and his faculty of speech collectively fail. And as a mystical experience, no verbal expression is found for this state of affairs; thus it ends with silence. This personalized experience of an unidentified individual gets into the broader contextual image of the waste and desolate sea through the German sentence: 'Oed' und leer das Meer'. So starting with an objective event, a subjective experience is subsumed in it, which ends up with the same diverse world of cultural objects, paving the way for objective correlative through a psychological principle.

After the 'hyacinth girl's' narration, as a technical device, Eliot Begins a new strophe, an indication of a new or different start. Throughout, after the adoption of this technique, the readers seem to be entering new phases and new dimensions of *The Waste Land*. So the next eight lines (43-50) go as follows:

Lines: 43-

Madam Sosostri famous clairvoyante,
Had a bad Cold, nevertheless
Is known to be the wisest woman in Europe,
With a wicked pack of cards. Here, said she,
Is your card, the drowned Phoenician Sailor,
(those are pearls that were his eyes. Look!)
Here is Belladonna, the Lady of the Rocks
the lady of situations.
Here is the man with three staves, and here the Wheel,
And here is the one-eyed merchant, and this card,
Which is blank, is something he carries on his back,
Which I am forbidden to see. I do not find

The Hanged Man. Fear death by water.
 I see crowds of people, walking round in a ring.
 Thank you. If you see dear Mrs. Equitone,
 Tell her I bring the horoscope myself:
 One must be so careful these days

(II: 43-59)

These eight lines which consist of three sentences of queer syntactic structure can be analysed as follows:

Sentence 1: S, Appositive (NP), V (have- as main verb stative having the meaning health), NP, A, VP, to inf., Cs (NP), A, A.

Sentence 2: A (Deictic), V, S, V, V, NP, Appositive (NP)

S (demon Pro p), V, NP, S (demon pro sing) V, NP.

Sentence 3: imper V, deictic (here), V, NP., Appositive (NP),

Appositive (NP)

The first sentence is odd, both syntactically and semantically. The reader fails to decipher the relationship between her being a famous clairvoyant and her having a cold (sometime in the past). Had it been associated with any special event, one could see its relevance, but the present context does not suggest any such clue. Then through an adverbial, as a discourse marker ('nevertheless'), one encounters another clause with ellipted subject referring to Madam Sosostri's wisdom, which is then followed by an adverbial, 'with a wicked pack of cards'. So, in this sentence three adjectives have been placed together, i.e., 'famous', 'wisest', and 'wicked', the first two suggestive of positive and the last one of negative quality. But still, up to this stage no relevance of 'her cold' can be established or directly associated with her intellectual or prophetic qualities. The next sentence is thematically linked with the preceding one through the lexis, 'card', but one cannot decode the addressee. It seems to be a drawing-room kind of a set-up where a few persons are sitting, playing cards and commenting on the various moves. The last two clauses of this sentence reveal lexical deviation through possessive pronouns. The first clause observes the concord rules, i.e. plural vs. plural, but the second clause does not, as the demonstrative singular pronoun 'that' is followed by the plural form of the verb, 'were'. The drawing-room kind of the set-up further operates through the opening imperative word, 'look', in the third sentence. Such an expression suggests the presence of more than one individual, engaged in an activity. It is still not easy to presume whether the addresser is Madama

Sosostris, another player or the writer, but the same activity goes on with comments on various cards. These comments extend to the next sentence also which consists of four lines of six clauses, both dependent and independent. The syntactic structure of the next three sentences goes as follows:

Sentence 4: Deictic (Adv. place), V, NP, PP (post-modification)
 Conjunction deictic (Adv. place), V, NP, conjunction deictic
 (adv.place), V, NP, conjunction NP, rel. cl.(Rel. Pro. V. Adj.) V. S (Pro.),
 V, PP., (Adv. Of Place) Rel. clause (Rel.Det. S, V, to inf.)

Sentence 5: S, V (Neg.), O (NP)

Sentence 6: Sub (Ellipted), S, O, PP (Adv.)

The syntactic pattern of sentence 4 exhibits both grammatical obscurity and semantic ambiguity. The three times repetition of deictic reference, used as adverbial of place, suggests that all the playing cards are lying on the table and the players continually comment on each one of them. This rapidity and complete absorption in the activity is further demonstrated through the three times repetition of the conjunction. To make the drawing room set-up more vivid and dramatic, the speaker also refers to a black card, which he is not supposed to see. Then there is an impression of a search going on because the speaker cannot find the 'hanged man'. However, here a brief sentence of SVO pattern is used, which is then followed by an imperative of VOA pattern with the subject ellipted.

In approach 1, reference has been made to style variation in text. This part of the poem, where Eliot refers to Madam Sosostris, has a completely different sort of lexical choice. The register being used is not familiar to everyone; therefore, one finds it hard to decode much from the different names of the cards. Short (1996: 97) deems the style variation phenomena as a socio-linguistic aspect, and according to his approach, our analysis of the above six sentences, dealing with Madam Sosostris and a pack of cards fits in 'Literature and domain'. He argues that subject matter determines lexico-syntactic choices. Linguistic variation depends on change in the domain. Eliot's poetry and more particularly, *The Waste Land*, proceeds in smaller chunks where each piece, dealing with a specific literary or social phenomenon or event, determines its own syntactic and semantic selection.

At the outset, there does not seem to be any linguistic connection amongst the analysed six sentences, and the preceding or following part of the poem. And perhaps that is one of the major reasons for this poem to have been deemed so obscure. But through linguistic and aesthetic appreciation of the analysed part of the poem, we have on occasion, tried to establish a coherent link between various parts of the poem which otherwise appears disjointed.

Eliot's poetry is extremely fragmentary, and through this technique he depicts the irrationality and meaninglessness of existence in *The Waste Land*. The particular images used in the context of Madam Sosostris suggest the sordidness of modern life, where individuals turn to fortune-telling rather than having trust in the traditional sense of God. The Tarot cards simultaneously create confusion, and raises search for the meaning of existence. Eliot himself states:

"I am not familiar with the exact constitution of the Tarot pack of cards, from which I have obviously departed to suit my own convenience".

[Eliot 1950]

The tone of the Madam Sosostris lines appear chatty, and the narrative appears comic, revealing her mysterious nature — the wisest woman in Europe who holds the prophetic power of the Tarot cards. Eliot considers the Tarot a focal part of the poem despite his unfamiliarity with it. These cards forecast about the future. Madam Sosostris non-serious prophecy of death by water later in part IV of the poem, i.e., part IV comes true, but she is also afraid of the present, as she states, 'one must be careful these days. This confusion and fear are reflected simultaneously through the lexical choice and the syntactic disarray simultaneously as each sentence can be broken into several parts without affecting the meaning. Eliot deliberately chooses, long, unwinding syntactic structures to demonstrate the confused mindset of the modern man. If Madam Sosostris' tone is chatty, Eliot too is mocking in a subtle manner at the prophetic quality of hers, calling her the wisest woman in Europe, who is simultaneously afraid and indulged in triviality.

The Tarot pack in historical perspective was originally used to determine events of greater significance. Madam Sosostris considerably falls short of this exalted function, and is engaged in vulgar fortune-telling which befits her role in a vulgar civilization. Eliot, a great devotee of traditions, is greatly agitated by the decline of moral and

social values in the modern world. This deteriorating state of affairs is manifested through images and objects used for bathetic purposes now in sharp contrast to their use for exalted motives in the past. The symbolic use of the Tarot pack is still the same, as the various characters are still inscribed on these cards, and Madam Sosostriis, without knowing, reads the protagonist's fortune. The card of the drowned Phonician Sailor is attributed to the protagonist, warning him against death by water. Eliot's tone becomes ironical because Madam Sosostriis, like the other inhabitants of *The Waste Land*, does not realize that death may be a way into life. According to the past tradition, the drowned Phonician Sailor is a type of fertility god whose image was thrown symbolically into the sea every year at the death of summer. Eliot states that he arbitrarily associates man with three staves, with the Fisher King — the maimed, impotent king who ruled over *The Waste Land* of the legend. The Hanged Man, according to Eliot, is associated with the hooded figure who appears in 'What the Thunder Said'. He is hooded symbolically because Madam Sosostriis is unable to see him; so Eliot tries to turn the modern fortune-teller's account into a new, serious context.

The poem is full of allusion; in fact, the whole poem is made-up of fragments from literary works which suggest the collapse of modern world into fragments. The readers are forced to think that the writers in the past had same sense of wholeness, as they would manage to perceive a larger order in life. Symbolically, Eliot, too, has evolved a method enabling him to reflect a unique vision of the disorder of the modern world. The poem seems to be lacking the traditional kind of coherence as one observes fragments and allusions, all scattered, belonging to different ages and writers. But still, at the deeper level, one feels a search for a pattern, which has been operational throughout the civilized human history. So, if the language like the agglomeration of images and allusions appear deviant, fragmentary and disorderly, that is perhaps Eliot's conscious attempt to depicting disorganization and disharmony at the very heart of modern civilization.

However, despite the lexico-syntactic density of the poem, the poet sometimes, through a single word provides a contextual clue to help the reader understand, if not the whole, at least a substantial chunk of the poem. For instance, in the Madam Sosostriis part of the poem, Eliot starts with quite out of place attributes, calling her

'famous clairvoyant' and 'the wisest woman' having had a bad cold — a kind of parallelism between sublime and mundane features. But the real clue to the understanding of this segment is exhibited through a pack of cards described as 'wicked'. Leech (1969: 189) argues that a situation presented in a poem might not have a direct bearing on the outside world, but a situation created within a poem serves a paramount role in the understanding of this microcosm. A poet may unfold the mini world of the poem through direct, simple language, or he may subtly refer to things through a phrase or even a single lexeme. Here, a single word, 'wicked', enables us to decode that the situation onward is not all rosy. We encounter expressions like, 'drowned' 'lady of the rocks', 'pearl vs. eyes', 'one eyed', 'hanged man', 'death by water' and a card, which he is forbidden to see. In short, the entire lexical choice presents a gruesome picture, which is in harmony with the preceding section of the poem. The poem seems to trip quickly from one situation to another, but throughout lexical choices retain the sordid aspect of *The Waste Land* through adjectives such as 'cruellest', referring to 'April', or 'wicked' referring to a pack of cards. In this regard Leech (1969: 191) argues that one cannot say that one knows what a poem is about unless certain landmarks are identified, portraying the mini-universe within the poem. He also states that the knowledge of contextual implication is an essential part of the equipment one brings to help understand a poem. This assertion is true about every good poem, but it is even truer about *The Waste Land* having encapsulated multi-layered meanings.

After the forbidden card, till line 59, we have a total of five and a half lines expressed in four sentences having the following construction:

I	do not find	the	hanged	man.	Fear	death	by	water.
S		V		O		V		O A
I	see	crowds of people,	walking	round	in	a	ring.	
S	V		O					Non-finite cl.
Thank	you.				If	you	see	dear Mrs. Equitone,
S(ellip)	V.O		conj	S	V			O
tell	her	I	bring	the	horoscope			
			S(ellip)V	O	S	V		O
Myself:	one	must	be	so	careful	these	days.	
	S		V		A			A

The SVO pattern is still Madam Sosostri's' comment on the Tarot pack as this sentence, being outside the context, is quite misleading. If looked at carefully, this

whole part of the poem is grammatically deviant. The narrator poses to be narrating Madam Sososttris' comments on the cards, but the grammatical technique of indirect narration has not been followed, nor does Madam Sososttris' comments are enclosed in inverted commas. Such a use of language creates confusion, because the reader sometimes considers a character's comments to be uttered by the narrator. In this particular context, if the sentence is considered to be uttered by the narrator, then it is severed from the Tarot packs, suggesting a real man being hanged.

The next sentence with ellipted subject is again misleading in several ways. One cannot decipher who utters the warning, 'fear death by water', and to whom. Neither the preceding nor the immediately following lines provide any linguistic or semantic clues for such a warning. If the warning comes from Madam Sososttris, then who is being warned. If it is Eliot himself, warning the readers, then why should it be stated so abruptly at such an out-of-place context. The only linguistic clue to be ascertained for the sentence under discussion is 'the drowned Phoenician Sailor', but that, too, is a comment on one of the cards. Leech (op. cit.: 205-09), while talking about ambiguity and indeterminacy, maintains that ambiguity in its ordinary functional use of language is a diversion and a flaw in style. But in literary text, a writer gets extra credit for it as it makes a text amenable to various interpretations. In this regard, he refers to Empson's (1961) identification of the seven types of ambiguities. The sentence from *The Waste Land* under discussion falls in the sixth type of ambiguity pointed out by Empson. According to this type:

'what is said is contradictory or irrelevant and the reader is forced to invent interpretation'.

Such an interpretation is the reader's own because no objective clue exists for it, and it is coloured by the reader's inherent subjectivity.

The next two sentences seem to be uttered by Madam Sososttris. The first sentence is complex in nature having the SVO pattern followed by a non-finite, 'ing'-participle clause with the salutation phrase, 'thank you'. This implies that she has been talking to an acquaintance who is thanking her for some favour. The next sentence is syntactically even more convoluted, starting with a conditional clause of conj.-SVO pattern, then a free clause with ellipted subject, S (ellipted) VO, and then another SVO (with reflexive pronoun), then a colon which is followed by an SVAA clause.

As mentioned above, here, too, only one lexeme, 'horoscope', establishes a link with the preceding clauses because both the Tarot cards and horoscopes are used for fortune telling, and Madam Sosostriis has been presented as an expert in the field. But the basic question is why Madam Sosostriis should thank somebody for seeing crowds of people walking in a ring. Linguistically, this sentence becomes meaningful when the readers presume it to be the continuation of the preceding discourse.

The Tarot, like the Sibyl of Cumae, mentioned in the epigraph, are suggestive of an attempt to bypass human limitations and predict the future. The Tarot undoubtedly is a cultural object, which is subject to change and decay. Sosostriis' prediction of death by water seems bathetic despite its realization in part IV. She also refers to her fear of the present — 'one must be careful these day's' — which is reminiscent of the fear of spring rain. On one occasion, the fear of death is displaced into an allusion to Shakespeare's, *The Tempest*, where change and transformation emanate from death ('Those are pearls that were his eyes. Look!'). Eliot establishes a sharp contrast between the story of real exile and magic in *The Tempest* with pseudo exoticism of Madam Sosostriis. One has to search for the missing links through the preponderous number of literary references on which Eliot has based the entire edifice of *The Waste Land*. He himself openly confesses that he is creating literature out of literature and that no writer has his meaning alone.

The last strophe of 'The Burial of the Dead', comprises seventeen lines and a total of eleven sentences out of which three are declarative, three interrogative and five exclamative. The exclamatives also include a hyphenated clause in French.

Lines: 60- 76

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.
Sighs, short and infrequent, were exhaled,
And each man fixed his eyes before his feet.
Flowed up the hill and down King William Street,
To where Saint Mary Woolnoth kept the hours
With a dead sound on the final stroke of nine.
There I saw one I knew, and stopped him, crying: "Stetson!
"You who were with me in the ships at Mylae!
"That corpse you planted last year in your garden,
"Has it begun to sprout? Will it bloom this year?
"Or has the sudden frost disturbed its bed?

"Oh keep the Dog far hence, that's friend to men,
"Or with his nails he'll dig it up again!
"You! hypocrite lecteur!—mon semblable,—mon frere!"

(ll: 60-76)

The grammatical analysis of the first sentence goes as follows: NP (adj+N), PP (prep+art+ adj+N) and then post modification through another PP (prep+indef. Art.+ N+N). Then followed by an independent clause of NP + VP + PP, and then by an NP where N is ellipped and thus appearing to be an adjectival phrase, and finally followed by a complex clause, the independent clause being of SV pattern and the subordinate of SVO pattern but the subordinated indicator, 'that', is ellipped. This grammatically intricate pattern highlights not only syntactic but also semantic and pragmatic ambiguity. Semantically, how could the city be unreal if a crowd of people is flowing over London Bridge at a specific time of the day in a particular season. The phrase 'so many' undoubtedly refers to a multitude of people being observed on the bridge. The same phrase is repeated in the next line, which is a complex sentence. Here, one infers wonder on the part of the narrator for having seen so many people still alive. At the outset this astonishment is quite uncalled for. But as mentioned in chapter 2, under Affective stylistics, Fish (1996: 94-112) argues that through the structure of formal patterns, the stylistician's focus of attention shifts from the physical aspect of the text and its observable regularities to the temporal context of a mind and its experiences. Such an approach is not geared towards observable data; it rather attributes great significance to the reader's role. Whatever, assumptions are made by the readers, they are then more important than the surface level mechanistic treatment of the language. Whether or not Affective stylistics enjoys any special role in the realm of linguistic analysis of literary texts, the assertion that a reader's response to a text be considered of great value cannot be completely ruled out, especially, when one is faced with a text of such a complex nature as *The Waste Land*.

As a poetic technique, each line of a poem normally begins with a capital letter, and here, too, the same technique is operative, but the next word of the first line, i.e. 'city', is capitalized. The poet sees a flow of crowd over London Bridge; therefore, contextually, the city being referred to as unreal must also be London. But knowing that London is not an unreal city, this, reference must have some metaphorical connotations — a point that is to be pursued later after the linguistic analysis. This unique syntactic structure, which does not fulfil the formal definition of a complex or

compound sentence, pushes the main clauses to the end, and the phrases to the forefront. abruptly commenting on the unreal city with no specification or cause for the city being unreal. The last section of the first part of the poem uses the past tense, and wherever the present tense is used it is enclosed in double inverted commas, suggesting direct narration. The preceding part dealing with Madam Sosostriis and the Tarot packs, uses the present tense. Therefore, one can infer that this last section is an account of a past event, which does not provide any linguistic or contextual clue within the domain of the text. In the first sentence, two literary devices have been used, paradox and personification. Leech (1969: 142-43), while commenting on the former, states that such a statement is absurd because it is self-evidently false. Eliot does not use a direct statement where one part of the statement is in contradistinction to the other; he rather implies it in a subtler manner. The readers first encounter a thematic noun phrase of the attributive adjective, 'unreal', which develops expectations about some kind of Utopia in the following lines. But to their utter astonishment, later on, the unreal city is specified through real spatio-temporal reference, the time being winter and space, London city. I, therefore, deem this negation and then a positive specification a paradox, though slightly fuzzy than the traditional sense of the term — a city unreal and simultaneously real.

Next, while commenting on the multitude of the people on London Bridge, instead of talking about life, he attributes it to the undoing of death — as if everything has been consciously undertaken by this inanimate entity. The third and the fourth lines both end with the phrase, 'so many', implying the poet's focus of attention on a large number of people, as within the same syntactic parameter, the word 'crowd' is also used. Although there is no direct reference to people, the situation is disambiguated when the readers move to the next sentence comprising two lines. But here, too, the first line leaves out much information to be desired. For instance, the first line of the second sentence

Sighs, short and infrequent, were exhaled, (l: 64)

Stated in the passive with a reduced relative clause does not specify as to who were exhaling sighs. But the second line, through the explicit use of the word, 'man', is unequivocally related with the preceding one. And as per the readers' assumption, Eliot refers to men of flesh and blood. The context does not provide any pragmatic evidence for the queer behaviour of these people sighing and fixing their eyes before

their feet. The poet intends to make the readers feel the peculiar demeanour of the people through the alliterative sounds of /f/ in 'fixed' and 'feet' presenting an unusual picture of the situation. If the second sentence is a thematic continuation of the first one, then in the light of the odd behaviour of the men, a relationship of thematic progression can be found with the opening noun phrase, 'unreal city' of the first sentence because such a queer behaviour is unbecoming of the people of a real city. But as mentioned earlier, if real spatio-temporal relationship incorporates exotic phenomena, then, it must have some deeper metaphorical overtone — a dimension which needs to be probed into after the stylistic analysis is exhausted. This second sentence, beginning with 'sigh' as the subject and their specification through parenthesis 'short and infrequent', depicts a disturbed situation where each individual seems in physical trouble. Generally, exhalation of sighs is conjoined with regrets and acts of remorse. The next line, co-ordinated through the conjunction, 'and', having an SVOA pattern, portrays idiosyncratic picture of the men having fixed their eyes before their feet. If this second sentence is taken as the continuation of the first, then men with fixed eyes before their feet, exhaling short and infrequent sighs, refer to the entire crowd flowing over London Bridge. If not the space, at least, the time of the day, i.e., 'dawn', is quite unusual for such an eccentric behaviour. William Wordsworth, the renowned romantic poet of the 19th Century refers to the same city and almost the same time of the day in his sonnet composed upon the Westminster Bridge. Appreciating the serenity of London at dawn, he states that every object of nature is resting and those who do not benefit from the benign and tranquil phenomena of nature are quite unfortunate. Eliot, on the other hand, like William Blake, presents a gruesome picture — not of calmness but of big rush where each individual seems completely absorbed in his own agony. This diametrically opposite state of affair is not a mere aversion to the romantic outlook of life on the part of Eliot; it is rather suggestive of a deeper and more profound problem.

The third sentence, through certain references, such as, 'King William Street' and Saint 'Mary Wootnoth' reminds the reader that they are in London. Besides, the ellipsis of the subject from the first clause of this sentence also suggests continuation of the preceding discourse. Contextually, the ellipted subject should be the third person plural pronoun, 'they', referring to both the crowd of people flowing over London Bridge and the men exhaling short and infrequent sighs, having fixed their

eyes on their feet. One also observes lexical repetition of lexemes, i.e., 'flowed' in sentence 1 and 3. The third sentence, however, seems semantically ambiguous as one cannot decode whether saint 'Mary Woolnoth' kept the hours with a dead sound on the final stroke of nine up the hill or down in King William street. The ambiguity resolves if the reader interprets the flow of the crowd, first up the hill, then down King William Street, and finally to the place where Saint Mary Woolnoth would execute her duty. But why do they have to rush towards this specific place? Neither the language nor the context provides any such conclusive answer. This sentence, through the two references mentioned above, does gradually narrow down the thematic progression of the first sentence from a vague reference, 'unreal city' to Saint Mary Woolnoth's place of duty. Like the spatial reference, the temporal reference, 'final stroke of nine', too, does not provide any explanation; thus leaving the readers bewildered. So, the odyssey of a perplexed crowd of people, with queer conduct, encountered on London Bridge perhaps complete their journey at a specific place in London. The narrator in the fourth sentence comments that at this place he saw an acquaintance who stopped him by calling his name. This sentence, too, is grammatically linked with the preceding one through certain linguistic markers such as the deictic reference (i.e. adverbial of place), 'there', referring to the place where the crowd finally reached. The first line of sentence four is a complex compound sentence consisting of a complex clause conjoined with a free clause through the coordinator, 'and'. The complex clause begins with an adverbial of place, 'there', establishing spatial reference with the preceding sentences. This in turn is followed by a free clause of SVO pattern, which is then further followed by a dependent clause with the subordinator 'that' ellipted. The subordinate clause is then followed by a conjunction, but this clause, too, has an ellipted subject which is the same as the personal pronoun 'I' of the preceding independent clause of the same sentence. If the ellipted subject is provided, then this conjoined clause also has SVO pattern. But simultaneously, within this clause, through the 'ing' participle, one observes realization of a non-finite clause through a single word followed by a colon. The colon is followed by a proper noun, Stetson, a vocative, but instead of realizing it through a comma, Eliot uses 'colon', which is followed by an exclamation mark. This brief mechanical device reveals astonishment on the addresser's part for having singled out an acquaintance from a multitude of people. We come to know about the addresser and the addressee's relationship through the following exclamatory clause.

They were once together at a certain place in the ships but the unessential exclamatory clause reveals uncertainty whether or not the speaker addresses the right person. Besides, the clause is grammatically faulty as it starts with the second person pronoun, followed by a relative clause, which ends with exclamation without establishing any link with the subject through a predicate. This clause is connected with the preceding one through the vocative and the readers are only informed how the addresser and the addressee got to know each other. The next sentence (sentence 5, line 71) which is still a grammatical and semantic continuation of the preceding ones is again deviant in structure. Starting with a demonstrative as a declarative sentence the addressee is reminded of something that he had done a year ago, but simultaneously asks for information, thus ending the sentence with a sign of interrogation. The structural analysis of sentence 5 goes as follows:

NP (det+N) S (NP) V.A.A, operator, S V Non-finite to infinitive.

The initial NP, which is not the subject of the sentence ('that corpse'), has been pushed to this focal position for thematic reason. That is why in the following three sentences, 6, 7 and 8 (lines 71, 72: W.L.), the same NP is referred to four times through pronouns, 'it' and its. Such a thematic progression keeps the sentence both cohesively and semantically together. But if we look at it from the point of view of pragmatics (context), we find the sentences gradually dissociated from the initial theme of this last part, i.e., 'unreal city'. So, one can trace the linking of structural lines at shorter pieces, i.e., maximum four to five sentences, but then gradually new dimensions emerge, bringing to light their own semantico-grammatical features. Sentence 6 (line 72: W.L.) is a simple interrogative of operator-S-V-A construction where the subject, 'it', is a reference to the initial noun phrase of the preceding sentence. In addition to thematic progression through pronouns, one also observes collocations of the same lexemes, such as, 'planted', 'garden', 'sprout', 'bloom' which integrate both semantically and structurally within all these clauses.

The addresser at the sight of the addressee is reminded of a past event, perhaps a year old, and in a single breath, asks at least three questions, which are finally followed by some suggestions. Sentence 7 (line 73) is linked in two ways with the preceding ones; first, through the third person singular pronoun, it, and second through the coordinator, 'or'. Grammatically, the interrogative sentence has the following structure:

The co-ordinator exhibits continuation of the previous clauses, and the subject '(it)' is a replacement of the noun, 'that corpse'. Thus this part of the text has both cohesion and coherence.

Sentence 8 (line 74-75: W.L.) again presents an unusual grammatical structure, though still contextually a continuation of the previous sentences. This contextual development is highlighted again through the third person pronoun, 'it', still referring to 'the corpse', but additionally, new lexical items, such as, 'dog', 'friend', 'men', 'nail' and 'dig', are also introduced. Hence, structurally, this exclamative-cum-imperative clause suggests both advice and warning.

Starting with the exclamative, 'oh', the clause structurally proceeds as subject (ellipted), V-O-A, with anaphoric references through a demonstrative pronoun 'that', with contracted copulative verb, followed by subject complement, then followed by a prep.ph. The next line, which is still part of sentence 8, begins with the co-ordinator, 'or', followed by pp, containing reference to the 'Dog' through a possessive determiner, and is further extended through a free clause of S-V (phrasal) O-A. But the whole sentence ends with an exclamation mark, suggesting a structural continuation of the initial exclamative marker, 'oh'.

The last sentence, i.e., sentence 9 (line 76: W.L.), beginning with the second person pronoun, 'you', is followed by an NP with an exclamation mark and hyphenated two noun-phrases in French. This is a unique instance of apostrophe, as starting with a routine feature, i.e., second person pronoun, but is then followed by a vocative in French with an exclamative which is further followed by a hyphenated compound vocative ending with an exclamation. Both grammatically and contextually, this unusual sentence, a mere address, seems disjointed from the preceding text. Although like the previous clauses, it too is enclosed in double inverted commas, one cannot decipher the rationale for such an unexpected, out of context address.

If this entire last section is carefully observed from a stylistic point of view, one will observe a number of violations of both structural and semantic nature. As mentioned earlier, the opening NP, followed by another NP with its post modification, instead of proving logically the city being unreal, associates it with real spacio-temporal

phenomena. As a rule, this contradictory statement should cancel the effect. But as mentioned in the 3rd approach, (Leech, 1969: 48) argues that if semantic deviation is taken in literal sense in poetic discourse, then it may be reduced to 'mental' non-sense or absurdity. He suggests that such a deviation is to be comprehended metaphorically on a figurative plane. Leech (op. cit.) further opines that in poetic language, normal resources of communication are transferred, and such a device is the only determining factor, which matters in poetry. So, Eliot too, when referring to 'unreal city' and then introducing concrete objects and places, must certainly be talking at the metaphorical level. For such an expression, poets are bound to create unusual syntactic structures to express their unique vision and thoughts. For instance, while referring to a multitude of people, Eliot attributes it to the undoing strength of death. Considering semantic contradiction, linguistic coinage and unusual structural patterns, one feels convinced of the poet's universal vision, a vision that can be expressed only symbolically. To express such a unique vision, a creative writer also resorts to other stylistic manipulations. For instance, the second sentence starting with 'sighs short and infrequent' could have been stated in a more direct and easily comprehensible manner as follows:

Each man fixed his eyes before his feet, and exhaled short and infrequent sighs.

But such a syntactic choice would have marred the poetic effect of both the sounds and the theme. The deliberate shift of the alliterative /s/ to the fore front is not only more picturesque, it also has onomatopoeic effect. Like the sound of /s/, the human sighing produces fricative sound, produced by the passage of air through gaps or past obstructions. So there is a closer resemblance on a physical level, which is further reinforced by the next lexeme starting with the same consonant sound. In this regard Leech argues:

In poetry — people tend to be on the look-out for reinforcements for schematic patterns. They are therefore, sensitive to suggestive qualities of sound which pass unnoticed in other kinds of discourses. However, a configuration of sounds suggests a particular type of reference only if that reference is in any case invoked by the meaning.

[Leech; 1969: 96]

Through deliberate syntactic alteration, Eliot succeeds in creating an effect which is quite in consonance with sight and sound.

In the first sentence, the adjective phrase, 'so many', is repeated. And in the third sentence, the word 'flowed', first mentioned in sentence 1, recurs. While commenting on such a repetitive phenomenon, Leech further argues:

repetition sometimes indicates poverty of linguistic resource, it can -have its own kind of eloquence. By underlining rather than elaborating the message, it presents a simple emotion with force.

[*Leech, 1969: 78*]

Eliot's use of repetitive expression is deliberate, as he knows that it serves as a device of intensification. And as a testimony to this fact, one observes his intentional ellipsis of subject in the third sentence (line 66) thereby pushing the verb phrase 'flowed up' to the front.

Sentence 4 (line 69: W.L.) does not offer any unusual feature except for the enumerator, 'one', used as an object which is initially ambiguous, but within the same sentence, in the next clause after the conjunction, the confusion resolves through the objective case of the pronoun, 'him', and the vocative, 'Stetson'. However, sentence 5 (line 70-72: W.L.) offers an example of mixed registers, such as, 'corpse', 'planted', 'garden', 'sprout', 'bloom' and 'frost'. Except for 'corpse', the rest of the items collocate, but in 5, 6 and 7 sentence, the theme is 'that corpse'; therefore, Eliot mixes up the register of gardening with that of burial. Sentence 8 (line 74: W.L.) unexpectedly introduces a capitalized NP, 'The Dog', in the context of corpse. The last sentence (line 76: W.L.) shows deviation at the syntactic, semantic and, even, pragmatic level. None of the three approaches discussed in the preceding chapter highlights any such possibility, so it is a unique pattern of tri-layered deviation, and an apt example of conclusive foregrounding. The various examples of foregrounding, mentioned by different stylisticians, deal with the thematic aspect of a text but, Eliot's is a conclusive sentence.

Coming now to the literary appreciation of the whole part entitled, 'Unreal city', it is already mentioned that the contradictory nature of the text might be relying heavily on metaphorical overtones. The title of this section is taken from Baudelaire's "Formuillante cite" also from the 'City of God' in Plato's, The Republic, Book IX, 592, and it is also associated with Dante's Limbo. For instance, in Baudelaire's City, there is a fusion of dream and reality, and inspired by this contradiction, Eliot in "The

Hollow Men" also refers to death-in-life. However, the most significant references in this section are from Dante. The line where Eliot states, 'I had not thought death had undone so many' is taken from Dante's "Inferno", III 55-77, with the English translation, "there was a row of people so long, that I never thought death had killed so many". This line confirms our assumption that Eliot's line has a metaphorical dimension. The "Inferno" describes Dante's imagined travels through Hell, and, perhaps, due to his technique of objective correlative, Eliot considers his contemporaneous society as no less than Hell. The third canto deals with Dante's "Limbo", and is occupied by those who in their life time on earth had 'lived without blame or praise' and are now in the company of those angels who neither rebelled nor sided with God, but were for themselves only. This category exemplifies secular attitude which dominates the modern world. They are grief stricken because they have no hope of death and are envious of every other lot. Their state of mind also takes us to the plight of Cybel of Cumae who is also confronted with the same perpetual anguish. And thus, this part of the poem, too, is coherently linked with the broader theme of the poem. The people being described in the fourth canto lived a virtuous life but died before the production of the Gospel. This group of people is the second of the two classes inhabiting *The Waste Land*. In this, we have a secularized group and a group with no knowledge of faith: 'Without a faith their life is in reality a death'.

Through the convergence of Dante and Baudelaire references, *The Waste Land* becomes unreal on a number of levels. The reference to 'Stetson' establishes a connection between the Modern London of the poem and Dante's hell. The addresser, like Dante sees among the multitude of people in his contemporary Waste Land someone whom he recognizes. The name 'Stetson', according to Eliot, is simply a businessman's name, and can be anybody. 'Mylae' is a reference to the scene of Rome's great naval victory over the Carthaginians in the first Punic war, a business war. Perhaps Eliot tries to draw a close parallel between the Punic war and World War I. It is obvious that Eliot, having addressed a friend Seston (who can be anybody) in a London street, as the one who had accompanied him in the Punic war rather than as the one who was with him in World War I, suggests that all wars are one war; all experiences, one experience. Eliot puts this idea in *Murder in the Cathedral* as follows:

We do not know very much of future
Except that from generation to generation
The same things happen again and again.

Similarly, the line, 'that corpse you planted last year in your garden', has a biblical connotation. The reference is to the New Testament (Romans 6: 3-5)

know ye not, that so many of us as were baptized into Jesus Christ were baptized into his death? Therefore, we are buried with him by baptism into death: that like as Christ was raised up from the dead by the glory of the Father, even so we also should walk in newness of life. For if we have been *planted* together in the likeness of his death, we shall be also in the likeness of his resurrection.

While commenting on the linguistic features of this part of the poem, it was mentioned that Eliot has mixed up the register of gardening with burial. But Eliot's main source for this reference justifies selection of such lexemes.

The protagonist's advice to 'keep the Dog far hence' has a dual reference. First, it refers to a passage in John Webster's *The White Devil* [V./iv] sung by a mad woman to her son over the corpse of his brother whom he has killed.

Call for the robin redbreast and the wren,
Since o'er shady groves they hover
And with leaves and flowers do cover
The friendless bodies of unburied men
Call unto his funeral dole
The ant, the field mouse, and the mole
To rear him hillocks that shall keep him warm
And, when gay tombs are robed, sustain no harm;
But keep the wolf far hence, that's foe to men,
For with his nails he'll dig them up again.

Eliot turns the wolf into a dog, reversing the point of importance from the animal's normal hostility to men to its friendliness. The alteration of the reference from wolf to the Dog has a religious significance:

"Deliver my soul from the sword, my darling from the power of the dog".
(Bible: Psalm 22:20)

Similarly, another reference being made by Eliot to the dog is in his poem 'Mariana':

Those who sharpen the tooth of the dog, meaning Death.

The last line of 'The Burial of the Dead':

"You! hypocrite lecteur! -mon semblable,- mon frere!"

This quotation from Baudelaire's *Fleurs du Mal* (Evil Flowers) refers to a work that deals with the search for beauty in a world regarded as ugly. The English translation of the line is

"You! hypocritical reader-my fellow man-my brother".

This quotation from Baudelaire completes the universalization of 'Stetson' started by the reference to Mylae. As mentioned earlier, 'Stetson' is every man including the reader and the writer, Mr. Eliot himself. Thus the quotation broadens the scope of the inhabitants of *The Waste Land* from specific individuals to the entire human species.

A Game of Chess

5.0 Introduction

The title of this part of the poem has a sexual connotation, illuminating indirectly the predominant role of carnal desire in *The Waste Land*. The first part highlights the spiritlessness of the waste land in a more physical sense through its aridity, but now the motif of spiritual death submerges in sexual waywardness. A number of references have been made to different feminine figures, all subjected to loveless sex.

In all these cases, the women are extremely tormented, but the central figure in the poem, Tiresias, suffers the most. The linguistic and stylistic analyses unfold whether or not Eliot suggests any remedy for the prevalent malady.

5.1 analysis of A Game of Chess

This section of the poem begins with a long, convoluted sentence, which spans seventeen lines. However, for the sake of analytic convenience, we may break the sentence at the semicolon; this will give us two parts to deal with, the first, having nine lines and the second eight.

Lines: 77-93

The chair she sat in, like a burnished throne,
Glowed on the marble, where the glass
Held up by standards wrought with fruited vines
From which a golden Cupidon peeped out
(Another hid his eyes behind his wing)
Doubled the flames of sevenbranched candelabra
Reflecting light upon the table as
The glitter of her jewels rose to meet it,
From satin cases poured in rich profusion;
In vials of ivory and coloured glass

Unstoppered, lurked her strange synthetic perfumes,
 Unguent, powdered, or liquid- troubled, confused
 And drowned the sense in odours; stirred by the air
 In fattening the prolonged candle-flames,
 Flung their smoke into the laquearia,
 Stirring the pattern on the coffered ceiling.

(ll :77-93)

As can be seen, the opening noun phrase is immediately followed by a reduced relative finite clause of SV structure with the subordinator (that) ellipped. Then within commas, another noun phrase is enclosed which is an extension of the subject through a simile, but it stands syntactically isolated, both from the relative and the main clause. Thus the main clause is connected with its subject in the second line having SVA structure:

The	chair	-----	glowed	on	the marble.
S			V		A (PP)

The next clause starting, with an adverbial of place has the A S V A structure with the auxiliary, 'was', ellipped. The initial adverbial of place of this clause refers to the preceding adverbial, i.e. 'on the marble'. Thus the two clauses are connected to each other through substitutional reference. But the third clause, starting with the verb 'wrought', has not only its preceding auxiliary verb, 'was', but also its subject ellipped. Thus the clause 'Wrought with fruited vines' can be fully realized as:

'The glass was wrought with fruited vines'.		
S	V	A

In that case, the subject remains an anaphoric reference to the subject of the second clause. The next clause again, starting with a preposition and followed by a relative pronoun, 'which', is an anaphoric reference to the subject of the second clause, 'the glass'. The syntactic structure of this clause consists of A S V, where the A is 'From the glass', the subject, a noun phrase (Det., Adj., N) and the V as a phrasal verb ('peeped out'). This clause is then followed by a parenthetical clause of SVOA structure where the subject is realized through the pronoun, 'another', referring to a second golden cupidon one previously mentioned in the preceding clause. The pronoun, 'his', in the noun phrase of the object and of the adverbial (pp) as possessive determiners are used for this second 'cupidon'. So both the 'cupidon' are in sharp

Line seven (l. 83) seems to be an 'ing' participle clause, but if the ellipsed items are provided, then it might be a relative finite clause of S V O A structure where the subject is a 'wh' relative pronoun, referring to the object of the preceding clause, 'seven branched candelabra'. This clause, as a continuation without any punctuation mark, is linked with the next one through the conjunction, 'as', having SV to-infinitive 'it' ("as the glitter of her jewels rose to meet it"). After supplying the subject to the non-finite clause, the syntactic ambiguity is resolved:

S V S V O

S V O

S V A

125

the predicate or the theme and the rheme of this clause are separated through a dash where in the predicate three verbs have been used referring to the different effects of the subject. So this clause of the S V O A pattern if fully realized by supplying the ellipted items, will have a reduced relative clause in the subject part. One observes a deliberate use of the adjective, 'powdered', co-ordinated with the noun 'liquid'. The whole clause reveals five words ending with voiced alveolar /d/:

powdered, liquid troubled, confused drowned

Had the noun, 'powder', been used, it wouldn't have produced the same sound effect. Talking about the intense effect of strong smelling, 'Ungent', Eliot intentionally ends each word with /d/ sound to keep the readers alert. While talking about the sound patterns in poetic discourse, Leech (1969: 98) classifies English consonants on a scale of increasing hardness as follows:

- 1) liquids and nasals: /l/, /r/, /n/, / ː /
- 2) fricatives and aspirates: /v/, /ð /, /f/, /s/
- 3) affricates: /ʃ/, /tʃ/
- 4) plosives: /b/, /d/, /g/, /p/, /t/, /k/

The scale at category 1 starts with the soft ones and ends with the hard ones at 4. This classification also proves Eliot's instinctive susceptibility to the apt use of consonantal choice, which justifies his deliberate alteration of nouns into adjectives. A semicolon, demarcating the boundary of the sentence follows this clause. Nevertheless, the next clauses are both semantically and syntactically integrated with the preceding ones through various cohesive markers such as reference, substitution, ellipsis and so on. The first clause after the second semicolon, beginning with the verb 'stirred', has its auxiliary and subject both ellipted:

----- Stirred by the air

where the ellipted subject is the object of some preceding clause (i.e. her strange synthetic perfumes). After this realization through ellipsis, it becomes a free clause, followed by a relative finite clause having anaphoric reference to it:

that freshened from the windows

The demonstrative is used as anaphoric reference to 'the air' of the preceding subordinate clause. These devices reveal a network of relationships within the texts. Sometimes, the cohesive device incorporates more than one preceding clause. For instance, the following clause with anaphoric reference through the demonstrative subsumes two clauses simultaneously:

These ascended in fattening the prolonged candle flames.

(l: 90-91)

The underlined demonstrative is a reference to both 'her strange synthetic perfumes' and 'the stirring effect of the air' from the window, mentioned in two separate clauses. The next non-finite clause again bears anaphoric reference through the possessive determiner, 'their', to NP in the preceding clause, i.e., 'the prolonged candle flames'. And the final clause of this sentence ending with a full stop is the ing' participle non-finite clause, which sums up the effect of the smoke of candle flames

Stirring the pattern on the coffered ceiling

(l: 93)

If the non-finite clause is fully realized, then the ellipted subject, 'smokes of candle flames', and the auxiliary verb, 'were', are to be provided. The grammatical analysis undertaken so far covers only one sentence, if by sentence we mean a stretch of information starting with a capital letter and ending with a full stop. In poetic discourse, generally, every line starts with a capital letter, but still the sentence boundary is demarcated by a full stop. Therefore, as stated at the very outset, within a very long, twisted sentence, possibilities of three sentences have been observed, each one ending with a semicolon. The next strophe goes as follows:

Lines: 94-110

Huge sea-wood fed with copper
Burned green and orange, framed by the coloured stone,
In which sad light a carved dolphin swam.
Above the antique mantel was displayed
As though a window gave upon the sylvan scene
The change of Philomel, by the barbarous king
So rudely forced; 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.
 Footsteps shuffled on the stair.
 Under the firelight, under the brush, her hair
 Spread out in the fiery points
 Glowed into words, then would be savagely still.

(ll: 94-110)

Coming to the next sentence within the physical boundaries of capitalization and a full stop, one observes four possible clauses, two independent and two dependent, offering semantico-syntactic deviation.

The following is the three-line sentence directly taken from the text.

Huge sea-wood fed with copper
 S
 Burned green and orange, framed by coloured stones
 V O
 in which sad light a carved dolphin swam

(ll: 94-96)

The underlined are free and the encircled bound clauses. The first clause, which is free, has the SVO pattern, where the subject is 'Huge sea-wood', the verb 'burned' and the object 'orange and green'. But neither the subject nor the object fulfils their semantic requirements. For instance, a subject has to be either 'agentive', 'instrument', 'affected', 'locative', 'temporal', 'eventive', or empty 'it'. But it is neither of them. It seems like 'agentive' or 'actor' because the main verb, 'burned', has transitivity, but again the direct object, the compound noun phrase, 'green and orange', is neither 'affected' nor 'locative' nor 'effected'. The oddness of this clause is inherent in its inanimate subject which is followed by a transitive verb. So the action which is supposed to be emanating from the subject and extending to the object through the verb, does not fulfil any of these grammatical requirement. The first dependent clause, 'fed with copper', if supplied with the ellipted items can be realized as

that was fed with copper

Where the demonstrative pronoun, 'that', would anaphorically refer to the subject of the preceding clause, 'huge sea wood', and thus the syntactic structure would be SVA (pp). The next dependent clause; 'framed by coloured stones',

In which sad light a carved dolphin swam.

[Halliday: 1976:309]

Above the antique mantel was displayed
A (pp) V
As though a window gave upon the sylvan scene
S V A

The change of philomel, by the barbarous king so rudely forced;

O A (PP) A V

(ll: 97-100)

The first clause, opening with an adverbial phrase as a marked theme, is followed by a verb phrase with no identification of the subject; thus ending with an AV structure. This pattern can be converted into an S V A structure by realizing the subject. The next clause, which is structurally dependent having A S V A O structure, provides a clue within these syntactic elements about the missing subject, i.e., 'the change of Philomel', which happens to be the object of this clause. But as the syntactic analysis proceeds to the next step, one observes an out-of-place use of the adverbial phrase realized through a prepositional phrase. This constituent can be safely shifted to the final position of the sentence without any semantic alteration. Grammatically, these clauses offer deviation of unique nature. For instance, the first clause, which is independent with ellipped subject, finds realization of the same subject as the object of the second clause. Surprisingly, this clause, which happens to be a dependent one, starting with the compound subordinator, 'as though', fulfils the requirements of a free clause, whereas the initial free clause with its ellipped subject seems to be its appendage. The next constituents with syntactic alteration can easily fulfil requirements of a subordinate clause:

By the barbarous king so rudely forced.

As stated above, the prepositional phrase does not seem to be aptly placed. The following alteration gives clausal pattern to the above constituents.

So rudely forced by the barbarous king.

A V A

Here, too, the subject is missing and if this structure is to be linked with the two preceding clause, then two elements, i.e., 'a relative pronoun' and the past form of the verb 'be', are to be introduced. Thus the clause would appear as follows:

Who was so rudely forced by the barbarous king.

This subordinate clause gets linked with its preceding subordinate clause and thus its subject would be identified with the object of the previous clause. Therefore, 'who was' would be a substitution for 'the change of philomel'. And in historical/mythological perspectives, too, 'the change of philomel' was the result of the forced and barbarous act of a king'. The first part of the sentence reveals that Eliot

deliberately deviates from the established syntactic pattern, changing the thematic focus of the clause through a strict economy of expression. Such a parsimonious writing skill, if on the one hand squeezes ample information into a few words, it also, on the other hand, creates obscurity and ambiguity. And Eliot in addition to his subject matter is also liable to be accused of using extremely condensed expression. The next sentence, after the semicolon, begins with the conjunct, 'yet', followed by a deictic reference, 'there' (place adverbial), the entire sentence gets structurally knitted together:

Yet there the nightingale

A A S

Filled all the desert with inviolable voice

V O A(PP)

And still she cried, and still the world pursues, jug jug
to dirty ears

Conj A(time) S V conj time (A) S V

(ll: 100-103)

The first clause, with A A S VO A pattern through the first adverbial, reveals discursual continuity with the preceding clause, whereas the second adverbial used as a pro-form of place adjunct is a substitutional reference for the prepositional phrase, 'above the antique mantel'. However, the subject of this clause seems anomalous for two reasons. First, there has not been any previous mention of a nightingale; hence the contextual definite article is not appropriate. Secondly, so far, there had been a description of an exotic social setting with no reference to birds or animals; still a bird is introduced through a definite article. This definiteness extends from the subject to the object, 'all the desert', again without any previous reference to a desert. And then the final adverbial (a prepositional phrase) is an explanation for the filling of the desert. This whole clause will become meaningful only when it is both structurally and semantically associated with the previous ones. At the linguistic level, no such relationship can be established that can make the whole clause in consonance with the established syntactic and cohesive canons. Therefore, one has to search for extra-linguistic features to illuminate the linking possibilities. One of the preceding clauses refers to 'the change of Philomel', and, perhaps that change came to the forefront in the shape of a nightingale, which in turn gets specified through a definite article. Moreover, inviolable voice is not a non-human (nightingale) attribute to reveal some

sort of assault or violence. We may recall that one of the previous clauses referred to a barbarous king and his forceful act. If that information is picked up and linked with the clause under analysis, one can trace the missing links. Perhaps Philomel was forced to some undesirable act by a barbarous king and she got changed most probably into a nightingale singing her plaintive song in the whole desert. This aspect of the poem will be discussed in slightly more detail after the linguistic analysis. The following clause starting with conjunction not only linguistically links the clauses, it also gives a clue about philomel's gender who now happens to be a nightingale.

And	still	she	cried .
Conj	A (time)	S	V

(l: 102)

This clause also highlights the intensity of the brutal act being enforced on philomel which still makes her cry. The next clause, too, starts with a conjunction of the same class, and is again followed by the same adverbial of time but there is an abrupt shift from simple past tense to simple present.

And	still	the	world
pursues			
Conj	Adverb (time)	S	V

(l: 102)

The repetition of 'and still' in both these clauses is, as Leech (1961) puts it, an example of intermittent repetition called PLOCE which is a fundamental device of intensification. Eliot, too, seems to be accentuating the plight of a past barbarous act with a consequence of historical magnitude. The last part of the sentence, singled out through a comma, cannot function as object to the preceding clause.

"jug jug" to dirty ear".

(l: 103)

If these phrases are to be converted into a full clause, then the ellipted items must be realized. Such a realization, however, requires extra-linguistic information. According to Eliot's footnotes to *The Waste Land*, "jug jug" is a commonly used word in Elizabethan poetry to represent the song of the nightingale. In the present context, no direct reference is made to the song of the nightingale; however, the poet does refer to 'inviolable voice'. If this expression is linked with these last expressions, then one ends with

Inviolable voice is jug jug to dirty ears.
 S V C A

Thus, this grammatical structure of the SVCA pattern, incorporating the onomatopoeic expression, suggests that a sorrowful song has been misunderstood by dirty ears. Eliot's deliberate use of "jug jug" in double inverted commas is an effective device of reinforcement for schematic patterns. Leech (1969: 96) opines that such sounds which have suggestive qualities normally pass unnoticed in other kinds of discourse. But in poetic language they serve a special purpose.

The next three-line sentence, opening with a conjunction, shows continuity of the previous description. Like the preceding sentences, here, too, a semicolon demarcates two clauses, the first conjunctive, and the second a complex sentence with a free and 'ing' participle non-finite clause:

And other withered stumps of time were told upon the walls
 Conj S V A

Staring forms leaned out, leaning, hushing the room enclosed
 S V Non-finite clause

(II: 104-106)

The first clause after the conjunction offers SVA pattern where the subject contains both pre. and post modifying elements. The verb phrase, 'were told', reveals characteristic feature of passive voice, but instead of being followed by a 'by' phrase, one encounters an adverbial (prepositional phrase). The subject is semantically deviant due to its post modification 'of time' because both the attributive adjective and the head noun deal with characteristic of concrete noun, whereas the post modification deals with abstraction. Besides, one narrates and tells stories and can't tell upon the walls 'withered stumps of time. The doer of this impossible task has neither been mentioned nor can one decode from the existing textual information. At the metaphorical level, one can interpret it as paintings and sceneries used for interior decoration. Perhaps these paintings and engravings reveal artistic characteristics of different ages. And to make the description more picturesque, the next clause, after the semicolon, begins with the 'ing' participle used as attributive adjective to the noun, 'forms'. The simple SV structure'

Staring forms leaned out
 S V

is followed by 'ing' participle non-finite clauses , leaning, hushing the room enclosed without subjects. The pattern is unusual for its asyndetic co-ordination of the 'ing' participle, and then the post positive adjective use of adjective with the object. The verbal repetition of the 'ed' (leaned) and the 'ing' participle (learning) makes the description of the room more vivid and animated as they make the readers 'feel the silence of the room'. The next sentence of S V A structure breaks this silence through the 'shuffle' of the footsteps:

Footsteps shuffled on the stairs
S V A

(I: 107)

Eliot not only presents verbal repetition for vivacity, he also implies semantic parallelism to counter 'silence' with 'noise', the way he has been balancing 'dryness' with 'wetness' 'summer' with 'winter', 'snow' with 'arid land' and 'spiritual love' with 'carnal desire'. The poem is replete with such technical devices. Through the above sentence, setting of inanimate objects and a social set up without any individual is suddenly converted into a living setting with someone shuffling on the stairs, though no one can decode the identity of the person. But then the last sentence, comprising three lines, takes us back to the opening line of the second part of the poem through a demonstrative determiner, 'her'. Like the unidentified person of the shuffling footsteps, the identity of this lady of exotic taste is not revealed. The readers don't know about her age or whereabouts. But the enriched description of the interior decoration and her sitting in a chair reveal her high social class. The last sentence offers intricate syntactic pattern with three clauses, one free and two dependent. The structural density has been enhanced by semantic deviation and ellipsis. The following is the sentence from the text:

Under the fire light, under the brush, her hair spread out
A A S V
In firey points, glowed into words
A V A
Then would be savagely still
A V C

(II: 108-110)

The first clause with A A S V A structure through the two initial adverbial balance abstract spatial reference i.e. 'the fire light' with a concrete reference of the same class i.e., 'the brush' whereas the spatial prepositions repetitively used are identical.

The remaining SVA part, through its subject, takes us back to the opening line of a Game of chess. Thus not only the cohesiveness of the text is established, Eliot also proves practical application of his often-quoted lines.

We shall not cease from exploration
And the end of all our exploration
Will be to arrive where we started
And know the place for the first time.

[T.S. Eliot, 'Little Gidding']

The readers also realize that the writer is still referring to the feminine figure mentioned through the personal pronoun, 'she', in the initial sentence. While balancing the abstract with the concrete in the opening adverbial phrases, the last adverbial phrase now offers a lexical deviation through a new coinage, 'fiery points', a deliberate conversion of the noun, 'fire', into an attributive adjective 'fiery'. This coinage is in consonance with 'the first light' of the same sentence and is also a lexical development of 'burnished throne glowing on the marble'.

The next clause of VA pattern with ellipted subject, despite realization of the subject of the immediately preceding clause, exhibits semantic deviation through lexes of different classes. 'Glow' is the quality of concrete objects whereas the present context associates it with words. The 'glowing' of 'hair' into words neither conveys much, nor does it add to the vivacity of description. Besides, the readers are not informed at any stage about the nature of these glowing words. Even a further advancement to the next clause does not illuminate the obscurity of this queer lexico-syntactic pattern. This clause of AVC pattern has again its subject ellipted, which is the same as the subject of the two immediately preceding clauses, i.e., 'her hair'. The initial adverbial of time, 'then', refers to brief intervals of the spreading of her hair, glowing into words, and then coming back to a still position. But Eliot's choice of the adverbial in the subject complement, i.e., 'savagely', instead of making the entire picture soothing to the eyes, makes it horrible. It is this aspect of poetic discourse that Leech (1969: 197) refers to as impossible situation. He argues that the inferred situation created by a poet is free from constraints of reality because it does not have to obey the rules of reason or the laws of nature.

With the above linguistic analysis, the description of the exotic sitting room and the unidentified woman of high social class comes to an end. The next part of this section

of the poem has a different tone, and a different lexical and syntactic choice. Therefore, it is useful first to appreciate the literary (aesthetic) aspect of the already analysed part of the poem and unveil its cross-cultural multi-faceted literary and contextual meanings, and then move to the next part of the poem.

If the first section of the poem, *The Burial of the Dead*, is predominantly influenced by Dante, this second section opens with an evocation of Enobarbus, relating Antony's first vision of Cleopatra in Shakespeare's *Antony and Cleopatra*, Act 2, Scene2:

The barge she sat in like a burnished throne
Burned on the water. The poop was beaten gold;
Purple the sails, and so perfumed that
The winds were love-sick with them. The oars were silver,
Which to the tune of flutes kept stroke, and made
The water which they beat to follow faster,
As amorous of their strokes. For her own person,
It beggared all description. She did lie
In her pavilion- cloth of gold, of tissue-
Over- picturing that Venus where we see
The fancy outwork nature. On each side her
Stood pretty dimpled boys, like smiling Cupids,
With divers- coloured fans whose wind did seem
To glow the delicate cheeks which they did cool,
And what they undid did'.

This long quotation from Shakespeare should highlight Eliot's description of the unidentified high-socia-class-woman in her bedroom. The readers can observe an extraordinary fusion in the language of admiration and distaste. Everything described is extremely beautiful and expensive. The writer presents a catalogue of exotic objects with disillusioned clarity. Shakespeare's barge is 'burnt on water' whereas Eliot's chair 'glowed on the marble'. Then we also observe Cleopatra's strange invisible perfume capable of drowning the sense in odours, and bringing the city out to admire her beauty; whereas Eliot's noxious perfumes float up to the ceiling and remain there like a toxic cloud. So there is a sharp contrast between Shakespearean images and Eliot's. In the former, we have a sense of compelling majestic mystery, whereas the latter suggests chemically marked human odours and an artificial sublimation of real human smells, senses and emotions.

Nevertheless, it does not imply Eliot's idealization of Cleopatra. He seems to be judging the passions of Antony and Cleopatra as unconvincing and insincere.

Cleopatra is one of the feminine figures in the poem, The Waste Land, who has abused water which is a serious violation as water is one of the most crucial elements in the poem's landscape. In this regard, Malamaud (2001) argues:

In the warfare she incites in Antony and Cleopatra, Antony loses to Octavius Caesar because he foolishly opts to fight on the sea, with a weak fleet and a land-based army, rather than on firm ground. When the queen whimsically decides to turn her own ship back for home, Antony, enamoured, follows her- retreating ignominiously from his ill-chosen sea-battle. In this historical context, the water represents weakness, irresponsibility, misjudgement. Belying Cleopatra's harmony with water, Eliot thus excludes her as a type that will successfully navigate The Waste Land.

(P. 105-6)

In fact through this section of the poem, Eliot highlights the lasciviousness of the modern civilization which is completely devoid of real love. If in the first section of the poem we observe the spiritlessness of The Waste Land in its aridity, the second section represents spiritlessness in the sex without love. The heading of this section has been taken from Thomas Middleton's.

The title of the second section of the poem, A GAME OF CHESS, is derived from Thomas Middleton's A Game at Chess, a controversial Elizabethan play depicting war between England and Spain with England as the white pieces and Spain as the black, though the game ends in stalemate. Thomas Middleton's Women Beware Women also contains a scene in which a game of chess is played while, Bianca is being raped by the duke who previously arranged for arresting the attention of Bianca's mother-in-law by engaging her in the game. Every move in the game represents a move in the seduction game.

At the outset, the title does not seem to suggest much, but a deeper level of literary/aesthetic appreciation illuminates its significance through various literary references. A careful reading of this section reveals a predominance of women's stories of tragedy and despair in relationships with men. We have references to Cleopatra through the opening lines of Dido (flung their smoke into the laquearia line. 92). This line describes the feast given by Queen Dido of Carthage for Aeneas and his men on their arrival from Troy, and, like Cleopatra's, invokes another of the world great 'love' affairs. Later on, in the same section of the poem, we also have reference

to Shakespeare's Ophelia. All of these feminine figures committed suicide for love. Similarly, lines 97-103 refer to the tragedy of Philomel, another feminine figure. According to Eliot's explanation of the tragedy (in the foot note of the poem):

"Philomel", going to visit her sister Procne, was raped on the way by her sister's husband Tereus, who then silenced her by having her tongue cut out so that she could not tell, and imprisoned her in a lonely place. She however, wore into a piece of tapestry the story of her suffering and thus communicated them to her sister, who found her prison and released her. Together they took revenge on Tereus by serving up his son to him as a feast and then revealing what they had done. As he was about to stab them both, he was changed into a hoopoe bird, Procne, a swallow, and Philomela, a nightingale. In poetic tradition, this story accounts for the supposedly plaintive notes of the nightingale and swallow".

Now Philomel's lovely song has often been a symbol for the poet's voice, but it has little credence in Eliot's poem. Her 'inviolable voice' is again violated by the world which renders it "Jug Jug" to dirty ears.

Through the linguistic analysis of this part of the poem, a number of expressions were linked with one another, and quite a few were expressed through hedging due to lack of pertinent literary information. Most of the assumptions now come true. For instance, Eliot's lines 99-103 first refer to the change of Philomel without explicit specification, then they refer to a nightingale through the definite article. The initial assumption was that the definite reference might be to Philomel, otherwise, grammatically such a reference would be anomalous. Now, through the literary appreciation that assumption comes true. If poetic discourse offers complexity, one main reason is the poet's misjudged assumption about his/her reader's literary/linguistic erudition. This is more true about Eliot's as his poetry, especially The Waste Land, is packed with cross cultural and multi-linguistic allusions. If all the scattered links are connected, then Eliot's poetry might not appear as obscure and deviant as it seems without these explanations. As an example, if we look at the Philomel's reference, immediately before it, but in the same sentence, there is a reference to "Sylvan scene" which is a direct borrowing from Milton's Paradise Lost. According to Eliot's notes, this phrase refers to Satan's first view and his approach to Paradise from the outside. The picture is like a window opening up Milton's earthly Paradise, and Eliot associates his own plight in the modern city in which some

'infinitely gentle, infinitely suffering thing' is somehow being done to death, with 'Philomel, raped and mutilated. It is the earthly paradise where a nightingale is singing. Then we observe a sudden change of the tense from past to present, and, with this brief shift, the objective co-relative becomes operative, merging myth with the present situation. So a brief stroke of the pen fuses the past into the present.

The significance of the title, A GAME OF CHESS, becomes obvious when the entire section of the poem is investigated. A game of chess represents a social hierarchy, representing kings and queens and then downward the pawns. The poem, too, opening with the grandiose expression, 'the chair she sat in, like a burnished throne' ending with mundane, working class expression, 'Goonight Bill. Goonight Lou. Goonight May Goonight'. So in a way, this sharp contrast of the social hierarchy implicitly exhibits a class warfare, a point that is to be further elaborated through the linguistic analysis of this part of the poem. A game of chess is primarily geared towards the protection of the king, the weakest piece on the board and Eliot, too, illuminates this aspect through the moral weakness/turpitude of the barbarous king who raped Philomel. Here, another parallel can also be drawn, and that between 'the woman at the dressing table in The Waste Land and Pope's Belinda in The Rape of The Lock. But the latter seems to be conducting The Sacred rites of the pride:

This casket India's glowing gems unlocks,
And all Arabia breathes from yonder box.

The fashionable woman in The Waste Land simply implies sensibility in which multifarious effects disclose and find congruence. As mentioned previously, all things associated with her deny nature. For instance, the fruited vines are carved, the Cupidons golden, the light is not of the sun, the perfume synthetic, the candelabra devoted to no rite, and the colour of the light is distorted by sodium and copper salts. Similarly, the dolphin is carved, and swims in 'sad light'. And above all, 'the sylvan scene' representing Eden, is a mere painting in the present context, and that, too, of an unnatural event. Then Eliot describes the picture as 'a withered stump of time' which instead of beautifying the description makes it sinister.

The linguistic analysis of the second section of the poem undertaken so far reveals that Eliot, through phrases, and mostly subordinate clauses encapsulates a number of references. A number of references from literary sources have been squeezed together

through normal and deviant syntactic structures. The readers feel the disconnectedness of these cross cultural, multi-linguistic references, but Eliot tries to give the air of coherence and continuity through his long, unwinding sentences, breaking them normally at sixth or seventh clause through semicolons. The grammatical approach chalked out in the preceding chapter does cater to the syntactic analysis of these clause patterns, but neither approach 1, nor approach 3 can be applied in their entirety here. Through these approaches, the well-established poetic genre with its regular rhyme and rhythmical pattern can be easily evaluated, but Eliot's poetry is deviant in many ways. At places when he follows the traditional techniques, his poetry becomes accessible to stylistic evaluation from the phonic and graphic point of view. But when these techniques are not followed, then new things are to be explored which requires new tools of evaluation.

A Game of Chess, starting at line 77 till 110, seems to be concentrating on one specific social set up, though with a number of spatio-temporal references. But like the first section, here, too, after every strophe either a different subject matter or a new tone and syntactic pattern begins. If we presume that each section thematically highlights the development of the title, then one must search for the stylistic importance of strophes. Having linguistically and aesthetically analysed the first thirty-three lines of the second section, we reach the third strophe, which is unlike the preceding part, followed by brief sentences with personal pronouns. The initial four lines (Lines 111-114) indicate nervousness and confusion. Here, the sentences are either simple or just single words with a number of ellipses.

Lines: 111-14

'My nerves are bad to-night. Yes. Bad. Stay with me.
'Speak to me. Why do you never speak. Speak.
'What are you thinking of? What thinking? What?
'I never know what you are thinking. Think.'

(ll: 111-14)

The first sentence with S V C A pattern goes as follows:

My nerves are bad tonight
S V C , A

The speaker is unidentified, and so is the addressee(s). Contextually, one cannot decode whether the speaker is the fashionable lady talked about in the preceding lines,

or s/he is a new entrant. Nevertheless, the objective tone of the poem now merges into a highly personalized narrative. Unlike the preceding 34 lines, now each line is enclosed in double inverted commas. The speaker is complaining of a psychological problem with no mention of the cause. To emphasise and dramatise her melody, Eliot introduces another brief sentence with a few ellipses. This sentence seems more like a response to a query than a comment, though no questioner is identified. The sentence goes as follows: 'Yes, bad'. Such a response is the logical consequence of a 'yes/ no' question, where normally an auxiliary is placed before the subject. No such question has been asked in the present context. Therefore, this is an apt example of what Leech (1969: 186) considers "Routine Licences of Situations". Leech opines that "certain forms of contextual incongruity may be taken as theoretical licences, accepted by convention as part of the make-believe without which dramatic art would be impossible". Eliot, too, tries to dramatise the situation through a single speaker giving impression of more than one person. The brief affirmative clause with several ellipses can structurally be unfolded as follows:

Yes my nerves are bad tonight
 S V C A

(l: 111)

Nevertheless, Eliot's own ellipted lexical choice, 'yes bad', in normal circumstances is a legitimate syntactic response. In this regard Quirk, et. al. (1973) argues:

The link between question and response is often reinforced by ellipsis in the response, thereby avoiding repetition of material from the question and focussing attention on what is new.

(*Quirk, et al, 1973: 306*)

Syntactically, it appears logical only when a dialogue between two or more individuals take place. This one-sided series of questions goes on for quite a few sentences, though each one with ellipses of one or another element(s) of the sentence. The next sentence, imperative in structure, is addressed to the unspecified addressee:

Stay with me
 V A

(l: 112)

This reveals the speaker's extreme boredom. S/he seems to have no one to talk to, and perhaps this loneliness exacerbates her/his psychological state. As the readers go

through the text, they discover how the speakers become agitated and nervous for not being talked to. The preceding and the following sentences might be imperative in structure, but they also implicitly demonstrate request. The speaker is pressing hard the listener to speak to him:

Speak to me
V A

(l: 112)

What should be the subject matter of the speech is everybody's guess. But presumably, the speaker is more interested in an ongoing socialization than an act of content-oriented discussion. If on the one hand, there is urgency and impatience for discussion on the speaker's part, there is a complete lull, on the other hand, on the listener's part. That is why the speaker seems to be losing tolerance, and thus resorting to an emphatically demanding question:

Why do you never speak.
Wh aux S A V

(l: 112)

But surprisingly, this wh- question, instead of being followed by the sign of interrogation ends with a full stop. The minimizer 'never' (adverbial) emphatically highlights the addressee's absolute quietness that further irritates the nervous speaker. This line fulfils all the syntactic requirements of a wh-interrogative question, but the absence of the question mark makes it deviant. This deviant question is then followed by a single word sentence imperative in nature:

Speak
(S) V

(l: 112)

Here, we find an example of ANADIPLOSIS—the last word 'Speak', of the preceding sentence becomes the first word of the following sentence. Leech (1969: 81) states that in this type of repetition, the last part of one unit is, repeated at the beginning of the next. Eliot's use of ANADIDLOSIS is, however, different from the possibilities of verbal parallelism being chalked out in Leech's (1969) approach. Leech argues:

In almost all the examples of verbal parallelism—the repetition of individual words is accompanied by some degree of repetition of

syntactic structure—indeed, so closely are verbal and syntactic parallelism interconnected that the attempt to deal with the one in isolation from the other— is slightly artificial undertaking.

(Leech, 1969: 83)

The above rule does not apply to our analysis of Eliot's sentences. The syntactic structure of the clause ending with 'speak' is wh- aux SAV, and the next clause beginning with 'speak' is only one word. Even if all the ellipted constituents of this single word sentence are supplied, it does not syntactically concord with the deviant wh- interrogative clause. The single-word sentence can either be 'you speak (S V pattern) or

Speak to me ((S) VA).

If the former, there is no possibility of syntactic parallelism with any of the preceding clauses, but if the latter, then, instead of agreeing with the immediately preceding clause, it exhibits harmony with the clause one step before the immediately preceding one. But in that case, the very notion of ANDIPLOISIS evaporates from the current context.

Then we have three wh- interrogative clauses in succession:

What are you thinking of ? what thinking ? what?
Wh aux S V

(l: 113-14)

The first 'wh' is fully realized with a post-posed preposition. The second one bears ellipsis of the operator, the subject and the post-posed preposition, whereas the last one omits all other words except the wh- interrogative, but still functions as a full interrogative clause. Since all these clauses are used in a sequence, the omitted constituents do not confuse the reader/ the analyst. Besides, all the clauses fulfil the structural requirements of the open-ended interrogative clauses. Stylistically, these clauses exhibit urgency and confusion. The speaker begins with a fully realized clause, moves to a partially realized one and ends with a single-word clause. This special category of clause have been named as questions about questions and they fit in the broader category of echo utterances.

Quirk, et. al. (1985) state:

Echo utterances are utterances which repeat as a whole or in part what has been said by another speaker. They may take the form of any utterance or partial utterance in the language, but in their discourse function they are either questions or exclamations. Echo questions are either recapitulatory or explicatory.

(Quirk et al 1985: 835)

Two points are to be stated; first the example from Eliot's exhibit repetition of questions and not exclamations because each one is followed by a sign of interrogation; second, these echo questions belong to the category of 'recapitulatory echo questions'. In this regard Quirk, et. al. (1985) suggest three possibilities:

- a) Yes-no question about wh- question
- b) Wh- question about yes- no question
- c) Wh-question about wh-question

It is the last category that is contextually pertinent to our syntactic analytic point of view. However, here, too, one observes deviation from normal discourse. Where a wh- question is asked about wh-question, normally one notices a structural repetition of the preceding question.

A: How did you enjoy the carnival?

B: How did I enjoy WHAT?

But here no such repetition takes place. One plausible explanation for such a deviance is that in the poem, the speaker is simultaneously the producer, receiver and evaluator of the utterance. S/he has to assume a number of roles. So one can argue that where normal discourse properties are concerned, poets may take liberties with them and violate them for economy of expressions, and occasionally for dramatisation.

If the questions are evaluated in the light of the third approach of the preceding chapter, they can be categorised as verbal parallelism. Leech (1969) states that verbal parallelism takes the form of exact verbal repetition in equivalent positions. He further states:

The commonest place for such repetition is at the beginning of the relevant unit of text... it may be a grammatical unit, such as a clause or sentence, or a sequence of grammatical units... a noun phrase

followed by a prepositional phrase...the exact nature of the unit is irrelevant, what is important, if this is to constitute a parallelism, is that the repetition should be felt to occur at the beginning of equivalent pieces of language, within which there is an invariant part (the verbal repetition itself) and a variant part (the rest of the unit)

[Leech *op. cit.*: 79]

The rules regarding verbal repetition chalked out in Leech's approach do not apply to Eliot's text as the repetition in the current textual analysis does not occur at the equivalent pieces of language. Therefore, neither the established grammatical norm, nor the existing stylistic approach can cater to the syntactic structure of Eliot's questions. The next complex sentence also exhibits repetition of the lexeme, 'thinking':

I never know what you are thinking
S neg. item V wh S V
(I: 115)

This is then followed by a single word imperative sentence: 'Think'.

Unlike the preceding interrogative, here the syntactic patterns are different, but the above cited rules cannot be applied to these ones either, and thus their inappropriateness. Thematically, not only at the syntactic but also at the pragmatic level, one feels the persona in a constant state of tension, to the extent of losing patience at the unidentified addressee. The single word sentence is a proof of it. Then again one observes at the end of the strophe another one comprising a two-line sentence, opening with the first person singular pronoun.

Lines: 115-16

I think we are in rat's alley
Where the dead men lost their bones.
(II: 115-6)

The sentence is grammatically complex in nature with one free intransitive and two bound clauses, all finite in nature.

I think we are in rat's alley
S V S V A
Where the dead men lost their bones
A S V O
(II: 115-116)

The independent clause of the S V pattern is followed by a first subordinate clause with the initial 'that' omitted. The speaker does not seem to be sure about his partial reference. Like the preceding clauses, here too, through the first person plural pronoun, 'we', an impression is being given that more than one individuals are involved in the act of discourse. Within the same sentence, the last clause of S V O structure, through the initial adverbial of place, 'where', refers anaphorically to the preceding prepositional phrase (adverbial of place) 'in rat's alley'. The subject of this clause, through its choice of the definite article, 'the dead men', exhibits structural deviations as there has been no previous reference to dead men.

Similarly, in the preceding clause, one observes a reference to the noun, 'rats', and then, 'the dead men' and 'their bones', presenting a repugnant spatial context which is different both linguistically and semantically from the other clauses in the same context. This part of the poem, therefore, does not seem to be an immediate thematic development of the preceding clauses. Therefore, one cannot be sure whether one is still listening to the psychologically disturbed, neurotic person having bad nerves or someone else. Even if one agrees that the persona is the same, one also decipher that the spatio-temporal contexts are not the same. The neurotic person's account demonstrates a static act whereas this last sentence highlights a state of mobility. The speaker and the addressee(s) seem to have lost their way and are now faced with an abominable sight.

The next strophe consists of five simple sentences in succession with three interrogatives (wh) and two declaratives:

Lines: 117-20

What is that noise?
The wind under the door
What is that noise now? What is the wind doing?
Nothing again nothing

(II: 117-20)

What	is	that noise?	The wind	under the
door.				
Wh- interr	V	C	S	A
What	is	that noise	now?	What is the
wind doing?				

Sub	V	C	A
Nothing	again	nothing.	

(ll: 117-120)

The interrogatives seem to have been uttered by some nervous disturbed person whereas the declaratives by a companion. The first interrogative clause of the simple structure (wh- v- c) reveals fear and confusion whereas the second clause is a response a quick, normal reply. The full reply should have been:

That is the wind under the door.

S	V	C	A
---	---	---	---

But instead, the deictic reference is ellipted and the readers read a brief, pertinent reply. It also indicates a normal, un-agitated state of mind of the speaker cum listener. The speaker does not seem satisfied with the brief, blunt reply and thus asks two more consecutive wh-questions about the same state of affairs. First, we hear a repetitive question with an additional adverbial of time, 'now', and then wh-question about 'the wind'. And for both the questions, a simple one word repetitive reply, 'nothing again nothing' is given. The person, instead of being satisfied with the blunt reply, is further agitated. That is why the readers immediately encounter three consecutive 'yes- no' questions all ending with 'nothing':

Lines: 121-3

"Do
you know nothing? Do you see nothing? Do you remember
Nothing?"

(ll:121-3)

All these questions, due to the last word, 'nothing', are grammatically anomalous. As a rule, a question bears a non-assertive item, and thus instead of 'nothing', 'anything' should have been the choice. A question with negative item, except for rhetorical negative questions, does not fit in the various categories being laid out by Quirk et al except for rhetorical negative questions. Quirk, et. al.. (1985: 825-26) argue that a positive rhetorical question is like a strong negative assertion, while a negative question is like a strong positive one. For instance:

Negative: It is no one going to defend me?

(Surely someone is going to defend me)

If we take the above quoted textual line, then the persona in the poem, too, expects the listener to be knowing 'nothing'. However, Eliot resorts to the technique of final repetition what Leech (1969) calls EPISTOPHE, the opposite of anaphora. The formula being used for this technique is (-----a) (-----a) etc

For instance in another poem, Mariana, Eliot states:

Those who sharpen the teeth of dog, meaning Death.
Those who glitter with the glory of humming bird, meaning
Death
Those who sit in the style of confinement, meaning Death
Those who suffer the ecstasy of the animals, meaning Death

Here, too, for the sake of end focus, the lexeme, 'nothing' is pushed to the final position of each interrogative clause. So not only the questions become deviant, the readers also get further enlightened about the speaker's disturbed state of mind. Thematically, these 'yes' 'no' questions now seem development of the line.

My nerves are bad to night

There may be a divergence of themes within these few lines, when the speaker moves from a plaintive tone regarding 'bad nerves' to 'rats' alley', but in the end, the same neurotic dilemma dominates the theme. The five times repetition of 'nothing' in four clauses have different meanings from one another, but they do highlight a confused and chaotic state of affairs.

The next sentence, though comes after a single space, exhibits a partial continuation of the preceding clauses through the repetitive word, 'remember'. But the overall semantic and pragmatic aspect exhibits complete illogicality.

Lines: 124-26

I remember.
Those are pearls that were his eyes.
Are you alive, or not? Is there nothing in your head?

(ll: 124-126)

If the above sentence is a response to the last 'yes-no' anomalous question, then it is completely incoherent. The readers cannot decipher the topic of discussion. There has been no reference to 'his eyes' and their conversion into pearls. One finds a neurotic, insane conversation followed by semantically unusual, outwardly a silly question:

Are you alive or not? (I: 126)

In normal discourse such a question is rarely asked; nevertheless, if it has a metaphorical overtone, then one can make allowances for it. But that aspect will be investigated at a later stage. The next question also highlights the speaker's realization of the futility of the incoherent discussion, trying to bring the addressee home:

Is there nothing in your head? (I: 126)

The question implies the speaker's demand of sensible coherent interaction, but ironically, both the addresser and the addressee at their turns utter things completely out of context. In this clause, too, one notices a repetition of the word, 'nothing', used for the sixth time. It might imply that there is nothing sensible, meaningful or coherent in the addressee's mind. Going back to the three successive yes-no questions, one notices that out of these only the last one has been answered, which exasperates the persona's utter frustration stressing upon the addressee to come to the point.

As one proceeds in the poem, one notices new grammatical and stylistic deviations. Line 126 is only one word, "But", a co-ordinating conjunction, followed in the next line by graphological deviation through the prolongation of an astonishing utterance:

Lines: 127-34

But
OOOO that Shakespeherian Rag-
It's so elegant
So intelligently
'What shall I do now? What shall I do?'
'I shall rush out as I am, and walk the street
'With my hair down, so. What shall we do tomorrow?
'What shall we ever do?'

(II: 127-134)

The initial co-ordinating conjunction, 'But', does not serve its appropriate semantic implication.

Quirk et. al. (1973: 259) mention two types of contrasts implied by the use of "but":

The contrast may be a restatement in affirmative terms of what has been said or implied negatively in the first conjoin:

Up to this part, it all seems to be a statement of comment or appreciation, but within the same sentence, now we have a wh- question, which is again enclosed in double inverted commas. This technique implies that when there are general comments in the poem, one does not observe any stylistic variation, but the moment, the poem is personalized through the first and the second person pronoun, the utterances are enclosed in inverted commas. This wh- question also contains the first person singular pronoun 'I'. But the question itself appears to be quite out of place. The same question, minus the adverbial of time, 'now', is repeated which again reveals a total confusion and loss of a sense of direction. The persona appears to have nothing in life and his state of mind is not much different from that of the neurotic person's already discussed. One may argue that they might be one and the same person, although still not identified. The persona's depression gets fully expressed through the next compound sentence:

I shall rush out as I am and walk the street
S V A (comp.cl.) conj. sub ellipted V A
With my hair down, so
A(pp) A

(II: 132-3)

Within this compound sentence, the brief comparative clause, 'as I am', does not state much, but suggests a lot. The speaker, due to his agitated state, wants to rush out for an emotional outlet. Similarly, the last phrase of the last clause, 'with my hair down', also reveals an unusual state of mind. But still the speaker seeks the approval of his/her addressee. Nevertheless, the option being chalked out for the action—walking the street with hair down—exhibits no action of any great significance. And still there seems to be so much stress on doing something. Up to this part, the persona seems to be concerned about himself/herself, but the next interrogative clause semantically extends to the addressee(s) and perhaps to all the readers:

What shall we do tomorrow?

(l: 133)

The personal plural pronoun incorporates all these associated with the speaker, it might also include every inhabitant of The Waste Land. Had it been an apprehension about a single day of inaction, the situation would not have been alarming. But that does not seem to be the case. The speaker, trying to extend the chaotic psychic affair from his own person to others for the next day, now crosses the temporal barriers to the time unknown:

What shall we ever do?

(l: 134)

So first there is extension from the personal self to all those who are within the scope of being listeners or readers and then the temporal reference of a single day, 'tomorrow' is extended to indefinite future. Therefore, one observes a gradual expansion of boredom, engulfing everyone for an unspecified time. Now the question arises, as to what had the speaker and the listeners been doing so far. One does not get any substantial answer to the question; however, within the linguistic context, one can decode a perpetual confusion and disorder through certain lexical choices, such as 'bad nerves', 'rats alley', 'dead men', 'bones', repetitive 'nothing', 'walk the street with hair down' and the repeatedly deviant 'yes-no' and wh- questions. This bizzar lexico-syntactic preference reveals the inherent deformity of The Waste Land from the individual to the entire inhabitants.

At the start of the next strophe, Eliot takes liberties with the established syntactic norms.

Lines: 135-38

The hot water at ten.
And if it rains, a closed car at four.
And we will play a game of chess,
Pressing lidless eyes and waiting for a knock upon the door.

(ll: 135-38)

This is not a complete sentence but a noun phrase with both pre and post modification.

The	hot	water	at	ten.
det	modif	h(n)	(post modification)	

(l: 135)

Similarly, the next line which appears to be a continuation of the preceding one, is also not a complete sentence:

And	if	it rains,	a closed car at four.
Conjunct	conjunct	S V	NP

(l: 136)

The first noun phrase presented as a sentence, due to lack of an action word, does not reveal much. One cannot decipher anything either from the noun phrase or from its temporal reference 'at ten'. The conjunctive conditional clause, instead of being a semantic conjunction creates further confusion. Here, too, one notices a semantico-syntactic violation as a conditional clause is normally a dependent one, which must always be followed by an independent one. This applies to both real and unreal conditional clauses. In this regard Quirk, et. al. (1985) argues:

A real condition leaves unresolved the question of the fulfilment or non-fulfilment of the condition, and hence also the truth of the proposition expressed by the main clause. In an 'unreal' condition, on the other hand, it is clearly expected that the condition will not be fulfilled.

(1985: 324-25)

Here, contextually, the primary issue is not fulfilment or un-fulfilment of the condition; the basic issue is absence of a matrix clause to highlight, at least, the proposition. The dependent conditional clause is followed by a full-fledged independent clause. Therefore, the conditional clause, instead of illuminating contextual reference, creates further ambiguity.

The next sentence, which opens with a conjunction consists of an independent and two non-finite 'ing' participle conjoined clauses. This sentence bears explicit reference to the second part of the poem, 'A Game of Chess':

And we shall play a game of Chess,
Pressing lidless eyes and waiting for a knock upon the door.

(II: 137-138)

The context does not disambiguate the situation whether playing a game of Chess is conditional to the rainfall stated in the preceding conditional clause, or it is part of the new schedule. Similarly, one cannot derive whether lidless eyes will be pressed or the focus will be on the game. If the former, it is understandable because the game requires full concentration but if the latter, then the contextual significance does not illuminate anything. Linguistic analysis due to lack of the door reference does not unfold the complexity. Nevertheless, if it bears any literary significance at a more subtle, metaphorical level, then it will be commented upon later.

The next strophe stylistically seems separate from the preceding lines for two main reasons: first, these lines are not put in single or double inverted commas; second, thematically the subject matter changes from a confused, haphazard theme into one specific topic. Besides, one notices both masculine and feminine names in addition to personal pronouns.

Lines: 139-72

When Lil's husband got demobbed, I said—
I didn't mince my words, I said to her myself,
HURRY UP PLEASE ITS TIME
Now Albert's coming back, make yourself a bit smart.
He'll want to know what you done with that money he gave
you
To get yourself some teeth. He did, I was there.
You have them all out, Lil, and get a nice set,
He said, I swear, I can't bear to look at you.
And no more can't I, I said, and think of poor Albert,
He's been in the army four years, he wants a good time,
And if you don't give it him, there's others will, I said.
Then I'll know who to thank, she said, and give me a straight
look.
HURRY UP PLEASE ITS TIME
If you don't like it you can get on with it, I said,
Others can pick and choose if you can't.
But if Albert makes off, it won't be for lack of telling.

You ought to be ashamed, I said, to look so antique.
 (And her only thirty-one.)
 I can't help it, she said, pulling a long face,
 It's them pills I took, to bring it off, she said.
 (She's had five already, and nearly died of young George.)
 The chemist said it would be all right, but I've never been the
 same.
 You are a proper fool, I said.
 Well, if Albert won't leave you alone, there it is, I said,
 What you get married for if you don't want children?
 HURRY UP PLEASE ITS TIME
 Well, that Sunday 'Albert was home, they had a hot gammon,
 And they asked me in to dinner, to get the beauty of it hot—
 HURRY UP PLEASE ITS TIME
 HURRY UP PLEASE ITS TIME
 Gonight Bill. Goonight Lou. Goonight May. Goonight.
 Ta ta. Goonight. Goonight.
 Good night, ladies, good night, sweet ladies, good night, good
 night.

(II: 139-72)

It has been repeatedly mentioned earlier that after the every new strophe either the
 theme and subject-matter change, or the speaker(s). This long, undivided, part of the
 second section of the poem to the end will highlight the validity or invalidity of the
 argument. The analysis will be carried out as usual at the sentence level. The first
 sentence (lines 139-142) goes as follows:

When Lil's husband got demobed, I said—
 Adv S V S V
 I didn't mince my words, I said to her myself
 S V O S V A refl pr
 HURRY UP PLEASE ITS TIME
 Now Albert's coming back, make yourself a bit smart
 Ad S V A (S) V O Oc

(II:139-142)

The above four-line sentence has seven clauses of which two are adverbial (both time)
 clauses and two content clauses. The first one incomplete and the second complete,
 one imperative clause, and two declarative clauses, the first one complete and the
 second with its subject elliptical. The whole sentence seems to have been uttered
 having a predominant conversational tone. The semantic confusion primarily results
 from the speaker's undisclosed identity. No doubt, the speaker this time is different
 from the neurotic person with bad nerves; now the speaker, a female figure— because

the subject matter of the discussion is exclusively feminine— appears to be more candid and sensible giving some advice to someone. Starting with an adverbial clause, the speaker then shifts to a content clause which, remains incomplete. This clause in turn is followed by an independent negative clause of S V O pattern, which contextually conveys nothing, but then again the content clause is resumed and suddenly is interrupted by some external call printed in capital letters. But again the speaker resumes the interrupted clauses, ending up with advice-cum-suggestion. Through this long sentence, a few things are settled; first, the relationship of Lil and Albert as husband and wife; second, Albert's profession, third the social set up (the call Hurry up please its time' reveals more of a pub like setting), and fourth, the social class to which the speaker and the addressee belong (lower middle class). This social class aspect has been further clarified by the next sentences. The immediately following sentence also informs the readers why the speaker is asking Lil, the listener to get herself smart.

He'll want to know what you done with that money he gave
you
To get yourself some teeth.

The reference to money, and to Lil's teeth present unpleasant situation and even the faulty linguistic choice highlights class characteristics. This is an obvious example of dialect feature, not regional, but a social phenomenon— an aspect which has been discussed in the second approach under the heading 'dialect'. The speaker seems to be a close confidante of the listener, sharing all sorts of views with each other. Unlike the preceding sentences, this part exhibits a networking of linguistic relationship through various references and substitution. Lil's teeth must be of great concern for Albert because the speaker, rather than referring to anything else, warns Lil of her negligence of her teeth. The same subject matter therefore, extends to the next two sentences:

He did, I was there. (l: 144)

This brief two-clause sentence is the speaker's emphatic confirmation of Albert's demand that Lil get her teeth fixed. Her vigorous use of the operator, 'did', and the temporal reference, 'there', further highlight the seriousness of the situation. However, when we proceed to the next sentence then we observe a couple of linguistic anomalies.

You have them all out, Lil , and get a nice set,

He said, I swear, I can't bear to look at you

(ll: 145-46)

It is not clear whether the above first line is uttered by the unidentified speaker or by Albert. Linking it with the second line, it seems to have been stated by Albert and repeated by the speaker, but in that case it should have been placed in double inverted commas. Such a linguistic (mechanic) negligence leads to interpretive ambiguity. But looking at the whole sentence as a continuation of the preceding ones, one observes substitutive expression such as 'them' and a 'nice set' which refer to Lil's teeth stated previously. These cohesive ties show both textual unity and coherence of the subject matter. The lexical choice through, "I swear" reveals the sordidness of Lil's face. One observes predominance of artificiality over naturalness as Lil is being compelled to replace her real teeth by denture. Such obnoxious choice of lexemes reflects the prevalent decadent state of affairs in The Waste Land. The next sentence introduces the speaker's personal perception too, and, like Albert, she also seems averse to Lil's physiognomy deformed by her rotten teeth.

And no more can't I, I said, and think of poor Albert,
He has been in the army four years, he wants a good time,
And if you don't give it him, there's others will, I said

(ll: 147-149)

Here, again the social class characteristic is revealed through syntactic and lexical choice. For instance, the first clause in the above quoted sentence has double negatives, revealing typical lower, uneducated class feature. The second conjunctive clause of ellipted subject highlights the situation through the attributive adjective, 'poor'. Now the readers explicitly come to know about Albert's profession, although there has been a hint to it previously through a lexeme, 'demobed'. But this clause again presents a deviant temporal reference by unnecessarily ellipting preposition, 'for'. The next clause of S V O pattern is quite straight forward, but the last two clauses again exhibit syntactic violation, and thus highlight social class characteristics. Looking at the last clause, which opens with a conjunction, followed by a conditional clause, one observes a deliberate, unnecessary ellipsis of the preposition, 'to'. Moreover, the choice of the ditransitive verb, 'give', does not go with the abstract noun, 'time', though realized through the anaphoric reference, 'it'. However, the last clause not only demonstrates violation of subject verb concord, it

also unnecessarily truncates the sentence, which instead of illuminating, the context, confuses the readers. This clause can be fully realized as follows:

There are others who will (give it to him) (l: 149)

If one stops at 'will', then the entire preceding predication stands ellipted, which is quite legitimate. The next line (i.e. 150) consists of two independent sentences appearing to be a sentence level narrated dialogue between Lil and the speaker:

Oh is there, she said, Something o' that, I said. (l: 150)

There is no proper punctuation here. Neither Lil's utterance is inserted in double inverted commas nor does the sign of interrogation follow it. The speaker's response also exhibits graphological deviation because through, 'o', a full noun of the prepositional phrase is ellipted and no standard grammatical rule of the English language anywhere provides explanation for such a contraction cum ellipsis. Therefore, the semantico-syntactic ambiguity in the present context arises from this deliberate stylistic choice. The implicit dialogue gradually goes on, bearing references to the preceding discussion through various cohesive devices. The following line exhibits the dialogue continuity, but, as mentioned above, due to want of proper mechanical devices, it becomes difficult on occasion whether the clause is Lil's or the speaker's utterance:

Then I'll know who to thank, she said, and give me a straight look.

(l: 151)

The opening adverbial of time is a reference to the conjunctive conditional clause mentioned earlier, where there is a deliberate ellipsis of the proposition. Similarly, the relative pronoun, 'who', also is linked with the two immediately preceding clauses. Thus at this stage, the text shows a networking of different cohesive choices, but within this sentence, the next clause, starting with the conjunction with the subject ellipted, is ambiguous. One cannot be sure whether the utterance is Lil's or the speaker's. Meanwhile the readers again encounter the interruptive utterance, a call which, is a reminder of the spatio-temporal reference:

HURRY UP PLEASE ITS TIME.

(l: 152)

Through this graphological deviation, Eliot is singling out the utterance from the on going dialogue. The same discussion between Lil and the persona extends to the next sentences also, pursuing the same topic, therefore, instead of repetition, now various substitute expressions are used. Moving to the next sentences, we will notice that Eliot exploits all the linguistic options that Halliday and Hasan (1976) discuss in Cohesion in English. For instance take the following lines:

If you don't like it you can get on with it, I said.
Others can pick and choose if you can't.

(II: 153-54)

The underlined two pronouns, 'it' refer to two different issues; the first refers to the speaker's suggestion to Lil to make herself a bit smart by getting denture, and that in case of no compliance, the responsibilities will be hers, a point which is later explicitly stated. The second 'it' refers to Lil's existing state of affairs. Thus, these two pronouns, rather than being used as substitute expressions for nouns, have now broader pragmatic functions incorporating both linguistic and extra-linguistic (contextual) features. This statement also implies a sort of warning to Lil for her unpleasant appearance due to her bad teeth. The warning becomes more direct in the next quoted line. This is a typical self-selling, urban expression where the physical sells as any other commodity is purchased and sold. 'Others' in the last quoted line refers to both the genders who can pick and choose partners for the satiation of carnal desires at their own will. The last ellipted conditional clause is not only a suggestion but also a warning to Lil. The premonition becomes more explicit in the following sentence:

But if Albert makes off, it won't be for lack of telling.

(I: 155)

If Albert breaks up relationship with Lil, she will solely be responsible because she has been repeatedly warned. Albert does not seem to be interested in Lil as a human being; he is rather more interested in her physique. Through this, one gathers that the inhabitants of The Waste Land are obsessed with the desire of the flesh with total disregard for the spiritual aspect. Everything, including life partners, seems to be reduced to chattels in The Waste Land. Surprisingly, it is not only Albert but also the

speaker, a woman, who curses Lil for her queer appearance without realizing that it is not Lil's own doing:

You ought to be ashamed, I said, to look so antique.

(I: 156)

Then in a parenthetical expression the readers also find out about Lil's age and the cause of her malady:

I can't help it, she said, pulling a long face,
It's them pills I took, to bring it off, she said.
(she's had five already, and nearly died of young George)

(II: 158-160)

She seems totally helpless, blaming everything on the "pills". This typical urban discourse highlights dilemma of the modern age. The non-finite 'to'-infinitive clause implicitly refers to abortion, and the next parenthetical clause spotlights Lil's problem. The perfective aspect reveals several such attempts of abortion in the past which consequently left her a shadow of herself. If on the one hand, Eliot points out consequence of sex without love, it also sheds ample light on the helplessness of women folk. Lil further explains the cause of her problem:

The chemist said it would be all right, but I have never been
the same.

(I: 161)

The last conjunctive clause, opening with 'but' sums up the cause of Lil's problem emanating from the use of contraceptive pills. Eliot intends to imply that the moment we deviate from the normal course of nature, we begin to head towards unforeseen problems, and that is perhaps the dilemma of the man in the waste land of the modern age

The speaker then becomes more explicit in her condemnation of the prevalent state of affairs, criticizing Lil and, through her, the sordidness and sterility of sexual relationship in the modern age:

You are a proper fool, I said
Well, if Albert won't leave you alone, there it is, I said,
What you get married for if you don't want children?

(II: 162-64)

Physical association without procreation amounts to violation of natural law, which results in unpredictable problems. This has been aptly manifested through Lil's character who has lost her teeth at quite a young age of thirty one. The speaker again warns her between the line about prolongation of this sterile relationship, and in the above last quoted line, this denunciation becomes very explicit. The brief existential clause, 'there it is', encompasses both the cause and effect of a stereotype physical relationship. Although the speaker gives some advice to Lil, as mentioned earlier, she does not seem to be herself highly educated. This dialectal characteristic is obvious from the above 'wh'-interrogative clause where the wh-element is supposed to be followed by an operator rather than subject, 'you'. Besides, instead of formal, an informal syntactic structure has been adopted by post-posing the preposition. While this dialogue goes on, the readers are again reminded of the spatio-temporal phenomena through the call:

HURRY UP PLEASE ITS TIME (I: 165)

We gather that the whole discussion is taking place at a public place. With this announcement of the barmaid, the dialogue changes into a two-lined narrative.

Well, that Sunday Albert was home, they had a hot gammon,
And they asked me in to dinner, to get the beauty of it hot—

(II: 166-67)

Starting with 'well' as a discourse marker to show continuity of the same subject-matter, the speaker refers to a Sunday get together. The repeated third person plural pronoun, 'they', as anaphora refers to Lil and Albert, but the third person impersonal pronoun, 'it', can refer to both 'hot gammon' and 'dinner'. However, the speaker's role as a participant in the dialogue ends and then adopts the role of a narrator, informing the readers now. So we constantly observe the speakers subsuming their roles in the poem which obscures rather than illuminates the text. A speaker/persona, starting with one role, submerges into another; they even change their genders in the course of dialogue(s) or narration. To remind the readers once again of the place and time of the social phenomenon, the call is repeated for the last time:

HURRY UP PLEASE ITS TIME
HURRY UP PLEASE ITS TIME

(II: 168-69)

And thus one hears lots of names with no titles, again a typical lower, uneducated class feature, saying good bye to each other, starting with colloquial expression:

Goonight Bill, Goonight Lou, Goonight May. Goonight
Tata, Goonight. Goonight.
Good night, ladies, good night, sweet ladies, good night, good
night

(ll: 170-172)

The first two lines seem to be uttered by some working class people, demonstrating the crudity of expression, whereas the last line exhibits educated class characteristic. But surprisingly only 'ladies' and 'sweet ladies' have been bade good night —no mention of gentlemen.

This second section of the poem opens with the description of an upper class woman who is extremely nervous and disturbed.

My nerves are bad tonight, yes, bad. Stay with me
Speak to me. Why do you never speak. Speak
What are you thinking of? What thinking?
What?

(ll: 111-14)

To balance her socio-psychic state of affairs, Eliot introduces the lower stratum of the society, which is also prone to the intimation of loveless sex. Lil, a lower class woman, is a victim of loveless sex having undergone several abortions— a symbol that stands for the sterility of The Waste Land. She is hardly thirty-one and has had five children, all of whom are dead now. Her main suffering is due the effects of frequent abortions and childbirth and the losing of her teeth. Her sex partner, Albert, having no genuine sympathy for her, is always expecting her to be fresh smart and ready for the mechanical sexual act. The dialogue, and narration of Lil's situation is interrupted several times by the insistence of the proprietor of the pub because it is late in the night and the pub is to be closed.

In this second movement of the poem; 'A Game of Chess', one broadly encounters only two scenes distinct in style and setting. The first part dealing with a rich lady's bedroom is described with superb fusion in the language of admiration and distaste. One reads beautiful language about extremely expensive objects, and as mentioned

earlier, the phrases echo with a difference describing Cleopatra. But, here, both the room and the lady seem to have been presented with totally disenchanted eyes. Eliot presents a catalogue of exotic objects. But the moment the woman starts speaking, the readers notice listening to someone driven by panic, forcing her silent companion to speak. But then the scene shifts to the public house where one hears the insistent voice to 'hurry up'. The readers also hear Lou speaking to Bill and May. Lou (the speaker), sometimes through dialogue and sometimes through narration, presents the pitiful tale of Albert and Lil. Lil's husband can't bear to look at her because she looks 'so antique' at thirty one and appears to have spent the money to buy pills, of the chemists, which Albert gave her for a set of teeth. The chemist, with commercial impartiality, supplies one woman with 'strange synthetic perfumes' and the other with pills to bring off the foetus. Lil is worn out by poverty and child-bearing and wants Albert to 'leave her alone'. She is a typical working class girl who turns into the prematurely old wife and mother with only spirit enough left to resent her husband looking elsewhere for what she can no longer give him.

So the first half of the movement shows us a relation that has ceased to enchant, the second a marriage that has collapsed, with an angry baffled husband on one side, and on the other a sullen worn-out wife. Nevertheless, the common theme is sterility or to use the metaphor from chess stalemate. The poem is comprehensible and coherent only when one reads a bigger chunk dealing with the same subject matter. But the moment the narrator changes and new topics are introduced, one faces complexities both at the aesthetic and the linguistic level. This complexity primarily emanates from the various literary allusions and references. Ellman, (1987) while quoting Conrad Aiken maintains:

Eliot has created 'a literature of literature—a kind of parasitic growth on literature, a sort of mistletoe'

(P.95-96)

In this regard Lucy (1960) states:

Both Eliot and Ezra Pound were to become famous for their techniques of borrowing. There seems to be two main reasons for borrowing: first, the intrinsic value of the phrase or image borrowed, second, the allusive quality of the words, their power to evoke the ghost of the context in

which they first appeared and put this context to work as parallel or contrast to the new poem, thus giving it an added depth and richness. In borrowings the proportion between these two motives varies greatly from example to example in The Waste Land is intensely literary poetry.

(Lucy, 1960: 157-8)

Throughout our linguistic analysis of the poem, we observe that Eliot's borrowings always create complications, which result in the incoherence of the poem. For instance, we have seen the various allusions and literary references associated with the first part of 'A Game of Chess', but when we come to the second part, we observe sometimes even for a single expression more than one literary contexts. For instance,

'I think we are in rat's alley' (line. 116) has been taken from Ovid's *Metamorphoses*. Part III. i. 195.

Similarly, What is that noise? / The wind under the door (ll: 117-18)

are adapted from John Webster's The Devil's Law-Case: "Is the wind in that door still"?, with changed meaning. Another allusion is 'Do you see nothing? (l:122), which is a reference to Shakespeare's Hamlet highlighting Hamlet's surprised remark when he realizes his mother cannot see the ghost (III. iv 132).

Similarly, "OOOO that Shakespeherian Rag"(Line.128) is however amenable to several interpretations, and almost every reference associated with Shakespeare: first it can be linked with Shakesteare's Hamlet (V.ii), Hamlet's dying words:

"O, I die Horatio!
The potent poison quite Óercrows my spirit.
I cannot live to hear the news from England,
But I do prophesy th' election lights
On Fortinbras. He has my dying voice
So tell him, with th' occurrents, more and less
Which have solicited. The rest is silence.
O,O,O,O,I"

There is another such reference to Shakespeare's *King Lear*, Scene 24, Lear's words before he faints:

"And my poor fool is hanged. No, no life.
Why should a dog, a horse, a rat have life,

And thou no breath at all? O, than wilt come no more.
Never, never, never- pray you, undo
This button. Thank you, sir, O,O,O,O!"

There is also an identical reference from Shakespeare's Othello, (V.ii) Act 5, Scene2, as he falls on the bed: Othello: "O,O,O,!"

Also from Shakespeare's Merry Wives of Windsor, (VI.v) as he is burned with tapers:
Sir John: "O,O,O!"

Also from Shakespeare's Titus and Andronicus, (III.ii), Titus: "O,O,O,!"

So many literary references for one line and all from Shakespeare leave the readers perplexed how to tie the missing links in the poem and establish coherence. Shakespeare has been undoubtedly one of the major inspiring source for The Waste Land. It is interesting to note that parts of the draft of The Waste Land that didn't reach publication include the lines.

"And the shaking spears and flickering lights" and
"The camp fires shake the spears"

Moreover, 'Shakespearian Rag' refers to a popular song in the US circa 1912

As already discussed "Pressing lidless eyes and waiting for a knock upon the door" (Line138) refers to Thomas Middleton's *Women Beware Women* [ii.ii], the scene where Livia plays Chess with Bianca's mother in law to distract her attention while Bianca is being seduced.

The phrase 'thirty one' might have a reference to Eliot's himself as he was 31 when he started to write The Waste Land. Similarly, "What you get married for if you don't want children? (Line 164) may be an ironic reference to Eliot who did not father from either of his two marriages. The last line of this section: 'Good night, ladies, good night, sweet ladies, good night, good night.' is again from *Hamlet*, (V.v)

Ophelia: "I hope all will be well. We must be patient. But
I cannot choose but weep to think they should lay him
I'th cold ground. My brother shall know of it. And so
I thank you for your good counsel. Come my coach!
Good night, ladies, good night, sweet ladies, good night,
Good night"

Ophelia later drowns, an example of death by water.

So many literary references without any specification or proper integration in the main text mislead rather than illuminate the various literary phenomena in the text. One can carry out the de-contextualized grammatical analysis at the sentence level, but the moment a literary allusion or reference appears, the textual/discourse analyst gets bogged down. The three different approaches presented in chapter three cannot cater to unfold the multifarious aspects of the cross cultural literary references and linguistic conglomeration. The approaches of Leech (1969) and Short's (1996) deal with the long established features of poetic discourse, encompassing various literary devices and the phonic regularity. The approach which deals with the grammatical analysis highlights syntactic features. But The Waste Land, at certain places, demands more than what has been proposed in the various stylistic approaches. The fault lies neither with these approaches, nor with Eliot's text. Unlike traditional poetry which is either product of inspiration or emotions recollected in tranquillity, Eliot's text is a deeply meditated, consciously condensed and a scholarly work. The title of the poem is one, but within the poem, many themes have been subsumed through brief references, quotations and allusions. It is easy to determine coherence through cohesive devices in the bigger chunks of the poem, but the moment new themes are incorporated, one starts missing the linking-thread, and thus coherence gradually evaporates. Nevertheless, Eliot was aware of the inherent obscurity in the poem, and to defend his technique of the excessive borrowings, Lucy (1960) argues:

That borrowing should not affect the integrity of the poem: It is perfectly possible to have richness of allusion in a poem, which though it can gain in depth from this allusion, is in no sense and in no place dependent on it for its control significance

(Lucy, 1960: 158)

Considering the above quoted lines, we will see as we proceed whether or not the various sections of the poem exhibit any such integration both at the aesthetic and the linguistic level.

The Fire Sermon

6.0: Introduction

This part of the poem extends the image of desertion through the sterile burning of lust. The title is taken from Buddha's famous sermon regarding deliverance from suffering through shunning all sorts of desires. But contrary to Buddha's doctrine, one observes that sexual promiscuity is not regarded sinful in the modern world. Eliot alludes to various feminine figures, representing different social classes, and indulges in the desire of the flesh. The extended analysis below highlights the different manifestation of the symbols and images related to the title.

6.1: Analysis of the Fire Sermon

Unlike the previous section, here the sentences are brief starting in an abrupt manner. The first strophe is quoted as a whole and then individual sentences analysed.

Lines: 173-202

The river's tent is broken: the last fingers of leaf
Clutch and sink into the wet bank. 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.
By the waters of Leman I sat down and wept...
Sweet Thames, run softly till I end my song,
Sweet Thames, run softly, for I speak not loud or long.
But at my back in a cold blast I hear
The rattles of the bones, and chuckle spread from ear to ear.
A rat crept softly through the vegetation
Dragging its slimy belly on the bank

While I was fishing in the dull canal
 On a winter evening round behind the gashouse
 Musing upon the king my brother's wreck
 And on the king my father's death before him.
 White bodies naked on the low damp ground
 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
 Sweeny to Mrs. Porter in the spring.
 O the moon shone bright on Mrs. Porter
 And on her daughter
 They wash their feet in soda water
 Et O ces voix d'enfants, chantant dans la coupole!

(II: 173-202)

The first sentence consists of two independent clauses separated through a colon:

The river's tent is broken: the last fingers of leaf
 Clutch and sink into the wet bank.

(II: 173-4)

The first clause exhibits S V C and the second S V A pattern through a co-ordinated verb phrase. The theme of the clause 'The river' seems to have been personalized through the s-genitive, a normal attribute of animate nouns. Quirk and Greenbaum (1973) argue:

the possessive use is especially associated with the s genitive and that this is because we think of possession chiefly in terms of our own species.

[Quirk et. al.; 1973: 96]

With 'The river', the theme is established, and as the readers proceed, it will be seen whether the same theme develops or new ones are incorporated. The next clause, within the first sentence, coming after a colon, shows an indirect relationship with the theme through collocations, 'sink' and 'wet bank'. But here again, through the subject, which is a noun phrase, demonstrating both pre- and post-modifying features, one observes fore-grounding, i.e., the extension of an animate attribute to the inanimate, 'the last fingers of leaf', as if the 'Leaf' is an animate object, that can deliberately 'clutch' and 'sink'. The opening sentence highlights features of personification, but, simultaneously, one reckons from the 'broken tent', 'clutch', and 'sink', a dilapidated scene, which might be the consequence of some calamity. From perceptible objects of the first sentence, one moves to the effect of the imperceptible

one in the second sentence. This sentence is primarily of the S V O pattern with a post-posed adjective, 'unheard'. But if the adjective is fully realized through a relative item, then the sentence becomes a complex one having S V O pattern followed by a relative/dependent clause. Semantically, this sentence is the continuation of the first one through the noun phrase, 'the brown land', which refers to the river bank. But the third sentence: The nymphs are departed. (l: 175) presents confusion because 'nymphs' have generally two broad meanings: a) one of the lesser goddesses, living in rivers, trees, hills, etc, and b) beautiful young women. If the former, as within the context of the river its legitimate use is possible, then the temporal reference is deviant because 'nymphs' are part of the classical mythology, and thus such a use is anachronistic. If the latter meaning is considered, then we will try to explore reason(s) for their presence at such an unaesthetic site, and the driving force regarding their departure. However, such an unfolding of interpretation is possible only when the same theme is developed. The overall picture being presented is desolate with no signs of productive activity. And the sole determining factor for this desertion seems the tempestuous flow of the river. That is why the poet entreats by addressing it through its name to move slowly:

Sweet Thames, run softly, till I end my song. (l: 176)

The above quoted line unravels the unidentified river through its name and also illuminates the spatial reference, i.e., London. The use of favourable vocative, 'Sweet Thames', suggests the poet's intention of appeasing the wrath of the river, but, simultaneously, one notices extension of the initial personification expecting inanimate entity to entertain the poet's request. This line also supports the previous argument that the entire havoc has been created by the river. But it is yet to be explored why the poet wants to complete his song, what might be its nature and what would be its effect on the prevalent desertion. The syntactic structure of the above line is Voc. V A, S V O. So basically, it is a compound asyndetic sentence where the coordination is realized through a comma rather than a conjunction. Like any other vocative, here, too, the vocative element, 'Sweet Thames', is optional, which may take initial, medial or final position in the sentence. So up to this extent, it fulfils the requirements, but beyond that it presents deviation. Quirk, et al (1985) states:

A vocative is either a CALL, drawing the attention of the person or persons addressed, singling them out from others in hearing, or an ADDRESS, expressing the speaker's relationship or attitude to the person or persons addressed.

[Quirk, et al., 1985: 773]

Contextually, a river, rather than a person has been addressed; thus all the possibilities of the apt use of vocatives are violated here. Nevertheless, such a foregrounding of expressions is the very sole of poetic discourse. Like adverbials, a vocative, too, is quite mobile which can take initial, medial or final position in a sentence. In the present context, its use in the initial part is a deliberate one, establishing harmony of thematic progression with the opening sentence of this section. Its use at any other place will not serve such a function in its entirety. The next sentence, rather than commenting on the river's flow, the departure of the nymphs or the theme of the song, introduces insignificant objects which seem to shatter the reader's expectations

The river bears no empty bottles, sandwich paper
S V O
Silk handkerchiefs, cardboard boxes, cigarette ends
Or other testimony of summer nights.

(ll: 177-179)

This sentence of the S V O-pattern presents a catalogue of useless items in the predication. Surprisingly, this entire unaesthetic sight is associated with summer nights. The readers notice a clear pendulum swing from an aesthetically charged description to a highly unaesthetic, odious sight. And like the previous sections of the poem, here too, a sort of balance is maintained through contrasting images. Then we have a repetition of a full sentence:

The nymphs are departed (l: 179)

Which needs no explanation at this stage. But the following sentence, opening with a conjunction shows continuation, and refers back through a possessive determiner to the nymphs:

And their friends, the loitering heirs of city directors;
Departed have left no addressees.

(ll: 180-81)

Although starting with a conjunction, one basically observes an asyndetic compound sentence of identical subjects where both the independent clauses are separated through a comma. The first clause is of S V pattern with appositive between the subject and the verb. As for the appositive, Quirk, et al (op. cit.) argues:

For linguistic units to be APPOSITIVE i.e. in apposition, they must normally be identical in reference----- the reference of one must be included in the reference of the other ---- The relationship denoted by apposition is therefore, analogous to a copular relationship.

[Qurik, et al.; 1985: 1301]

The first clause in lines 180-81 from the poem fulfils the requirement, and simultaneously, clarifies that 'the nymphs' do not refer to any mythological entities, because their friends cannot be the 'loitering heirs of city directors'. Surprisingly, however, after the appositive, a semicolon is used which unnecessarily breaks the continuation of the clause, separating the verb from its subject. This is a clear instance of syntactic foregrounding because semicolon normally indicates a larger pause and can occasionally be used as substitute for the period. Semantically, this split clause indicates consonance with the repetitive clause of the nymphs as both have departed. And in the same breath, the last clause of the above quoted line, with subject ellipped, encompasses both the nymph and their friends having left no addresses. The following sentence, for the second time in this section of the poem, introduces the narrator through the first person pronoun:

By the waters of Lemon I sat down and wept. (l: 182)

The persona's reason for lamentation has not been mentioned, but perhaps the dilapidated site of the river disturbs him. One observes semantic deviation of the theme in the above quote line. Semantic deviation from the 'the river', generic NP to 'Sweet Thames', a specific NP to 'Lemon'. But according to Eliot, 'Lemon' is the name given to Lake Geneva by the Romantic poets. With this new introduction, the spatial reference drastically changes. In the preceding lines, the persona is beseeching the Thames to run softly till he ends his song, but now, instead of song at the bank of river Thames, one reads about lamentation by the waters of Leman. Such successive spatio-temporal shifts not only dispense with the continuation of the same theme, they also seem to affect the coherence of the poem. As for the phonic and graphic regularity, the poet only observes the latter by starting every line with a capital letter, a technique which, is the hallmark of poetic discourse, but the long established phonic regularity through identical sounds does not seem operative in the poem.

The poet once again repeats his request to the river, Thames, to run softly till the completion of his song without specifying the nature of the song. The next line is

again partially repeated, but now it refers to the manner in which the song is to be sung: Sweet Thames, run softly, for I speak not loud or long. (l: 184)

One cannot be sure whether the 'I' of the above line is identical to the previous occurrence of 'I' in line 182 or two different speakers talk of different situations — a point, which will be highlighted as the linguistic analysis proceeds. So far the only common phenomenon in the entire analysis of this section is the repetitive use of 'water'. The poet/persona on the one hand requests the Thames to run softly as he has to end his mute and short song, but simultaneously he talks of queer objects:

But at my back in a cold blast I hear
 Conj A A S V
 The rattle of the bones, and chuckle spread from ear to ear.
 Conj subj ellip V A

(ll: 185-86)

These lines are semantically ambiguous. One does not know whether the speaker is referring to some past event or he is seeking excuse for not keeping his words about not speaking loud or long due to constant disturbance. A few other expressions, such as, 'cold blast', 'rattle of bones', and 'chuckle', appear unexpectedly which also need a thorough investigation in the present context. Seemingly, the above quoted lines do not have any coherence with the preceding lines. Starting with the conjunction, 'but', which demonstrates a contrast with some previous argument, the readers notice two adverbial phrases of place, which in turn are followed by a clause of S V O pattern with a co-ordinated noun phrase, each noun abstract in nature. These two noun phrases then in turn, without being explicitly realized, function as subject of a reduced relative clause having V A pattern with the subject ellipped. Except for the initial co-ordinator, 'but', which establishes explicit linguistic relationship with the preceding clauses, the rest of these two lines do not indicate either a cohesive reference or a coherent relationship. Besides, one also notices a semantic contradiction in the adverbial phrase, 'in a cold blast', as blast is always associated with sudden release of energy and cannot be cold. One also has to unveil the importance of 'the rattle of bones'. Such an image implicitly implies some past tragedy of historical magnitude resulting in piles of bones, which rattle with a cold blast. If the image is appreciated in a literary perspective, then it should be noted that coldness is always associated with dissipation of heat, that is life. Surprisingly, however, the co-ordinated noun phrase of the S VO pattern on the one hand mentions 'rattle of the bones', and on the other

'chuckle', two expressions which are completely contrasting.. The initial part of this section of the poem presents a deserted scene from which the nymphs and their friends have departed, and there is no further reference to the presence of any other person. But now the persona hears 'rattle of bones' and chuckles spreading from 'ear to ear' without any specification of the entities. In brief the above quoted lines are full of semantic and pragmatic contradictions, apparently flouting the canons of coherence.

Let's now look at the next six lines, comprising one sentence, and see whether the same theme develops or new ideas intervene:

A rat crept softly through the vegetation
 Dragging its slimy belly on the bank
While I was fishing in the dull canal
 A S V A
On a winter evening round behind the gashouse
 A A A
 Musing upon the king my brother's wreck
 And on the king my father's death before him

(ll: 187-192)

This long sentence opens with a clause of the S V A A pattern which introduces through an indefinite reference, i.e., 'a rat'. The next line is an 'ing' participle clause and a continuation of the first one, establishing connection through a noun phrase, 'its slimy belly'. Within this clause, the last adverbial of place, 'on the bank', should technically refer either to a river previously mentioned, or to a bank already talked about because the prepositional phrase has a definite article in its noun phrase which demonstrates that a reference has already been made. In the third and the fourth lines the persona introduces himself, changing his spatial reference from both the 'River Thames' and 'waters of Leman' to a dull canal, and such a situation then leads the reader to realise that the definite article in the prepositional phrase, 'on the bank' is a cataphoric reference for the 'dull canal' where the persona was busy fishing. Linguistically, such an interpretation is logical as two simultaneous events are taking place linked through the adverbial of time, 'while'. Besides, this adverbial finite clause of the A S V A A A A pattern is subordinate to the its preceding finite clause of the S V A A pattern revealing a sequel of events. The last two lines, which are non-finite 'ing' participle clauses, also indicate continuity of the same theme. In addition to the spatial reference and continuation of the same subject matter, the readers find

out about the persona through the appositives in the last two lines. The persona is fishing and thinking about the plight of his brother and father who happened to be kings. If the first person singular pronoun, 'I', is considered as the same individual throughout, then the poem presents a great deal of logical, spatial and temporal confusion. But if we consider the 'I' as different speakers, then the above quoted six lines can be thematically linked with the opening clause through the Lexis 'wreck'. Perhaps, this calamity has been the cause of the deserted look of the river bank. But still neither the relevance nor the significance of the 'rat with slimy belly' has been established. Such an abrupt and unusual reference adds to the density of the poem. Having established the speaker's identity as the brother and the son of two kings, let us now proceed to see whether the same persona continues or a new one with a different theme is introduced. The following sentence should highlight it:

White bodies naked on the low damp ground
And bones cast in a little low dry garret
Rattled by the rat's foot only, year to year.

(ll: 193-95)

This sentence offers a queer syntactic pattern, opening with a noun phrase, followed by a reduced relative clause, then a conjunction, followed by a noun phrase, which in turn is followed by another reduced relative clause. So both the noun phrases and their respective relative clauses are conjoined at the subject level only, and are not yet extended to the predicate. Surprisingly, the predicate of these preceding extended conjoined subjects opens with the verb, 'rattled', which should have been accompanied by an auxiliary as the overall sentence is passive. But no rule of the syntactic pattern has been observed; therefore, the whole sentence offers grammatical foregrounding. Semantically, the two subjects with their relative clauses create parallelism between the 'damp ground' and the 'dry garret', between 'bodies' and the 'bones', where the former stands for life and the latter for death. But again, unusual images, such as, 'white bodies', 'dry garret', 'rats', 'foot', are introduced having no relationship with any of the previous images. Similarly, there has been no explanation or contextual relevance for the temporal reference realized through the parallel noun structures, 'year to year'. Why should the bones be rattled by the rat's foot only year to year is a question for which there is no explanation or any hint in the poem. Besides, no relevance of the 'white naked bodies on the damp ground' has been referred to which instead of illuminating, presents hotchpotch images. It is also

strange to visualize that bones are rattled by the rat's foot and not by any other animal; therefore, the over all picture, created through these images is that of revulsion rather than attraction. Contrary to our initial assumption that the next sentence will bring to light more facts about the persona, the above quoted sentence further ambiguates the situation both at syntactic, semantic and pragmatic level. The next sentence again introduces a persona, which might reveal some contextual clues whether or not the same character is speaking:

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.

(ll: 196-98)

Starting with the co-ordination, 'but', this sentence should exhibit a contrast with the preceding one, since the semantic implication of 'but' is a contrast, which may be:

because what is said in the second conjoin is unexpected in view of what is said in the first conjoin or it may demonstrate a contrast which may be— a restatement in affirmative terms of what has been said or implied negatively in the first conjoin.

[Quirk, et al. 1973: 259]

If the first, then semantically the persona must be having his face towards the damp ground and low garret, and his back towards the sounds of horns and motors. In that case, the situation presented through the opening lines of this section of the poem does not seem to extend up to the above quoted three lines from the poem. Both space and time references alter considerably, and so does the speaker's contextual reference. In the initial lines, of the third section of the poem, the entire description is in the present, then gradually the present merges into the past with which the situational reference also changes from 'River Thames' to 'The waters of Lemon'. Again the temporal reference shifts to the present, with the persona hearing 'rattle of bones' and so on. But the present merges into the past when the persona bemoans the plight of his brother and father, and with the temporal reference, the spatial reference also undergoes a change. Then the three-line sentence, with odd syntactic pattern, introduces a parallel structure, which is contrasted with another three-line sentence realized through the present tense with a future time reference. Here, two names, Sweeney and Mrs. Porter, are introduced for the first time who are to be united in the spring by the sound of horns and motors. These two individuals, whoever they may be, belong to the modern age as they are to be united by modern inventions. At the

outset, if all the analysed sentences of this section of the poem are evaluated from a cohesion and coherence point of view, they appear to be a mere accumulation of words and sentences without any logical connection or thematic development. One observes a quick shift from one image and syntactic pattern to another, and thus the entire collection of sentences appear to be a phantasmagoria of images, individuals, spatio-temporal references and semantico-syntactic patterns which change with rapidity having no connection with the preceding or the following ones. The reader may feel at a total loss how to establish the missing links through the linguistic tools. A reference, once established is not referred to again, and even if the same reference is repeated, its meaning may change completely. For instance, the 'nymphs' departure, despite repetitive use is not elucidated. Similarly, the persona's blood kinship with two kings, brother and father, is not further commented upon. A 'rat' creeping softly through the vegetation, dragging its slimy belly, is mentioned through the indefinite, and the second reference to the rat through a definite article linguistically implies anaphoric reference to the already mentioned one, but it is not actually so. Had it been so, there should have been a brief hint about the significance of the rat. One only notice a parallelism between the rat being referred to through the indefinite article, and the one specified through the definite one. But such a parallelism operates throughout the poem. Again two individuals have been introduced, but the temporal reference of their meeting, 'in the spring', is deviant. In this regard Quirk, et. al., (op. cit.) state:

Names have 'unique' reference and do not share such characteristics of common nouns as article contrast. But when the names have restrictive modification to give a partitive meaning to the name, proper nouns take the (cataphoric) definite article.

[Quirk, et. al., 1973: 76]

By standard grammatical criterion, the above temporal reference realized through prepositional phrase (adverbial of time) exhibits fore-grounding because such a use requires further specification that is, 'In the spring of 1925' to fulfil the requirement of partitive meaning. Similarly, one of the two individuals previously mentioned is referred to again, but the second reference highlights nothing about the first one:

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.
O the moon shone bright on Mrs. Porter
And her daughter

They wash their feet in Soda water
Et O ces voix d'enfants, Chantant dans la Coupole!

(ll: 196-202)

The second reference to Mrs. Porter suggests her presence, but this second introduction of her and her daughter has no direct on with the previous one. Syntactically, too, one notices a deviation of the lexeme, 'bright', which is an adjective, and is used in place of the adverb. The same foregrounding extends to the next line starting with the conjunction 'and'. This conjoined clause has the same grammatical structure, despite ellipses of the subject, the verb and the deviant use of the adjective. Moreover, one fails to decipher the contextual significance of the shining moon and Mrs. Porter's daughter. But as mentioned earlier, Eliot introduces an image, or a character, and without explanation, specification or contextual relevance, moves to another one, thus leaving the readers bewildered. This point can be further substantiated from the last clause of the above-cited lines, too. The pronouns, 'they' and 'their', undoubtedly refer to Mrs. Porter and her daughter, mentioned in the two preceding clauses, but the prepositional phrase, 'in soda water', presents a strange picture. One finds it difficult to decode whether the focal point is Sweeney's meeting with Mrs. Porter or Mrs. Porter and her daughter's washing of their feet with soda water. Even if either of the two is prioritized, neither the importance of the meeting nor the use of soda water is hinted at. The sentence, in French has the following literal translation:

And oh, those children's voice, singing in the choir

Looking at the contextual aspect of this sentence, it does not seem to fit in any of the preceding theme(s). A decontextualized sentence winds up a number of disjointed themes and foregrounded expressions, which further obscures rather than illuminate the linguistic and aesthetic aspects of the poem.

Crystal (1969) in his approach discusses inter-sentence relationships arguing that one can easily identify the phonological and graphological level. He also maintains that every aspect of stylistic analysis may not necessarily be found at this level. Nevertheless, the inter-sentence relationship should circumscribe various features ranging from ellipsis and anaphora to the use of concord, lexical features, adverbial contrasts and prosodic features. If the third part of the poem from line 173 to line 202 is evaluated, one will notice almost all the above stated features. For instance, the first

sentence, i.e., (ll:173-74) refers to 'river' through a cataphoric reference whereas the next sentence refers to the same subject through an indirect anaphoric reference, 'the brown land'. The third sentence does not have any explicit grammatical connection with the preceding ones, but the lexeme, 'nymph', is associated with rivers. Thus, one notices inter-sentence relationship through collocation. The fourth sentence (l:176) specifies the unidentified river through its name, 'Thames'. Similarly, the next sentence spanning three lines (ll: 177-179) is connected with the preceding ones through the initial noun phrase, 'the rivers', and a complete sentence (l: 179) a mere repetition, reminds the reader of the continuation of the same theme. Lines 180-81, through the noun phrase, 'their friends', again establish inter-sentence relationship. Up to this part, all the sentences seem grammatically connected, forming a network of cohesive relationship through various grammatical and lexical devices, and the tense being used is simple present. Line 182 exhibits shift of the tense from present to simple past without any linking clue with the preceding ones, and for the first time the inter-sentence relationship breaks down. Lines 183-84 are again executed through the simple present tense which establish relationship with the preceding sentences. Lines 185- 86, realized through the present tense, are linked with the previous one through the first person pronoun, 'I'. From lines 187-192, the tense is simple past, and the only linking references are the first person pronoun, 'I', and the anaphoric reference (indirect), 'the bank', which might have been the bank of the river, Thames', but the prepositional phrase, 'in the dull canal', nullifies this possibility, and therefore, the inter-sentence relationship breaks down. The only linking reference in lines 191-92 is the possessive determiner, 'my', which has a connection with the pronoun, 'I', of the previous sentence. Nevertheless, these cohesive relationships may not guarantee coherence, a point which will be discussed later to see whether or not coherence emanates from cohesion. Lines 196-98, starting with a conjunction, again exhibit a semantic contrast with the preceding ones, and thus pave the way for inter-sentence relationship. Additionally, here, too, the possessive determiner, 'my', and the first person singular pronoun, 'I', indicate continuity of the same, despite the fact that unusual and unexpected objects have been introduced. Moreover, two names are introduced one of which is repeated in line 199. This last sentence also demonstrates inter-sentential reference through the pronoun, 'they', which refers to Mrs. Porter and her daughter. In this way, the text forms a network of cohesive patterns, although the theme(s) change considerably at certain places. The last sentence in French, however,

neither shows cohesive nor coherent relationship with any of the preceding clauses. Like some of the other sentences, it might, too, be semantically disconnected, but unlike them, it stands syntactically isolated. Hence Crystal's (1969) approach can superficially appreciate the linguistic integration of Eliot's text at sentence, clause (both major and minor) and phrase level, but it does not illuminate the deeper coherent level.

Coming to the other two approaches geared towards stylistic analysis, Leech (1969), in his approach first talks about poetry and the language of past and present where he discusses the different varieties associated with dialects and registers. Through our analysis of the poem, reference has already been made to the various objects collocating with one another. But it has also been mentioned that there is a quick succession from one theme and topic to another, which neither clarifies nor elucidates the previous ones. Normally, a poem starts with a subject matter, which gradually develops through various figurative devices. But in *The Waste Land*, such a developmental pattern of a theme is a chimera, at least at the linguistic, if not necessarily at the aesthetic level. Eliot has not used any archaic expressions or words, which belong exclusively to poetic discourse. The style being adopted is initially detached and aloof which is gradually personalized through the first person pronoun. The overall organizational pattern of the already analysed part of the poem does not exhibit characteristics of verse composition. In this connection, Eliot (1953) himself argues: "Every revolution in poetry is apt to be a return to common speech". His poetry being more akin to common, every day, discourse aptly demonstrates this phenomenon. Every line is highly unpredictable and unexpected, which reveals his manipulation of the language. Such skilful use of language for the execution of a highly charged scholastic theme is the hallmark of a creative use of language. In other words, Eliot demonstrates a high degree of linguistic audacity in which the unusual selection of lexemes and syntactic patterns have low predictability. At the graphological level, one constantly observes deviation as each line, like the well-established poetic discourse, begins with a capital letter, but at the end of each line one does not notice any regular pattern of the rhyme scheme or rhythm. So both the graphological and phonological patterns are violated in their respective spheres.

Both Leech (1969) and Short (1996) discuss parallelism in their respective approaches at considerable length. Eliote's poetry seems to be replete with parallelism at the lexical or phrase level, despite the fact that he does not follow the rules of versification. In this regard, Roman Jakobson (1987) argues 'that any form of parallelism is an apportionment of invariants and variables'. The statement implies that a parallel pattern must have an element of identity and contrast. Such a pattern exhibits a relation of equivalence between two or more neighbouring pieces of a text as exemplified below from *The Waste Land*:

low damp ground [line 194]
 adj adj N
 low dry garret [line 195]
 adj adj N

In addition Eliot also adopts free verbal repetition or immediate repetition called Epizeuxis::

Sweet Thames, run softly till I end my song
 Sweet Thames, run softly -----

This type of repetition is the exact copying of some previous parts of a text and is different from a partial repetition because it is not the same as parallelism. In fact line 184 is a repetition of line 175 which is also partially repeated as line 185. In ordinary discourse, repetition is avoided either by substituting words, or by reorganizing the syntax often with the help of co-ordination, so as to omit the repeated sequence altogether. But Leech (1969) argues:

The argument in defence of repetition in verbal parallelism can take the same course as that in defence of free repetition. Man needs to express himself superabundantly on matters, which affect him deeply. The affinity, in this case, is not to the 'spontaneous overflow of powerful feelings' as with free repetition, but rather to those subterranean rivers of corporate belief and sentiment which find their expression in the iterative procedures of rituals.

[Leech, 1969: 84]

Aware of the emotive aspect of repetition, Eliot adopts this technique in exuberance both at syntax, phrase, and lexeme level, and astonishingly, despite phonic and graphic congruity, each repetitive expression is amenable to different interpretations. Besides, figurative devices, especially metaphors, have been excessively used. While beseeching the river, Eliot addresses it as follows: 'Sweet Thames, run softly'

The underlined lexemes can be considered an instance of animistic metaphor, attributing animate characteristics to the inanimate. Similarly, the noun phrase 'the

last fingers of leaf', is another figurative device of the same category. Leech in his approach considers irony as part of 'Honest Deception' because it misrepresents truth. While commenting on irony in the context of language, Leech argues:

The basis of irony as applied to language is the human disposition to adopt a pose, or to put on a mask. The notion of disguise is particularly pertinent, as it brings out (a) the element of concealment in irony, and (b) the fact that what is concealed is meant to be found out. —Irony — should criticize or disparage under the guise of praise or neutrality. Hence its importance as a tool of satire. The 'mask' of approval may be called the OVERT or DIRECT meaning, and the disapproval behind the mask the covert or OBLIQUE meaning.

[Leech, 1969: 171-72]

This technique also seems quite operative in *The Waste Land*, and is currently manifested in the following lines:

O the moon shone bright on Mrs. Porter
And on her daughter
They wash their feet in soda water.

(ll: 199-201)

The underlined line seems ironical, which will be commented upon at a slightly later stage when the various literary references and allusions are brought together for a broader understanding. So far, there has not been any linguistic clue that leads to the total integration of the various themes mentioned in the poem. Despite the fact that a network of cohesive devices is formed, no coherence emanates from these surface level inter-sentence relations. Therefore, Brown and Yule (1983) while discussing coherence, state:

We certainly rely on the syntactic structure and lexical items used in linguistic message to arrive at an interpretation, but it is a mistake to think that we operate only with this literal input to our understanding. We can recognise, for example, when a writer has produced a perfectly grammatical sentence from which we can derive a literal interpretation, but, which we would not claim to have understood, simply because we need more information... the opposite extreme, we can point to linguistic messages which are not presented in sentences and consequently cannot be discussed in terms of syntactic well-formedness, but which are readily interpreted

[Brown and Yule, 1983: 223]

Considering the above notion as a yardstick, one can argue that despite syntactic and lexical relationships, there does not seem any coherence in Eliot's text at the outset. But once the profusion of the literary references is unfolded, one will see whether or not coherence can be established at a different level. In this regard, it is essential to understand first of all significance of the title i.e. 'The fire Sermon'. The title has been

taken from Buddhist philosophy. Fire, according to the ancient philosophy, is the second of the four natural elements. A key feature of Brahmanical philosophy was the worship of fire as part of the Vedic rituals. Fire was the voice of the god, Agni, personified by man, water personified by woman:

"The Blessed One" having dwelt in Uruvela as long as he wished, proceeded on his wanderings in the direction of Gaya Head, accompanied by a great congregation of priests, a thousand in number, who had all of them aforetime been monks with mated hair. And there in Gaya, on Gaya Head, the Blessed one dwelt, together with the thousand priests. And there the Blessed One addressed the priests:

'All things, O priests, are on fire. And what, O priests, are all these things which are on fire?

'The eye, O priests, is one fire, forms are on fire; eye-consciousness is on fire; impressions received by the eye are on fire; and whatever sensation, pleasant, or indifferent, originates in dependence on impressions received by the eye, that also is on fire

'And with what are these on fire?

'With the fire of passion, say I, with the fire of hatred, with the fire of infatuation; with birth, old age, death, sorrow, lamentation, misery, grief, and despair are they on fire,

'The ear is on fire, sounds are on fire- the nose is on fire- the tongue is on fire- the body is on fire, things tangible are on fire - the mind is on fire, ideas are on fire- mind-conscious is on fire, impressions received by the mind are on fire, and whatever sensation, pleasant, unpleasant, or indifferent, originates in dependence on impressions received by the mind, that is on fire'.

'Perceiving this, O priests, the learned and noble disciple conceives an aversion for the eye, conceives an aversion for forms, conceives an aversion for eye-consciousness, conceives an aversion for the impressions received by the eye; and whatever sensation, pleasant, unpleasant, or indifferent, originates in dependence on impressions received by the eye, for that also he conceives an aversion. Conceives an aversion for the ear, conceives an aversion for sounds- conceives an aversion for the nose, conceives an aversion for odours -conceives an aversion for the tongue, conceives an aversion for tastes- conceives an aversion for the mind, conceives an aversion for ideas, conceives an aversion for mind-consciousness, conceives an aversion for the impressions received by the mind; and whatever sensation, pleasant, unpleasant, or indifferent originates in dependence on impressions received by the mind, for this also he conceives an aversion. And in conceiving this aversion, he becomes divested of passion, and by the absence of passion, he becomes free, and when he is free, he becomes aware that he is free, and he knows that rebirth is exhausted, that he has lived the holy life, that he has done what it behooved him to do, and that he is no more for this world'.

Now while this exposition was being delivered, the minds of the thousand priests became free from attachment and delivered from the depravities. Here Endeth "The Fire Sermon".

'The Fire Sermon' was actually preached by The Buddha to a group of Indian fire worshipers. Through this sermon, he describes how burning desire binds men to the

world and thus to illusion and suffering, Freedom from these should be the goal of the wise men. Eliot in *The Waste Land* highlights the notion of asceticism as a way out of the waste land, associating it with the refining images of Buddhist and Christian fires of purification. He seems to be equating desire with specific sexual lust, using a series of odious and loveless, mechanical sexual encounters throughout the section which end up with combining the ideas of Buddha and St Augustine. Only by "burning" can the persona rise above carnal desire and achieve real salvation or nirvana.

St Augustine is one of the major figures of early Christianity. He represents the western ideal of asceticism, placed alongside Buddha's eastern philosophy at the end of 'The Fire Sermon'. Augustine's metaphorical burning in the fires of lust and restlessness, his search for God and pure unselfish love help to reinforce the central theme of the poem, the deep seated sexual unhappiness of a civilization collapsing through its lack of spiritual resources.

Going to the literary aspects of the poem, the repetitive use of, 'The nymphs are departed', have cross-sectional references within the poem. First, it refers to Shakespeare's *The Tempest* (IV) (i) in which a single ten line passage spoken by Iris links several motifs in the poem including, 'Ceres', the fertility god, 'Spongy April', the nymphs and "Sterile and rocky- hard":

Iris
"Ceres, most bounteous lady, thy rich leas
of wheat, rye, barley, vetches, oats, and peas;
Thy turfy mountains where live nibbling sheep,
And flat meads thatched with stover, them to keep
Thy bank with peonied and twilled brims
To make cold nymphs chaste crowns, and thy broom-groves,
Whose shadow the dismissed bachelor loves,
Being lass-lorn; thy pole-clipped vineyard,
And thy sea-marge, sterile land rocky-hard

(The Tempest, IV, I)

Secondly, within the same section 'The Fire Sermon' of the poem, it bears a reference to the singing of the three Rhine daughters. When the red glow increases on the horizon, and The Rhine is seen in its light to have returned to its bed, the nymphs are circling and playing with the Ring on the calm waters. This point will be further elaborated when the Rhine-daughters songs are analysed and commented upon. Similarly, the repetitive line:

Sweet Thames, run softly, till I end my song
has been taken from Spencer's, "Prothalamion":

Sweete breathing A gentle spirit, that lightly did delay
Hot beams, which then did glyster fayre:
When I whom sullein care,
Through discontent of my long frutlesse stay
In princes Court, and expectation vayne,
Of idle hopes, which still doe fly away,
Like empty shadows, did afflict my brayne,
Walkt forth to ease my payne
Along the shoare of silver streaming Themmes
Whose ruty Bancke, the which his River hemmes,
Was paynted all with variable flowers,
And all the meads adorne with daintie gemmes,
Fit to deck maydens bowres,
And crowne their paramours,
Against the Brydale day, which is not long:
Sweete Themes runne softly, till I end my song.

Spencer wrote this poem to celebrate the double wedding of the daughters of the Earl of Worcester. The themes of the poem are love, happy marriage and the power and beauty of London. But in Eliot's poem, the images are corrupted and sordid. As we further proceed, we will notice that Spencer's nymphs are Eliot's typists and secretaries out for a good time; the river is dirty and natural love and sexual joy are transformed into filthy sexual encounters. Ironically, Eliot's Thames bears empty bottles, sandwich papers, silk handkerchiefs, cardboard boxes, cigarette ends, and so on, whereas Spencer's Thames is 'Siluer Streaming', so the sordidness extends from individuals to the whole natural phenomena in *The Waste Land*.

Line 182, 'By the waters of Leman I sat down and wept' is a parody of Psalms 137:1:

"By the rivers of Babylon, there we sat down, yea, we wept, when we remembered Zion"

Leman is the French name for Lake Geneva, Switzerland. Eliot stayed at Lausanne on the banks of Lake Geneva during a period of convalescence for "psychological problems" where he wrote much of *The Waste Land*.

Again one can see in *The Waste Land* a collective religious pursuit in the biblical reference and psychological problem of an individual, this time the writer himself. Line 191, 'musing upon the king my brother's wreck' is reminiscent of Shakespeare's *The Tempest*, (1, ii) Ferdinand: "Weeping again the king my father's wreck".

Line 196, 'But at my back from time to time I hear', seems to be partially borrowed from Marvel's "To His Coy Mistress":

But at my back I always hear
Time's winged chariot hurrying near.

As the narrator in *The Waste Land* sits on the bank of the "dull canal", he hears not "time winged chariot", but Sweeney, a character from other Eliot poems – (a vicious brute of man) going to brothel kept by Mrs. Porters. These two characters then transform into Diana and Actaeon, from Greek mythology.

Line 197, 'The sound of horns and motors, which shall bring' is a parody of *Day's Parliament of Bees*:

When of a sudden, listening, you shall hear,
A noise of horns and hunting, which shall bring
Acteon to Diana in the spring,
Where all shall see her naked skin.

Diana, the moon goddess of virginity, while bathing is seen naked by Actaeon, the hunter who is turned into a stag and torn to pieces by his own hunting dogs as a punishment. Again the myth is distorted and the readers are reminded of sexual violence. Regarding line 199, 'O the moon shone bright on Mrs Porter', Eliot himself states: "I do not know the origin of the ballad from which these lines are taken; it was reported to me from Sydney, Australia"

Line 201, 'They wash their feet in soda water' is a cheap modern parody of Jesus Christ and the sinner woman who washed his feet with her tears: According to the Bible New Testament, Luke 8: 37,38:

"And behold, a woman in the city, which was a sinner, when she knew that *Jesus* sat at meat in the Pharisee's house brought an alabaster box of ointment, And stood at his feet behind *him* weeping, and began to wash his feet with tears, and did wipe *them* with the hairs of her head, and kissed his feet, and anointed *them* with the ointment".

And also another reference to the washing of feet with water: John 13: 4 –11:

He riseth from supper, and laid aside his garments; and took a towel, and girded himself. After that he pourth water into a basin, and began to wash the disciple's feet, and to wipe them with the towel wherewith he was girded. Then cometh he to Simon Peter: and Peter saith unto him, Lord, dost thou wash my feet? Jesus answered and said unto him, what I do thou knowest not now; but thou shalt know hereafter. Peter saith unto him, thou shalt never wash my feet. Jesus answered him, if I wash thee not, thou hast no part with me Simon Peter saith unto him, Lord, not my feet only, but also *my hands and my head*. Jesus saith to him, He that is washed needeth not save to wash *his feet*, but is clean every whit: and ye are clean, but not all. For he knew who should betray him; therefore said he, Ye are not all clean".

The French sentence is from Verlainés *Parsifal* and its English translation has already been stated, but that decontextualized sentence does not fit in the overall scheme of the linguistic analysis. It would be, therefore, more useful to comment on the historical perspective, and to see the integration of this line in the broader context of the poem. *Parsifal*, which is more usually spelled, 'Perceval', in English, is a character from the Grail legends. He possessed the Grail Cup and the sacred spear. From the tip of the spear trickles an endless stream of blood. The Grail is the legendary vessel used by Christ at the Last Supper, supposedly hidden from man and only able to be found and seen by a virgin knight after an arduous quest and many trials and sufferings. To be worthy of receiving the Grail, the hero must have travelled through a waste land similar to the Valley of Death. But though in the grail legend, there is a possibility of salvation after suffering, no such hope exists in the modern waste land.

After the linguistic and literary analysis of the first 30 line strophe (i.e. Lines: 173 – 202), we proceed to the next strophe, first through the linguistic analysis and then the literary aspect.

Lines: 203-6

Twit twit twit
Jug jug jug jug
So rudely forced.
Tereu

(II: 203-6)

The first two lines are neither a clause, nor a phrase, nor do they convey any sense. According to Eliot's end notes, these are words used in Elizabethan poetry to suggest the song (and story) of nightingale. So this information takes us back to the second section of the poem, (Lines: 99-104), where the plight of Philomel (from Greek mythology) was referred to. The third line quoted above is a partial repetition of line

100. 'Tereu' was the king who forcefully raped 'Philomel' alluded to in the second section. The nightingale in Pastoral poetry is symbolic of romantic love, but "jug, jug" is Elizabethan slang for sexual intercourse, and thus Eliot combines images which suggest the debasement and violence of love.

So even if these four lines were taken at their face value as onomatopoeic expressions, they would not lead the reader to decode the implicitly suggested significance. But the broader, cross-sectional, literary references tie them together, enabling the reader to appreciate coherence at a more profound level. As already mentioned, grammatically, these lines are deviant, having no proper syntactic structure. And once the syntactic boundary is enclosed through a full stop, the readers encounter a proper noun 'Tereu', which is followed by a single space indicating the start of a new theme, a point which has been repeatedly mentioned previously. Therefore, this proper noun stands isolated, functioning neither as a clause nor phrase because it does not end with any mechanical device. This is a unique instance of foregrounding where the poet intends to convey a broader message through a single word without incorporating it into a syntactic or phrasal structure. Neither of our three approaches comment on such possibility.

The next sentence begins with at line 207 and goes up to line 214/:

Lines: 207-214

Unreal city
Under the brown fog of a winter noon
Mr. Eugenides, the Smyrna merchant
Unshaven, with a pocket full of currants
Asked me in demotic French
C.i.f. London: documents at sight
To luncheon at the Cannon Street Hotel
Followed by a weekend at the Metropole.

The above quoted eight lines seem to be just one sentence, starting with the noun phrase, 'Unreal city', and ending with the adverbial phrase, 'at the Metropole', with a period. But a closer syntactic analysis reveals that certain lines within the sentence do not fit in structurally. For instance, the initial two lines, which are noun phrases followed by two adverbial phrases (both prepositional phrases) are quite detached from the rest. These two lines are a partial repetition and cross-sectional reference to lines: 60-61 of the first part of the poem, "The Burial of The Dead". The only difference is at the prepositional phrase level, where the former is 'of a winter dawn'

and the latter 'of a winter noon' though structurally both are the same. The actual sentence starts at line 209 and goes up to line 214, but again line 211 is structurally isolated and can be taken out as additional, decontextualized information. The whole sentence can, therefore, be reduced to five lines and presented as follows:

Mr. Eugenides, the Smyrna merchant
S appositive
Unshaven, with a pocket full of currants
 Adv
Asked me in demotic French
To luncheon at the Cannon Street Hotel
Followed by a weekend at the Metropole

This complex sentence consists of two clauses only, a free and a bound one. The free clause has a syntactic pattern of S (followed by appositive), post-posed adjective, then an adverbial (having a post modification) followed by V then object, then three adverbial phrases. The subordinate clause begins with a verb followed by two adverbials (prepositional phrases), whereas the opening relative item is ellipted. This brief unfolding of the clauses highlights the complex, unusual pattern of the syntactic structure, which also reflects semantic and pragmatic ambiguity. If the first two lines, initially excluded, are considered as part of the whole sentence then the point of departure is "unreal city". But if we start with the third line (line 209), then Mr. Eugenides will be the theme. However, the overall semantic content of the clause reveals that the entire information given through the various adverbials, appositive, post-posed adjective, or the reduced relative clause are all geared towards Mr. Eugenides. The following information is gathered about him. He is a) the Smyrna merchant b) unshaven c) having a pocket full of currants

The readers also know that Mr. Eugenides speaks French and has invited the persona to luncheon at the Cannon Street Hotel at a working day because it was followed by the weekend. Again Eliot seems to be resorting to anachronistic technique, bringing an individual of remote space and time to the contemporary world. Linguistically, the entire sentence is decontextualized, having no anaphoric reference, substitution or ellipses. The proper noun used has been mentioned for the first time and so does the overall theme of the sentence. Whether or not the same theme develops will be seen through the analysis of the next strophe, consisting of thirty four lines:

Lines: 215-48

At the violet hours, when the eyes and back
Turn upward from the desk, when the human engine wants
Like a taxi throbbing waiting,
I, Tiresias, though blind, throbbing between two lives,
Old man with wrinkled female breasts can see
At the violet hour, the evening hour that strives
Homewards, and brings the sailors home from sea,
The typist home at teatime, clears her breakfast, lights,
Her store, and lays out food in tins.
Out of the window perilously spread
Her drying combinations touched by the sun's last rays,
On the divan are piled (at night her bed)
Stockings, slippers, camisoles, and stays.
I Tiresias, old man with wrinkled dugs
Perceived the scene, and foretold the rest—
I too awaited the expected guest.
He, the young man carbuncular, arrives,
A small house agent's clerk, with one bold stare,
One of the low on whom assurance sits
As a silk hat on a Bradford millionaire
The time is now propitious, as he guesses,
The meal is ended, she is bored and tired,
Endeavours to engage her in caresses
Which still are unreproved, if undesired.
Flushed and decided, he assaults at once;
Exploring hands encounter no defence;
His vanity requires no response,
And makes a welcome of indifference,
(And I Tiresias have foresuffered all
Enacted on this same divan or bed;
I who sat by Thebes below the wall
And walked among the lowest of the dead)
Bestows one final patronising kiss,
And gropes his way, finding the stairs unlit.

(ll: 215-48)

This twisted sentence has a complicated syntactic structure having eight clauses of which the first two are time adverbial clauses, the third one a free clause, the fourth, a verbless adjective, the fifth one a non-finite 'ing'- participle and the last three all independent clauses, but each one has its subject ellipited. The initial adverbial clause, 'at the violet hours' is the theme which is repeated in line six. In fact, the entire sentence reveals around temporal phenomenon, using time adverbial six times: 'at the violet hours' (twice), 'when' (twice), 'evening hour' and 'at teatime', once each. So this excessive use of the temporal phenomenon highlights the importance of the

theme, starting with the initial adverbial phrase. The first adverbial clause might refer to the end of duty hours in offices as the last adverbial phrase, 'from the desk', uses the register of office paraphernalia. Thus, one can decode that 'violet hours' means end of the working hours, late afternoon (or evening). The next adverbial clause, a succession of the first one uses anthropomorphic metaphor, 'human engine', which extends through a simile, 'like a taxi'. The first three lines of this twisted sentence only pave the way for the main clause which partially begins at line four: 'I, Tiresias'. This subject belongs to the class of equivalence (identification) in the scale of strict, non-restrictive apposition. Then we get additional information about the same subject, first through verbless 'though blind' and then the 'ing' participle, non-finite clause. Additionally, we further gather information, which is contradictory in nature, that, 'Tiresias' throb between two lives, that he is a man with wrinkled female breasts, and that, he is, 'blind, but can see simultaneously. So the subject of the independent clause is a very unusual person of contradictory characteristics. The 'violet hours' are followed by the 'evening hour' bringing sailor home from sea and Tiresia, though blind, observes 'the typist home' sequence. Whatever he observes has been catalogued in a chronological order through three different clauses all having ellipted subjects. A closer look at the above quoted complicated sentence reveals that semantically nothing of great significance has been stated, except for the unusual contradictory character of the subject who observes ordinary mundane activities of a common working class woman. At the outset, one can gather that the entire sentence could have been reduced to just half of its length without losing its semantic essence. Despite several temporal references, no importance of the time factor has been spotlighted. The only unusual feature of this sentence is the persona, who, unlike all the preceding ones, reveals himself and provides ample information about his gender and physical attributes. There is no such queer feature, which can be spotlighted through the approaches discussed in Chapter Three. The adjective, 'violet', in the marked theme, 'at the violet hour', may be Eliot's coinage for a specific period of time, and thus it may be an instance of foregrounding. According to Eliot's notes about Tiresias:

Although a mere spectator and nor indeed a 'character' is yet the most important personage in the poem uniting all the rest. Just as the one eyed merchant, seller of currants, melts into the Phoenician Sailor, and the latter is not wholly distinct from Ferdinand Prince of Naples, so all the women are one woman, and the two sexes meet in Tiresias. What Tiresias sees, in fact, is the substance of the poem.

Tiresias himself is the subject of another legend, according to which he was blinded by Juno for agreeing with Jupiter that women enjoy love more than men. Jupiter gave him the gift of prophecy to make up for Juno's cruelty. He was asked to judge because he had experienced love as a man and a woman, having been magically turned into woman for seven years by hitting two copulating snakes, then back to man again. Eliot uses the ideas of importance, sexual ambiguity, cruelty and blighted sexuality in the figure of Tiresias. With these explanations, now the actual lines from the poem become explicitly clear from both syntactic and semantic dimensions.

I, Tiresias, though blind, throbbing between two lives
Old man with wrinkled female breasts

(W.L. Lines: 218-19)

Eliot has intentionally squeezed a great deal of information in a number of small clauses to present Tiresias's sufferings and prophetic vision in broader historical perspectives. Nevertheless, the above quoted twisted sentence from The Waste Land does not wind up the theme. The next lines are continuation of the same, which will highlight the relevance of Tiresias in the overall context:

Out of the window perilously spread
Her drying combination touched by the sun's last rays
On the divan are piled (at night her bed)
Stockings, slippers, camisoles, and stays

(II: 224-27)

This four-line sentence basically consists of two sentences, the first one a complex and the second one free. But the syntactic pattern of both the main clauses has been deliberately altered for thematic focus. The first sentence consists of the first two quoted lines having A $\wedge$ V S – VA where the second verb, after the dash, demarcates the dependent clause. This syntactic pattern can safely be altered as S A V A:

Her drying combination perilously spread out of the window
Then (wh) – (were) VA both the parenthetical items are ellipped, demarcating the relative clause: (which were) touched by the sun's last rays.

The relative item and the plural auxiliary verb both refer to the subject of the preceding clause, i.e., 'her drying combinations'. Eliot alters the syntactic pattern, bringing the adverbial clause to thematic position to show the distance between the observing Tiresias and the dwelling spot of the typist woman. Linguistically, the readers infer, through the possessive determiner, 'her', that the theme regarding the typist woman is still pursued. The last two quoted lines are again a free clause, and the preceding comma is an instance of asyndetic co-ordination, bringing the initial complex sentence closer to the last simple sentence. This sentence also demonstrates syntactic deviance for its unusual structure: A V (A N P) S (co-ordinated noun phrase). If the sentence is to be brought to its normal S V A structure, then it goes as follows:

Her stockings, slippers, camisoles and stays are piled
On the divan (at night her bed)

But as mentioned above, Eliot is presenting a slightly remote picture of the interior of the room, rather than highlighting the personality of the woman; therefore, instead of starting with the normal S V A pattern, the place adverbial has been positioned initially, thus converting an unmarked theme into a marked one. This sentence also clarifies the initial assumption about 'violet hour' through the sun's last rays that it is the end of the working hours, and also the end of the day. The unexpected lexical combinations in different phrases, such as, 'perilously spread', and 'drying' combinations present a bleak scenario.

Similarly, the piling up of different feminine garments on the divan cum bed reveals the social class characteristics of the typist woman. But still nothing portentous has been mentioned about the individual under discussion. Tiresias has so far seen ordinary objects and commented on mundane activities of the typist woman. Linguistically, most of the clauses, dealing with the theme of these two individuals, demonstrate inter-sentence relationship. In the woman's context, vocabulary of two registers associated with kitchen ('teatime', 'breakfast', 'lighting of stove' and 'laying out of food in tins') and garments ('stockings', 'slippers', 'camisoles' and 'stays') semantically dominate the clauses. There is no observable direction, specific technique or figurative device to distinguish the analysed sentences as instances of poetic foregrounding except for syntactic alteration. On the whole, the phonic and the

graphic realization are just commonplace, indistinguishable from the language of prose. The line: Her drying combinations touched by the sun's last rays

sounds quite poetic, but this feature does not emanate from the rhyme or rhythmic pattern. It is more dependent on the stylistic choice of lexemes and the temporal elements, which place the entire syntax in a state of urgency. The next lines further pursue the theme:

I, Tiresias, old man with wrinkled dugs
Perceived the scene, and foretold the rest —
I too awaited the expected guest

(ll: 228-230)

The persona, Tiresias, once again introduces himself with a partial repetition and modification of the previous introduction. Here, too, the clause starts with the first person singular pronoun, I, followed by a proper noun which in turn is followed by a noun phrase having both free and post modifying features. So the entire line is an instance of non-restrictive apposition where the proper noun belongs to EQUIVALENCE (appellation) and the noun phrase to the ATTRIBUTION category of apposition. Quirk, et. al. (1985) comment on separate categories, but do not discuss the possibility of consecutive apposition of different categories in the same content, and, thus an instance of foregrounding. If the appositions are considered as additional information about the subject 'I', then, the first clause of the S V O pattern (I perceived the scene) and the next clause, starting with a co-ordinator after the comma also belongs to the S V O pattern, but the subject (which is 'I', and both the appositives of the preceding clauses) is ellipted now. So both these independent clauses, conjoined by a co-ordinator, are a case of a compound sentence. As a rule, the sentence should have ended here with a comma, but, instead, a dash has been used, indicating continuity of the argument, which in turn is followed by another clause of S VO pattern. Semantically, this clause highlights that more than one individual, Tiresias and the typist woman (as no other person has been mentioned) wait for the expected unspecified guest. This entire sentence shows syntactic, semantic and pragmatic continuity of the two preceding sentences through theme, linguistic choice(s) and cohesive devices. The repetitive use of Tiresias about his physical features is a deliberate, stylistic choice through which Eliot singles out this particular persona from the previously introduced, unidentified ones. Coming back to

the thematic development of the already analysed clauses, it is essential to proceed further in the text. But before we take more sentences for analysis, it should be pointed out that despite prophetic vision, Tiresias states that he perceived the scene and predicted the rest. However, the whole episode is confined to him, and nothing substantial has been shared with the readers so far. The following sentence is a testimony to whether or not the persona comments on his perception:

He, the young man carbuncular, arrives,
A small house agent's clerk, with one bold stare,
One of the low on whom assurance sits
As a silk hat on a Bradford millionaire

(ll: 231-34)

Like the previous one, this sentence also opens with a pronominal subject, followed by an unusual appositive, having a post-posed adjective demarcated through two commas. After the appositive, the main verb is realized which in turn is further followed by additional information about the subject, and can be deemed as an instance of another appositive. The syntactic structure receiving a pause immediately after the subject, is then linked with the verb, then another pause at the second appositive, and finally the missing link is realized through an adverbial. The basic sentence structure is SVA, but, after the first two sentence elements, additional information is inserted which checks the transition of the sentence elements. The last two lines of the same sentence are additional information about the subject specified through a simile. The subject of the main clause and then the appositive specify the gender, profession and physiognomy of the unidentified, expected guest of the previous sentence. The sentence structure is unusual because a great deal of information is provided in a very few words. The last two lines reveal semantic contrast of the social classes through phrases 'one of the low' and 'Bradford millionaire'. This stylistic choice is charged with ironical overtone because 'Bradford millionaires' were the ones residing in Bradford, a manufacturing town populated by the 'newly rich' whose breeding, according to Eliot, was somewhat uncertain. This class has been compared with the young man Carbuncular, a clerk. The typist woman and the young man's theme further develops in the following lines:

The time is now propitious, as he guesses
The meal is ended, she is bored and tired
Endeavours to engage her in caresses
Which still are unreproved, if undesired
Flushed and decided, he assaults at once,

Exploring hands encounter no defences;
His vanity requires no response,
And makes a welcome of indifference.

(ll: 235-242)

These lines present a dramatic picture of action, although a continuation of the preceding sentence. The definite article, the temporal subject and the subject-complement establish indirect anaphoric relationship. Similarly, the pronominal reference, 'he', indicates textual connectivity, making the thematic progression more coherent. This whole line is perceived from the young man's point of view. Since one action follows the other in quick successions, the length of the sentence reduces, becoming more direct and abrupt. The first line consists of two simple clauses of SVA and SV pattern, but surprisingly, the second one is not demarcated through a full stop, and is followed by two independent clauses in the second line, which indicate urgency. The two free clauses of the second line are passive in nature both having SV patterns. The first pattern does not reveal the doer of the action in the 'by'- phrase, and the second one, the object. However, here the first clause is deviant for having no previous reference to any meal but now it is specified through a definite article. This might be deemed as indirect anaphoric reference if the subtle temporal reference, 'the sun's last rays' (the end of the day) is textually incorporated, which might further specify the meal as supper. The pronominal subject of the second clause again leaves no room for ambiguity, referring to the typist woman. Both the independent clauses are conjoined through a comma, asyndetic co-ordination. Line three starting with a main verb, having ellipted subject, encounters the young man's approaches to the woman, and line, four, a general comment on the preceding one. But with the fourth line, the last two words after the comma, a conditional clause, equates the cause and effect relationship, which concludes the entire sentence. The next sentence through its four lines balances syntactic length with the preceding one. Starting with non-finite, 'ed' conjoined participle clause, it is followed by a main clause of SVA structure. The conjoined verb phrase of the non-finite and the main verb of the finite clause show instantaneous action of the young man. The next line is again a free clause, but of SVO pattern showing the furtherance of the action. The next line is a gain of S V O pattern, but now a generalized comment on the young man. And the last line, starting with a conjunction having elliptical subject again demonstrates SVO pattern, dealing more with the writer's comments than with the agent's action.

Semantically, in both the analysed sentences, two individuals are depicted, the young man and the typist woman, where the entire action emanates from the former and the readers are informed through Tiresias. Like the previous part, here, too, one observes deliberate syntactic alteration, but in addition to thematic shift, the above two sentences also cater to the phonic aspect. So far, these are the most poetic lines, observing phonic regularity, sacrificing lexical choice for the sake of the sound effect. Each alternate line rhymes with the other, observing the following pattern:

Line 1 guesses	/z/	Line 2 tired	/d/
Line 3 caresses	/z/	Line 4 undesired	/d/
Line 5 once	/s/	Line 6 defence	/s/
Line 7 response	/s/	Line 8 indifference	/s/

The third line with ellipted subject ending with 'caresses' rhymes with the first line, and the deliberate dropout of the subject lends more poetic strength to the line. Similarly, the adverbial, 'still', in the fourth line after the relative item and before the auxiliary verb adds vivacity and vigour to the syntactic transition. The alteration of 'still' from its current position to a place after the auxiliary checks both the abrupt flow and the sound effect of the /d/ sounds at 'unreproved' and undesired. Likewise, these lines observe harmony of consonance, rhyme and reverse rhyme. For instance, the conjoined adjectives of the second line, 'bored', and 'tired' and the 'assaults at once' of line five are clear acts of consonance. Whereas the verbs in line three 'endeavours' and 'engage', the 'unreproved' and 'undesired' of line four and the 'requires' and 'response' of line seven are instances of reverse rhyme.

The regularity of these small sound pattern within different syllables, and lexemes, lead to parallelism, corresponding one piece of a text with another, and simultaneously forming a word picture which is quite different and even more glorious than the one visualized through ordinary syntactic presentation. As stated earlier, the structural alteration within each line is deliberate, but each change is a contributory phenomenon to the overall textual organization. Unlike his vociferous assertion that modern poetry is not bound by traditional phonic and graphic pattern,

Eliot incorporates traditional poetic techniques, giving support to his notion of objective co-relative.

As mentioned earlier, the three approaches discussed in Chapter three become effective when a textual analysis provides all the linguistic paraphernalia essential for stylistic appreciation. The moment Eliot shuns traditional canons of poetic discourse, our analysis of the poem narrows down to the structural features. Further analysis will demonstrate whether or not rhyme and rhythm are maintained:

(And I Tiresias have foresuffered all
Enacted on this same divan or bed;
I who sat by Thebes below the wall
And walked among the lowest of the dead)
Bestows one final patronising kiss,
And grope his way, finding the stairs unlit

(ll: 243-248)

As already stated, Tiresias is the only spectator of the carnal drama between 'the young man' and 'the typist woman'. Tiresias' comments are parenthetical singled out as a mere observer and commentator. The noun phrase within the adverbial of the second line specified through the demonstrative, 'this', is a direct reference to the divan-cum-bed in the typist woman's room. Tiresias' emphatic statement that he enacted on the same divan or bed may be interpreted as referring to his plight when he was turned into a female for seven years, generalizing the cause of his suffering through others' sexual irregularities over a long period of time. The spatial reference of the spectator and the actor is different and so is their temporal reference, yet he perceives cross- cultural sexual promiscuity which he has foresuffered as a woman.. The first four of the above quoted six lines are parenthetical, dealing with the commentary of the persona, following an alternate rhyme scheme pattern (ab ab):

Line1: all line2 bed

Line3 : wall line4 dead

The last two lines, outside the parenthesis do not observe such a phonic regularity. Except for the symbolic presence of the persona, no other figurative device seems operative in these lines. The persona does refer to his initial abode in historical perspectives, Thebes, but that again seems a literary allusion to Shakespeare's Two Noble Kinsmen I (i):

First Queen:

"We are the three queens whose sovereigns fell before
The wrath of cruel Creon, who endured
The beaks of ravens, talons of the kites,
And pecks of crows in the foul fields of Thebes.
He will not suffer us to burn their bones,
To urn their ashes, nor to take th' offence
Of mortal loathsomeness from the blest eye
Of holy phoebus, but infects the winds
With stench of our slain lords. O pity, Duke!
Thou purger of the earth, draw thy feared sword
That does good turns to th' world; give us the bones
Of our dead kings that we may chapel them"

The last two lines of the strophe (ll: 215-48)- take us back to 'young man' and the 'typist woman'. The first of these two lines is of V O pattern with ellipted subject which is the young man, or the expected guest, and the last line with two clauses, has the first one a free clause, with ellipted subject, and the last one a non-finite 'ing' participle clause. So most of the clauses having transitive verbs are concerned with the 'young man', whereas the typist woman having no active role, is presented as a mere object. With the departure of the expected guest, the narrative focuses on the typist woman:

Lines: 249-56

She turns and looks a moment in the glass,
Hardly aware of her departed lover,
Her brain allows one half-formed thought to pass
"well now that's done: and I'm glad its over
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

(ll: 249-256)

These eight lines are now focussed on the woman. The pronominal subject of the first line, 'she', gradually develops in the rest of the text within the bounds of a proper rhyme scheme:

Line 1	glass	line2	lover
Line3	pass	line4	over
Line5	and	line6	alone

The first line comments on her external activity and the second one reflects her psychological dissociation from the departed lover. These lines also highlight a lack of sense of commitment, and a mechanistic outlook on life. The persona's observation and comments become more psychological, peeping into the inner self of the woman who experiences a sense of elation after her mechanical physical surrender. Lines 253- 6 are a generalisation about the women folk that merges into a specific comment on the 'typist woman' in the last three lines. Semantically, all the above quoted lines manifest a wearisome enterprise at the conclusion of which the typist woman feels highly exultant. Eliot, through the blind eyes of Tiresias illuminates how the life giving force has been reduced to a dull, sterile, activity of boredom. Except for the regular sound pattern, the rest is a straightforward comment having no figurative or foregrounding expression. The only linguistic deviation observable in line 4 is enclosed in double inverted commas, suggesting the typist woman's direct reported speech about herself, but the reporting speech is missing. This is the only line in the entire eight lines quotation where the persona shifts from Tiresias to the woman and is singled out through the mechanical device of quoted marks. Therefore, one cannot appreciate the efficacy of Leech's (1969) and Short's (1996) approaches. As for the syntactic pattern, whatever possibilities mentioned in Crystal's approach (1969) can cater to the structural analysis here. For instance, the first line (l. 249) has a simple S V A A pattern whereas the second (l. 250), having both the subject and the copular verb ellipted, exhibit (S V) A Cs A pattern (Cs: subject complement). Line three (l. 251) has S V O pattern, followed in the end by to-infinitive; and line 252 as already stated, offers a deviant pattern with the content clause ellipted, despite the fact that the rest stand enclosed in double inverted commas. Line 253 demonstrates A S V A pattern, but the whole line is a generalization about, 'lovely women's folly', therefore, one cannot establish any cohesive tie with the preceding lines. Nevertheless, the last word of this line, a conjunction, unites the following line with this one that links the two clauses through the possessive determiner in the noun phrase, 'her room'. The last two lines are of S V O A pattern each, conjoined through 'and', therefore the ellipted subject of the last line does not have any ambiguity. So, structurally, the text is quite straightforward, and semantically too, one does not encounter any obscurity resulting from literary allusions or figurative devices. The only isolated line having no

cohesive relationship with the rest of the lines, a generalization, is a parody of Goldsmith's *The Vicar of Wakefield*, Chapter 24:

When lovely woman stoops to folly,
And finds too late that men betray,
What charm can soothe her melancholy
What art can wash her guilt away?
To only art her guilt to cover,
To hide her shame from every eye,
To give repentance to her lover,
And wring his bosom, is to die.

Semantically, Eliot's the typist woman and Goldsmith's generalization about, 'lovely woman's folly', are contrary in nature. The former is not betrayed, whereas the latter might get deceived for her/their gullibility. The typist woman's playing the gramophone further extends, and the protagonist hears, 'creep by him on the waters'. It is undoubtedly reminiscent of the music being heard by Ferdinand, which brought him to Miranda, and love, but the music also reminds us of 'OOOO that Shakespearean Rag'. The following lines, therefore, may appear thematically different, but, at a deeper level, they are continuation of the entire whole.

Lines: 257-65

"This music crept by me upon the waters"
And along the Strand, up Queen Victoria Street.
O City city, I can sometime hear
Beside a public bar in Lower Thames Street,
The pleasant whinging of mandoline
And a clatter and a chatter from within
Where fishermen lounge at noon: where the walls
Of Magnus Martyr hold
Inexplicable splendour of Ionian white and gold.

(ll: 257-265)

The initial demonstrative used as cataphoric reference also links it with the music of the gramophone. Stylistically, however, the first line is deviant for being enclosed in double inverted commas, whereas the second one, ending with a full stop, is both structurally and semantically a continuation of it, but stands excluded because of stylistic-cum-mechanical device. The narrator is still Tiresias, and so is the subject matter, and still each line has a different stylistic status. Both semantically and pragmatically, this part, too, demonstrates certain lexical choices, such as, 'waters', 'Queen Victoria Street' and 'Lower Thames Street', which are lexically and spatially quite in consonance with the opening lines of 'The Fire Sermon'. The persona can occasionally hear musical sound near a public bar in Lower Thames Street which is

the music of the fishermen, symbolising life. This music comes from a nearby church. In Eliot's view, life on 'Lower Thames Streets', still has meaning, a meaning to which both the typist and the rich woman of 'A Game of Chess' are alien. The repeated reference to the city reflects the poet's anguish for having lost all the past traditional glory, but simultaneously he is optimistic about the pleasant whining of mandoline. The poet is convinced that a life generating force in the modern wasteland is possible through the benign influence of retreat to religion. About the last two quoted textual lines, Eliot states:

The interior of St. Magnus Martyr [church in London] is to my mind one of the finest among Wren's interiors. (Eliot's end notes)

This also shows his intense emotional attachment with religion. The language being used is simple with no drastic structural attraction. Unlike the preceding lines, here the sound pattern does not observe a continuous regularity at alternate line: 'Water' may rhyme with, 'hear', but it certainly does not rhyme with waters. The following are the last lexemes of each line presented in sequential order.

Line 1 'waters'	line 2 'street'
Line 3 'hear'	line 4 'street'
Line 5 'mandoline'	line 6 'within'
Line 7 'walls'	line 8 'hold'
	Line 9 'gold'

The last lexeme of line 2, 'street' is repeated in line 4, whereas lines 5 and 6 rhyme together and so do lines 8 and 9. The rhyme scheme pattern is quite irregular and so is the length of each line. Then we proceed further and observe a considerable reduction in the length of each line in the next two strophes, consisting of two parts each:

Lines: 266-91

The river sweats
Oil and tar
The barges drift
With turning tide
Red sails
Wide
To lee ward swing on the heavy spar.

The barges wash
Drifting logs
Down Greenwich reach
Past the Isle of Dogs

Weialala
Wallala leialala
Elizabeth and

Beating oars
The stern was formed
A gilded shell
Red and gold
The brisk swell
Rippled both shores
Southwest wind
carried down stream
The peal of bells
White towers

Weilala
Wallala leialala.

(II: 266-291)

These lines can broadly be divided into two sets of information, each set containing 13 lines. The first 13 lines seem to be a general comment on the river (river Thames) in the modern world, and the last 13 lines present an account of some past event. Thus the first major difference is that of the temporal account specified through the simple present and the past tense. Secondly, the first part observes a logical pattern of syntactic structure having five clauses of S V O, S V A, S A V A, S V O A, V A A pattern where the last clause has ellipted subject. All the clauses are realized through simple present tense. The second part, despite the past tense, does not observe any syntactic regularity. The five clauses of the first part have clear syntactic demarcation through two full stops, first at line 7 having three clauses, and then at line 11 having two. But no other punctuation mark is used to indicate syntactic boundaries of the various clauses, despite the fact that each clause has an independent status. The second part, however, does not exhibit any such mark, thus making it amenable to syntactic deviation. Neither of these parts reveals any graphic regularity for the rhyming scheme. The only similarities are the number of lines and the identical concluding non-English verbal expressions. As for the content, the opening line of the first part presents a figurative mechanism of the animistic metaphor, 'the river sweats', attributing animate characteristic to the inanimate. The objects sweated, 'oil

and tar', is in utter contradistinction to the following lines from Spencer's 'Prothalamian':

Sweete breathing a gentle spirit, that lightly did delay

Hot beams, which then did glyster fayre:
When I whom sullein care,
Through discontent of my long fruitlesse stay
In princes Court, and expectation vayne,
Of idle hopes, which still doe fly away,
Like empty shadows, did afflict my brayne,
Walkt forth to ease my payne
Along the shoare of silver streaming Themmes,
Whose ruddy Bancke, the which his River hemmes,
Was paynted all with variable flowers,
And all the meads adorned with daintie gemmes,
Fit to deck mayden bowers,
And crowne their paramours,
Against the Brydale day, which is not long:
Sweete Themes runne softly, till I end my song.

Perhaps the poet wants to imply a contrast between the sordidness of modern civilization, spoiling everything, and the glamorous pure rivers and stately ways of the past. Even within the above quoted lines, the description of the modern river is in total contrast to the Elizabethan, where the latter exhibits beauty through the apt choice of dictions, such as, 'gilded shells', 'red and gold', 'rippled both shores', and so on. In the first part, we read about the barges washing 'drifting logs'. Except for the opening metaphorical line, the first part is a straightforward descriptive account of the river. There is no foregrounding expression, or a glaring figurative technique. The second part, opening with two proper nouns, has a historical reference to two important individuals. This opening part does not share any commonality with its preceding one because it does not bear reference to any individual of historical significance, but the current spatial reference to Elizabeth and Leicester' through the surface of a rippling river demonstrates no sign of 'Oil and tar'. In this context, Eliot quotes from Froude's Elizabeth (vol. 1, ch. iv) letter of De Quadra to Philip of Spain:

In the afternoon we were in a barge, watching the games on the river. (The Queen) was alone with Lord Robert, Earl of Leicester and myself on the poop, when they began to talk nonsense, and went so far that Lord Robert at last said, as I was on the spot there was no reason why they should not be married (De Quadra was a bishop) if the queen pleased.

The allusion to Elizabeth seems to have a dual function. First, it highlights the sordidness of modern age in contrast to the magnificence of the Elizabethan, as the

latter had some significance and meaning for love. But the passage also presents the other side of the coin: both the typist woman and Elizabeth may be identical for being involved in sterile, empty love. So they are simultaneously identical and different. Nevertheless, throughout the poem, Eliot tries to give benefit to old magnificence. The following lines will further illuminate whether or not this argument holds any water.

Lines:292-311

"Trams and dusty trees.
Highbury bore me. Richmond and Kew
Undid me. By Richmond I raised my knees
Supine on the floor of a narrow canoe".

"My feet are at Moorgate, and my heart
Under my feet. After the event.
He wept. He promised "a new start".
I made no comment. What should I resent?
On Margatye sands.
I can connect
Nothing with nothing
The broken fingernails hands
My people humble people who expect
Nothing'.

La la
To Carthage then I came
Burning, burning, burning burning
O Lord thou pluckest me out
O Lord thou pluckest
Burning.

(ll: 292-311)

These lines can be categorized into four groups, each of the first three being enclosed in double inverted commas, whereas the last one does not reveal such a stylistic technique. The first line of the first group is a glaring instance of syntactic deviation, despite the fact that the graphic principle of syntactic structure has been observed, starting with a capital letter and ending with a full stop. The whole line is a mere compound noun phrase, presented as a full clause. It sounds as announcement and that too about the modern age. The possibility of, 'dusty trees', exist in every age, but, 'trams', are invention of the modern technological era. Therefore, the announcement sounds as a premonition of some implicit sordidness of the scientific age. In the next line, containing an S V O structure, the speaker declares her identity. The next clause again of S V O structure is a further information about the object, but the lexeme,

'undid', signifies an unpleasant state of affair. This lexeme is a repetition of 'undone', used in the first part, 'Burial of the Dead'.

I had not thought death had undone so many (l: 63)

where it implies death. So, in the present context too, the unidentified persona is talking about his/her birth and death. But the context does not clarify the cause of death. Therefore, one has to proceed further to the next clause and search for semantic clues. The clause structure of the last two lines is A S V O A A, but after the object, the adjective 'Supine' is an instance of post-posed adjective which bears potential of a reduced relative clause. Semantically, 'Knees supine on the floor' may be an act of sexual intercourse. But syntactically, this construction is unusual because normally, a post-posed adjective is realized in the subject part of a sentence. If the adjective, 'supine', is fully realized as a reduced relative clause, then the clausal structure changes from A S V O A A to two patterns A S V O and (wh ellipted) were (ellipted) S V C A A where both the subject and the copular verbs are ellpted in the dependent clause. This analysis also clarifies that the Richmond and Kew are not individuals, but a temporal reference. The analysis of the first group thus winds up here. But still it is difficult to appreciate the thematic relevance of the first line, the conjoined noun phrase. The context does not specify the persona's gender, but the person 'with raised knees, supine on the floor' is undoubtedly a woman

The next part, again within inverted commas, opens with a noun phrase, but the entire sentence is compound in nature having two independent clauses each one of S V A structure, but the identical subject of the second clause stands ellpted. The next clause is A V S, which is then followed by an S V O clause. The last line consists of two clauses, an S V O and a rhetorical question. The possessive determiner, 'my', has been used three times and the subjective case of pronoun, 'I', twice, but still the speaker's identity is not revealed. Nevertheless, the repeated use of the third person singular masculine pronoun, 'he', spotlights that the speaker is a feminine figure:

After the event he wept
He promised a new start
I made no comment

(Lines: 297-99)

The opening line of this part refers to 'Moorgate', which according to Eliot's end note is an area in the heart of the London financial district. As far the temporal reference of

these two parts, both deal with modern time. The double idiomatic use, 'feet at Moorgate' and 'heart underfeet', reveal a sad or a tragic kind of situation. The speaker makes comment on the event, the event which made the masculine figure 'weep', but one can infer between the lines an act of moral turpitude. That is why the, 'he', is promising a new start, and the persona has no comment to offer.

The third part, like the first, has an unusual opening line, a prepositional phrase presented as a full clause. The next two lines are of S V O pattern. Line four again starts with a capital letter and ends with a full stop, but the entire line is a noun phrase only, with both pre and post-modification. Similarly, the last two lines have deviant syntactic structures with a fully realized relative (dependent) clause without a free clause, enclosed in the final double inverted commas. The only S V O pattern in this part is paradoxical in nature:

I can connect nothing with nothing. (l: 301-2)

This statement is absurd because it is self-evidently false. According to Leech (1969), in a paradoxical statement, there is equation of antonyms, which can be made meaningful if one term is understood in a sense, which is not incompatible with the other. To connect nothing with nothing, the net result is still nothing.

All these parts share some common characteristics at the level of certain lexemes dealing with body parts. For instance, the first part contains expressions like 'my feet' (twice used), 'my heart', 'finger nails' and 'dirty hands'. Semantically, each part has a different speaker narrating an out-of-context personal experience without any preceding or following clue, but each narrative account is charged with a plaintive note. At the linguistic level, one part does not establish any cohesive link with the others through any of the cohesive devices such as anaphoric/cataphoric reference, substitution or ellipsis. Similarly, at the pragmatic level, it is hard to pinpoint any contextual clue within the broader framework of the poem. So each part appears to be a detached, brief narrative account, complete in its own self. The last part seems even more aloof. Starting with monosyllabic verbal expression, 'la la', it is followed by a simple clause of A A S V pattern which, instead of being followed by either a punctuation mark of full stop or comma, is followed by four lines, without having any punctuation mark throughout. The third line is a mere four time repetition of the word 'burning' whereas the fourth and fifth lines are partial repetition except for the phrase,

'me out', in the fourth one. And the last line is a single word, 'burning', again a repetition, but is not ended with a full stop. This last part, unlike the first three, is not enclosed in double inverted commas. In fact, all the mechanical devices of punctuation evaporate from this part which offers an instance of foregrounding. While discussing "implications of context", Leech (1969: 197-98) states that the microcosm of a poem is free from contextual constraints which determine other uses of language, and so the poet through his imaginative force creates situations within his poem. The poet is free of context', and simultaneously he is bound to create it. Leech further states that any particular situation in which the language is used may have the potential to answer roughly the following questions:

- 1) Who are the participants?
- 2) What objects are relevant to the communication?
- 3) What is the medium of communication?
- 4) What is the function of communication?

If we try to find answers to the first two question within the context of the above analysed lines from *The Waste Land*, we will not find them. The reason being that we do not get any explicit clue(s) about the participants or the speakers; there is rather a flux of situation and a succession of speakers. Similarly, one observes quick shift from one theme to another that obscures rather than illuminates the relevant objects of communication. The third question does not pose problem, except when the speaker crosses the bounds of space and time. For instance, the figure of Tiresias in the modern age though may be using the English language and talking about register(s) linked with the scientific and technological age, is actually a mythological figure, part and parcel of the ancient Greek civilization. Such acts of anachronism also occasionally pose problems for the readers. Regarding the last question, Leech (1969) states that the readers are to be informed, educated, persuaded, entertained and induced for some practical task or social contact. Looking at Eliot's poem, one finds oneself at a loss, because the various allusions and literary references in *The Waste Land* make it difficult for the reader to weave a coherent pattern. Leech (1969) also talks about the inferred situation and argues that the first few opening lines of a poem are the most important ones for establishing an inferred situation. This argument again

cannot be entertained within the context of *The Waste Land* as there are parts and within each part themes and sub themes. Leech (1969: 191-93) argues that certain deictic words serve as excellent material for the study of contextual implications in building up the world within the poem. The following is a list of such deictic words and expressions listed by him:

- a) First and second person pronouns: I/me/my/mine/we/us/our
- b) Determiners: this/that, youn (der)
- c) Adverbs of place: here, there, hither, thither, hence, thence.
- d) Adverbials of time: now, then, tomorrow, yesterday, last night
- e) Adverb of manner: so, thus.

Most of the above deictic references have been pointed out in the analysis of the poem, and their function in establishing inter-sentential relationship has been discussed. But these references do not extend to bigger pieces of discourse to illuminate thematic progression.

The only major source that helps in unfolding the multiplicity of the poem is Eliot's end notes which are mostly borrowings from other literary and anthropological works. His comments enable the readers to see beyond the surface. Using these end notes as a yardstick for a broader understanding of the text, it is quite pertinent to mention that from line 267-8, 'the river sweats oil and tar' onward up to lines 304-6: 'My people, humble people who expect Nothing', a number of subtle aspects of the poem get unfolded. Eliot says that these lines deal with the song of the (three) 'Thames daughters'. This entire section is connected with the Rhine-daughters of Wagner's *Götterdämmerung*. The story has a mix of water and fire imagery, and death by spear. The Rhine-daughters mourn the loss of the beauty of the Rhine caused by the stealth of gold, and then beseeching Siegfried to return them the ring made from gold, and finally warn him of dire consequences if he does not yield the ring. Like the Thames daughters, they too have been violated, and like the maidens in the Grail legend, the violation has brought a curse on both gods and men. The song of the first of the Thames daughters depicts the modern river, and the comparison of modern river has

already been mentioned in the context of Spencer's "Prothalamion". Here, in the second song, one also notices allusion to Shakespeare's *Antony and Cleopatra*, referred to in the opening lines of 'A Game of Chess'.

Beating Oars
The stern was formed
A gilded shell

(II: 280-82)

The song of the third Thames daughter highlights another odious love affair, uniting the themes of the first two, which bring the reader back to trams and dusty trees, i.e., The Waste Land. The first Thames daughter utters the words:

Highbury bore me, Richmond and kew
Undid me.

(II: 293-94)

Which is a parody of Dante's purgatorio The English translation goes as follows:

Remember me, I'm Pia; Siena bore me, I died in Maremma.

So here, our initial assumption that the lexeme 'undid' in the context of the Thames daughters has the connotation of death comes true. Dante's *kia* being in purgatory had hope, but the woman speaking in *The Waste Land* has no hope, for she, too, is in the inferno. She has recently completed, floating down the river in the canoe what Eliot calls 'the effortless journey, to the empty land' in *Murder in the Cathedral*

Now she is standing on the sands of Margate (seaside resort near London). With the songs of the three Thames daughters, the third part of the poem reaches its conclusion. But immediately after the songs, the quotation from St. Augustine and Buddha sum up the whole section alluding to St. Augustine's confession "to Carthage then I came where a cauldron of unholy loves sang all about mine ears".

According to Eliot's notes 'throughout the confession, Augustine dwells on sensuality as an impediment to spirituality, and speaking of his own case (X 34), says, "I also entangle my steps in these outward beauties: but thou wilt pluck me out, O Lord". Eliot refers to the complete text of Buddha's Sermon that we have already presented above. In his sermon, Buddha says that all things bodily and sensory are on fire with the fire of desire and passion, with endless moral burning from which it is the wish of the Buddhist to be set free. Line 309 is again from St. Augustine's confession. According to Eliot's notes 'the collection of these two representative of the eastern

and the western asceticism, as the culmination of this part of the poem, is not an accident. In this regard Brooks (1939) states:

It is certainly not an accident. The moral of all the incidents which we have been witnessing is that there must be an asceticism - something to check the drive of desire. The wisdom of the East and West comes to the same thing on this point. Moreover, the imagery which both St. Augustine and Buddha use for lust is fire. What we have witnessed in the various scenes of The Fire Sermon is the sterile burning of lust. Modern man, freed from all restraints, in his cultivation of experience for experience's sake burns, but not with a 'hard and gem like flame'--- the imagery of this section of the poem furnishes illustrations leading up to the Fire Sermon is the necessary requirement for feeling the force of the brief allusions here at the end to Buddha and St. Augustine.

(Brooks, 1939: 147-8)

With these lines, the third section of the poem ends. But looking back at the title of this section and the opening lines, one fails to establish any thematic progression. Throughout, there is a conglomeration of diversified themes and literary allusions which are not presented in any logical sequence to be appreciated within the parameters of linguistic cohesion and coherence. "The Fire Sermon" is not referred to in the main body of the poem, it is only the last lines of the third section where the title is indirectly epitomized and that, too, in a very philosophical manner. One can, therefore, conclude that a proper understanding of the poem is not merely dependent on linguistic tools; one has to go beyond that to the domains of literary, anthropological and philosophical references extending from the eastern to the western mode of thinking. Whether or not the linguistic inadequacy is an established phenomena will be further investigated in the next section, 'Death by Water'.

Death by Water

7.0 Introduction

Of all the five parts of the poem, this is the briefest one. Eliot does not give any reason or explanation for not maintaining a quantitative balance. Our concern, however, is not with its length but with its qualitative dimension of stylistic choices and aesthetic aptness. To begin our analyses, I reproduce the section in full:

7.1 Analysis of Death by Water

Lines: 312-32

Phlebas the phoenician, a fortnight dead
Forgot the cry of gulls, and the deep sea swell
And the profit and loss
A current under sea
Picked his bones in whispers. As he rose and fell
He passed the stages of his age and youth
Entering the whirlpool.
Gentile and Jew
O you who turn the wheel and lool to windward,
Consider Phlebas, who was once handsome and tall as you.

(ll: 312-32)

The section consists of four sentences only, with each one having a further possibility of both dependent and independent clauses. The first sentence consists of the initial three lines having one major clause and two minor ones, starting with conjunctions. If the ellipted items in the minor co-ordinating clauses are supplied, then they can be deemed as instance of compound sentence. Starting with a proper noun 'Phlebas', the clause proceeds through an explanation about the subject in the form of apposition. Further information, separated through a comma, is an extension of the appositive. It is an unusual type of apposition, simultaneously full, strict, restrictive and non-

restrictive. Phlebas the Phoenician is Full- STRICT- RESTRICTIVE, but then it is followed by the punctuation mark, comma, and then by additional information, 'a fortnight dead' which is an extension of the initial noun phrase, and thus an instance of FULL, STRICT, RESTRICTIVE apposition. So the very opening of the part IV presents grammatical foregrounding, which in the predicate is followed by a brief comment about the death of Phlebas. Each catalogue in its respective turn is a clause sharing the subject and the main verb with the initial clause. Again, in line 2, the punctuation mark followed by the co-ordinator, 'and', is anomalous because line 3 also opens with a co-ordinator of the same category, and can serve as summing up of the list. Therefore, the first syndetic co-ordinator is redundant, and can be replaced by an asyndetic one through a comma only. The choice of diction seems quite apt, bringing back to mind line 47 of the first part of the poem "The Burial of the Dead": the drowned Phoenician Sailor.

Phlebas, the Phoenician, might be the drowned sailor, and, therefore, after his death 'the cry of gulls' 'the deep sea swell', and 'the profit and loss' come to an end. The lexeme, 'gull' collocates with the 'sea' and 'sailor' and 'profit and loss' with the 'sailor'. With his death, all activities of his life come to an end.

The next sentence is a simple one of SVOA pattern, where the subject is a noun phrase containing pre and post modification, and the predicate, a complex transitive, has the VOA structure. Nevertheless, the entire sentence is an instance of what is traditionally called "transferred epithet", a technique through which a poet attributes a human modifier to a non-human object. Sharma (1991) states:

When a human word is applied to a non human subject, the collocation produces an anthropomorphic effect.

(*Sharma, 1991:8*)

Eliot, too, attributes animate expressions, such as, 'picking of bones' and 'whispering' to 'a current under sea' to make the readers realize the significance of the title of part IV and also to stress upon the futility of life. The third sentence, comprising three lines, has one independent and two dependent clauses. Starting with a comparative dependent clause containing a juxtaposition of words 'rose' and 'fell', the next clause, which is independent having an SVO structure, is finally followed by an 'ing' participle, non-finite clause. The theme of the entire section consistently develops

through the linguistic techniques of ellipsis, substitution, repetition, and so on. Almost every sentence bears a reference to the initial opening noun phrase of the first sentence. The comparative dependent clause of the third sentence might be taken metaphorically for the birth and death experiences because the next independent clause explicitly mentions the stages of his age and youth, which imply death. Eliot through linguistic nicety encompasses this entire experience in a non-finite clause, which otherwise, too, is independent of the confines of times — the way death is. Starting with the vicissitudes of life through rise and fall, the whole episode of life enters a whirlpool (perhaps a perpetual state) where both the starting and the ending points merge together.

The last sentence, comprising three lines, which opens with a generic reference of a co-ordinated noun phrase, "Gentile or Jew", is followed by a vocative in the next line: O you who turn the wheel and look to inward, (l: 320). This is a unique instance of grammatical structure because the aforementioned co-ordinated noun-phrase is part of the vocative but presented in isolation. If the initial noun phrase is structurally not integrated in the clause (though semantically it is), then the second line, starting with "O you" is again a mixture of two different categories of vocatives:

a) vocative beginning with the personal pronoun "you" and is markedly impolite

b) vocative followed by a relative clause (very occasionally)

(*Quirk, et. al., 1985: 774*)

But in the present context even the established grammatical cannon of (a) can be debated. Rather than deeming it an instance of impoliteness, it is more appropriate to consider it a premonition. This assumption comes true when one further proceeds to the predicate in the third line, which reminds the readers to remember Phlebas. The foreboding becomes more explicit in the last relative clause, a further reminder to the readers about Phlebas. The second person pronoun, 'you', like the initial co-ordinated noun phrase, is a generic reference encompassing entire humanity. The symbolic expressions, such as 'turning the wheel' and looking to 'inward' might imply the flow of time and the temporal world which consume everything. Therefore, the readers (or rather the entire humanity) are reminded of their common lot, which would be the

same as that of Phlebas. The entire section is quite rhythmical and is made up of a series of pairs:

The cry of the gulls vs. deep sea swell, Profit vs. loss, rose vs. fell

Age vs. youth Gentile vs. Jew, Turn the wheel vs. look to windward

Handsome vs. tall

The rocking pattern of these expressions suggests the ebb and flow of sea waves. The entire section has an aura of peaceful surrender of the body to the water. Here, one also feels that the currents of life and death are in utter contradistinction to the end of the third part of the poem, "The Fire Sermon". However, still certain specific connections can be established. At a broader symbolic level permeating throughout the poem, the drowned Phoenician Sailor is reminiscent of the drowned god of the fertility cults. Brooks (1934) states:

Miss Weston tells that each year at Alexandria an effigy of the head of god was thrown into the water as a symbol of the death of the powers of nature, and that this head was carried by the current to Byblos where it was taken out of the water and exhibited as a symbol of the reborn god.

(Brooks, 1939: 148)

Through its symbolic, not linguistic, use this section might be hinting at the conquest of death and time and perhaps at the normal recurrence of the seasons' cyclical pattern, i.e., birth and death.

Symbolically, this part appears to be the antithesis of the third part, i.e., Fire vs. Water. But both these symbols have dual function. According to Eliot's notes, Water is a destructive element in which one may drown, but it is also a fertile and saving (holy water) element that a sterile land needs. Similarly, Fire is the ceaseless agitation of desire to which life in time is subject, and it may also be the purging fire of suffering that purifies us.

Whatever symbolic meaning one may derive, the linguistic analysis does not illuminate that deeper suggestive level. Through our analysis of this whole section, it

has been observed that the text forms a texture of cohesive pattern, and also bears an inter-sectional reference to the first section of the poem. But an integration of all the scattered literary references and allusions has not been carried out, yet this point will be further pursued in the last section of the poem, and then a broader coherent pattern at inter-sectional level will be suggested.

What the Thunder Said

8.0 Introduction

The title of this last part of the poem appears to be a report on the Thunder's discourse and a possibility of rain, but the Waste Land remains dry till the end. Eliot suggest spiritual rather than physical possibility for the removal of the prevalent sterility. Since a considerable part of this section does not observe any punctuation mark, it is more convenient to take up the strophes one by one for analysis.

8.1 Analysis of What the Thunder Said

The section opens as follows:

Lines: 322-30

After the torchlight red on sweaty faces
After the frosty silence in the gardens.
After the agony in stony places
The shouting and the crying
Prison and place and reverberation
Of thunder of spring over distant mountains
He who was living is now dead
We who were living are now dying
With little patience.

(ll: 322-30)

The first three lines open with adverbials of time, 'after', presenting a catalogue of events which further extend upto line six, but none of these lines exhibit possibility of an independent clause. If the first line is carefully analysed, one would notice a possibility of a relative clause within the adverbial clause. The adjective, 'red', coming after the noun phrase, 'the torch light', is a postposed adjective because the next constituent unit 'on the sweaty faces', a prepositional phrase (Adverbial of place), cannot be preceded by an adjective. Therefore, as per grammatical rules, the postposed adjective is a potential reduced relative clause. The first line, if fully

realized, will go as follows: 'After the torch light, which was red on sweaty faces'. Like the first line, the next two also present a gruesome picture but the linguistic constituents within each one balance the other.

	{after/ the torch light }	NP	on sweaty faces	PP
Adverbial of time:	{after/ the frosty silence}	NP	in the garden	PP
	{after/ the agony}	NP	in stony places	PP

So structurally, these lines are parallel but each one presents a different situation. Having presented this bleak phenomenon, the poet avoids answering the 'wh'-question in the next line, presenting two more lines where the first one (line 4) is a mere co-ordination of three nouns and the second one a succession of three prepositional phrases. The next two lines are instances of free clauses with restricted relative ones. But these clauses are not a logical, summing up of the catalogue of information in the preceding lines. The overall picture presented through the bits and pieces of language is disheartening. Leech (1969), while commenting on the various types of verbal parallelism, states that Eliot's poetry presents a wealth of verbal schemes. The kind of verbal parallelism applied in the first three opening lines is termed ANAPHORA, i.e, initial repetition, and the formula being presented is (a) (a) in which according to Leech:

a symbolizing the constant element and brackets enclosing sections of text which in some structural sense can be taken as equivalent. I mean to convey that the parallelism may contain two or more than two equivalent units.

(Leech, 1969: 80)

The initial three lines through their last adverbials (prepositional phrases) subsume the plight of human beings, fertile and sterile land, through 'sweaty faces', 'in the garden' and 'stony places' respectively. The noun phrase, 'frosty silence' (l. 2), demonstrates a figurative technique of synesthetic metaphor, transferring meaning from one domain of sensory perception to another. Similarly, the lexemes, 'shouting' and 'crying', reflect a sordid state of affair. The juxtaposed expressions, **garden ~ stony place, prison ~ palace, living ~ dying** have been quite consciously used, which add vivacity to the description. However, no punctuation mark is used in any of the above quoted nine lines. Such a stylistic technique is a rhetorical device, reflecting an

agitated state of mind occupied with a serious dilemma. Throughout, two personal pronouns, 'he' and 'we', are used, but the identity of neither of them can be ascertained from the context due to lack of anaphoric reference. The 'he' must be a special individual used as a specific reference without being identified. But astonishingly, the personal plural pronoun, 'we', is also followed by 'were' as a time marker. Therefore, this pronoun might also be a reference to some specific individuals. The overall picture depicted through the initial nine lines is a phantasmagoria, swiftly tripping from one sordid aspect to another, and culminating in the dying image of the persona. The entire set up seems to be barren, inhuman, where the repetitive expressions suggest a perpetuation of futility. Eliot in the end note to the poem states that in the first strophe of part V three themes are employed:

The journey to Emmaus, the approach to the Chapel Perilous (see Miss Weston's book) and the present decay of Eastern Europe.

(Eliot, 1909-1935: 82)

The references to the first two images, 'torchlight red on sweaty faces', and 'frosty silence in the garden' associate Christ in Gethsemane with the other hanged gods. Similarly, the eastward journey among the 'red rocks', and heaps of 'broken images' get fused with the journey to Emmaus, ("He who was living is now dead. We who were living are now dying") and also the approach to the Chapel perilous. Kenner (1959) states:

The quester arrived at the Chapel perilous had only to ask the meaning of the things that were shown to him. Until he has asked their meaning, they have none; after he has asked, the king's wound is healed and the waters commence again to flow. So in a civilization reduced to "heap of broken images" all that is requisite is sufficient curiosity; the man who asks what one or another of these fragments means— may be the agent of regeneration.

(Kenner, 1959: 147)

The 'frosty silence' and 'the agony in the stony places' refer to agony in the broad sense prevalent in the entire Waste Land which has already been introduced in the first section of the poem "The Burial of The Dead":

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 trees give no shelter, the cricket no relief
And the dry stone no sound of water. (II:19-24)

Through this subtle backward indirect reference, Eliot tries to show a broader integrity of the poem in this last section. Although the language changes, and the images, too, are repeated in the same manner, one feels convergence of the various parts at a symbolic level. If the above quoted lines from the first section have a biblical reference, the opening lines of part V also bear testimony to the same source. As already mentioned, no punctuation mark is used, which reflects an agitated, disturbed state of mind. This confusion is confirmed from the choice of register, reflecting a chaotic set up. Whether or not the same state of affairs further proceed will be seen in the following lines:

Lines: 331-45

Here is no water but only rock
Rock and no water and the sandy road
The road winding above among the mountain
Which are mountains of rock without water
If there were water we should stop and drink
Amongst the rock one cannot stop or think
Sweat is dry and feet are in the sand
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
But red sullen faces sneer and snarl
From doors of mudcracked houses

(ll:331-345)

These lines present a bleak picture of a completely deserted land. The protagonist seems to be present in the centre of this dry, sterile, land facing a traumatic experience. The poet's linguistic choice for this phantasmagoria set up is quite appropriate.

Starting with a deictic reference of proximity, 'here', the first line implies presence of the persona in the dry, sterile land. The repetitive use of certain lexemes make the prevalent horror, emanating from the hostile set up, even more gruesome. The first line is a sort of prologue to this Waste Land which is rocky and is completely devoid of water. This description draws a parallel distinction between parts IV and V of the poem, where the former depicts water as a life taking force and the latter a hellish situation without water. Through the repetitive use of three lexemes, the readers form

a picture of the land which is formed of rocks and sand and is completely devoid of water. The structural pattern is well organised thought out. With whichever word a line ends, the next one either starts with it or is repeated. For instance, the first line in the above quoted texts ends with, 'rock', and the second one begins with it; the second one ends with, 'road', the third one begins with it; the third one then ends with, 'mountains' and the fourth one repeats that lexeme; the fourth one ends with water, which is repeated in the fifth one and so on. Leech (1969) names this type of verbal parallelism, ANADIPLOSIS, i.e the repetition of the last part of one unit at the beginning of the next, and the formula being present is: (----a) (a----). This rhetorical device reflects a confusion and chaos which is manifested not only in the lexical choice, but also in syntactic pattern. For instance, the first sentence SV (neg)A followed by a conjunction, 'but', is in turn followed by another adverbial with both the subject and the verb ellipped. So the first line demonstrates, SV(neg)A conjunct(SV)A structure but then the second line exhibits so conjunct NP conjunct NP structure. Similarly, the third line, Sub-non-finite 'ing' participle clause, the fourth line, wh-Relative clause (wh V NP Adv), fifth line full-fledged complex sentence with hypothetical were-subjunctive, followed by SV pattern, line six: ASV, line seven : SVC conj SVA (compound sentence), line eight is only a hypothetical 'were' subjunctive without any appended free clause. The next line is again syntactically deviant, comprising two consecutive noun phrases neither, conjoined, nor separated through a comma and are followed by a relative clause.

This brief sketch of the syntactic structure of various lines highlights the confusion, not only at the semantic but also at the grammatical level. Even if a line or two are considered as full clause(s) or sentence(s), there is not any demarcating line through any punctuation mark. Such a deliberate omission of the mechanical devices is also an act of stylistic foregrounding. A careful analysis of diction provides enough clue to form an overall picture of the wilderness depicted through the above quoted lines:

Line 1: no water~only rock

Line 2: Rock~no water

Line 4: Mountains of rock~without water

Line 5: If --- water~ we --- drink

Line 7: Sweat--- dry~ feet--- in sand

Line8: Water~rock

Line 9: Dead mountain ~mouth of carious teeth~no spit

Line10: Neither stand ~lie~sit

Lines 11and12: No silence in mountains~ dry sterile thunder

Lines 13 and 14: Red sullen faces, sneer and snarl~mudcracked

houses

The above sketch highlights the physical background of the land confronted by the persona. The first four lines describe the situation where the repeated 'rock ~ no water' expressions further exacerbate the situation. The description then shifts from the social to personal through the hypothetical 'were' subjunctive when the protagonist uses the first person plural pronoun: 'If there were water we should stop and drink'. The grammatical choice highlights permanence of the prevalent sterility having no possibility of betterment in the imminent future. Regarding the grammatical choice Quirk, et al (1985) state:

it is commonly supposed that the 'were'-subjunctive always refers to circumstances contrary to fact.

(Quirk, et. al.,1985: 158)

So there is no water, and the protagonist does not seem to be stopping. Like the first section of this part, analysed above, here, too, the first person plural pronoun is used without being specified or identified. From line 6 onward, the description turns from the personal to the impersonal. The paradoxical expression, 'sweat is dry', in line 7 makes one feel the horror, especially when one encounters 'feet in the sand' within the same line. Then line 9, through certain horrible expressions, such as 'mouth of carious teeth' that cannot spit and 'dead mountain' make the situation even more abominable. The state of affairs becomes even more horrid when one can neither stand nor lie nor sit. Through such indirect reference, the protagonist comments on his own predicament and also on the inhabitants of The Waste Land. The silence of the mountains is disturbed by the sound of 'dry sterile thunder' and the 'solitude in the mountains' by 'the red sullen faces' with peculiar sounds from 'the door of mud-cracked houses'. Both nature and individuals seem to be behaving contrary to normal observable behaviour. For such an abnormal situation, the linguistic choice also seems

to be quite in consonance. The first four sections of the poem are a general description of The Waste Land, but this last section takes the reader to the core of that curse-stricken land confronting him with sordid state of affairs. The sterility of the land directly reflects the mindset of the inhabitants who have, 'red sullen faces' who sneer and snarl and reside in mud-cracked houses. Nevertheless, neither the ghastly description of the land nor the plight of the people end here. The following lines will further illuminate the land and its inhabitants' predicament:

Lines: 346-59

If there were water
 And no rock
 If there were rock
 And also water
 And water
 A spring
 A pool among the rock
 If there were the sound of water only
 No the cicada
 And dry grass singing
 But sound of water over a rock
 Where the hermit- thrush sings in the pine trees
 Drip drop drip drop drop drop drop
 But there is no water (ll:346-59)

None of the above quoted lines shows possibility of an independent clause. Starting with a hypothetical 'were'-subjunctive clause, the next line is appended with it through a conjunction, without altering its syntactic structure. Similarly, lines 3 and 4 together form another hypothetical 'were'-subjunctive clause. But line five neither structurally fits with the preceding one, nor does it integrate in the following one as a syntactic constituent. Lines 5 to 7 are a mere catalogue of nouns, all forming only noun phrases. Then lines 8 to 10 again form a hypothetical 'were'-subjunctive without a free clause. Line 11 is a conjunctive verbless dependent clause followed by a relative clause, whereas line 13 is just onomatopoeic echo of the sound of water. Line 14, starting with, 'but', shows dependency on some preceding information which has not been fully stated at any stage, but shows possibility of a full clause with a tone of lamentation. Stylistically, lines 2 to 5 observe the technique of EPISTROPHE, final repetition, a process opposite anaphora:

And no rock
 If there were rock
 And also water
 And water (ll: 347-50)

These lines reveal deeper urge for the unfulfilled desire of water. The first subjunctive clause is a wish for water only, shunning rock, the undesirable object. But then realizing the nullity of his wish, the protagonist subsumes the rock if it could guarantee existence of water. The urge becomes intense in the next lines through collocation; water ~ spring ~ pool ~ sound of water, and finally the onomatopoeic expression suggestive of the sound of water. But in the last clause the wish turns into utter despondency: 'But there is no water' (l: 359). A careful look at the lines reveals the poet's prudent selection of words both at the grammatical and the lexical level. An utter state of dryness is the predominant manifestation of the land. Therefore, the lexeme, 'water', is repeated six times, and the collocating words, 'spring' and 'pool' three times. To make the contrast even sharper, the term, 'rock' is repeated four times and its collocating item, 'dry', once. This lexical choice, for both wetness and dryness, dominates the entire description. The poet's choice of grammatical items is also worth noting. Of all the 14 lines, 9 start with structural items, 'conjunctions' and 'conjuncts' ('if' , 'and' , and 'but'). The conjunction, 'and', exhibits a state of delirium, conjoining the contrasting lexeme to make the situation more frightening; whereas the subordinate conjunct, 'if', makes the uncertainty more focal. Similarly, the co-ordinator, 'but', draws a sharp parallel between the desirable and the undesirable objects, but then winds up the entire description in a state of despondency. So the choice both at the lexical and the grammatical level quite convincingly execute the poet's description of a sterile land which is deprived of all sorts of life generating phenomena. Line 13, which is a mere repetition of two lexemes, 'drip', 'drop', an onomatopoeic expression, serves a reinforcing function, suggesting possibility of water in the dry land. In this regard, Leech (1969) argues:

In poetry people tend to be on the look-out for reinforcement for schematic patterns. They are therefore sensitive to suggestive qualities of sound which pass unnoticed in other kinds of discourse. However, a configuration of sounds suggests a particular type of reference only if that reference is in any case invoked by the meaning.

(Leech, 1969: 96)

As mentioned earlier, while commenting on the varieties of onomatopoeia, Leech lists classes of English consonants on a scale of increasing hardness. Starting with class 1: as liquids and nasals: /l/, /r/ / /, he finally illustrates class 4 plosives: /b/, /d/, /g/, /p/, /t/,

/k/ which demonstrate scales of increasing hardness. It is this last class which is realized in the above quoted lines: Drip drop drip drop drop drop drop (l: 358) which make the sound of dripping water even more evocative in a dry, parched land, earnestly urging for water. So, a chaotic situation, resulting from the utter absence of water, is fully depicted through lexical, grammatical and phonic choice of onomatopoeia. Each layer is a contributing factor to the appalling picture portrayed through the bits and pieces of language. Moreover, the disjointed syntactic pattern reflects a perturbed state of mind, ending almost in a mode of lunacy in line 13. The last line reflecting despair is tinged with deeper anguish. Except for one reference in line 12, 'the hermit-thrush', the rest does not bear any allusion or quotation. According to Eliot, this is 'Turdus aonalaschkue pallasii', the hermit-thrush which I have heard in Quebec County. If the protagonist is lost in the wilderness, the poet also seems to be sharing the same agony, leaving him with no chance to borrow and embellish his discourse. So much so that even the punctuation marks highlighting breathing pause, vanish into thin air. But then gradually sanity prevails and the rest of the poem returns to normal stylistic pattern. Semantically, a mysterious aura dominates the next few lines:

Lines: 360-66

Who is the third who always walks beside you?
 When I count, there are only you and I together
 But when I look ahead up the white road
 There is always another one walking beside you
 Gliding wrapt in a brown mantle, hooded
 I do not know whether a man or a woman
 But who is that on the other side of you?

(ll:360-66)

The spatial reference, if not the temporal, definitely changes from a deserted land to a more social one. The deeper urge leading to utter despondency now shifts to a curiosity about the third one walking with the protagonist and his unidentified companion. The opening sentence, a 'wh'-interrogative clause is slightly deviant due to the repeated relative pronoun and the deliberate omission of, 'one', after the ordinal numeral, third. The question posed does not get any pertinent reply till the end of the poem. Pragmatically, if the protagonist is to question his companion, he should be knowing the third, 'himself'. The choice of tense, the simple present, is quite apt using the temporal reference in a habitual sense. The atmosphere becomes mysterious when the protagonist keeps asking his companion about the third one. In this part of

the text, the clause structure is quite logical; one does not encounter fragmentary structure nor does one feel a state of perturbation as we experienced with the preceding quoted lines. The protagonist's curiosity, however, makes the readers also conscious of the unusual state of affairs. The persona poses two 'wh'-questions, but neither of them get any response. Stylistically, it appears more like a dramatic monologue technique where the speaker addresses a silent listener, revealing himself in the context of a dramatic situation, but in a dramatic monologue, normally the speaker provides information about his/her personality, about the time, the place, key events and any other character (s) involved in the situation at hand, whereas in *The Waste Land* it is hard to identify any of such information. Thus, Eliot is innovating technique(s), which on occasion resemble soliloquies and on occasion dramatic monologues but neither of these are fully realized in their traditional sense, and introduction of such a novelty of technique(s) is a major contributing factor to the density of the poem. The presence of the third person does not appear to be mere hallucination; the protagonist explicitly identifies his/her physical presence through line (5): Gliding wrapt in a brown mantle, hooded (l: 364). Perhaps due to the distance, he cannot specify the gender.

At the clause level one notices slight deviation at the mechanical (punctuation) level. The first line is a 'wh'-interrogative clause which terminates at the end with a sign of interrogation. The next line is a complex sentence with an initial adverbial clause, followed by a free clause and should have ended with a full stop. But instead, no punctuation mark is used, and thus the third line beginning with the conjunction, 'but', signalling a discourse marker of continuity. Likewise, lines 3, 4 and 5 together form another complex sentence of two dependent and one independent clause, the first dependent, an adverbial, and the second one an 'ing'-participle, non-finite clause. However, the last word of line 5, demarcated through a comma, is a deviant instance of postposed adjective which can also be realized as a reduced relative clause, thus increasing the number of dependent clauses from two to three. Nevertheless, the postposed adjective is deviant as nowhere is it separated by a punctuation mark from the noun it modifies. At this juncture, the sentence boundary could easily be drawn through a full stop, but instead, in line 6, it is further followed by another complex sentence of an independent and a dependent clause. And astonishingly, here, too, no punctuation mark specifies syntactic boundary. The last line opening with a dash is in

turn followed by a capital letter and ends with a sign of interrogation, terminating the entire clause. This is also a typical instance of poetic foregrounding. Through this sketchy analysis, one can reckon that where lines of demarcation are required through the punctuation marks, they are deliberately phased out, and where they are not needed, they are realized. This deliberate inclusion and omission are the hallmark of poetic license. As for the rhyme pattern, except for the first and each fourth line where the second person pronoun, 'you', is used, the rest does not follow the regular scheme.

While commenting on the 'world within the poem', Leech (1969) in the approach discussed in the Chapter four, and in addition to a number of other issues dilates upon the role of pronouns, 'I' and 'you'. He maintains:

These pronouns of a poem are frequently to be identified not with the author and the reader, the participants of the external situation, but rather with a pair of participants, real or imagery which the poet has decided to call 'I' and 'you' for the purpose of the poem

(Leech, 1969: 189-90)

He further states:

A poem can have a situational existence on two levels. By virtue of being a poem, it is a communication from the poet to the world in general, but it may as a poem set up its own situation of address.

(Leech, 1969: 190)

Throughout our analysis, we have been encountering different pronouns, but they do not necessarily refer to one gender. For instance, the second person pronoun, 'you', may be a female addressee/participant on one occasion, but a male on another. Similarly, the 'I' may be a male or a female; especially, with the interfering role of Tiresias, (a hermaphrodite) the gender issue is mixed. As for its contextual significance, it has also been a perpetual source of ambiguity, because most of the references have their origins not in any social context but in literature, anthropology and in religion. In such a situation, the only guideline is Eliot's end notes. But sometimes, even a single reference is prone to more than one interpretation. For instance, in the above quoted lines from *The Waste Land*, the issue of the unidentified third person has two possible versions. Eliot states:

The following lines were stimulated by the account of one of the Antarctic expeditions (I forget which, but I think one of Shackletons): it was related that the party of explorers, at the extremity of their strength, had the constant delusion that there was one more member than could actually be counted

(Eliot's notes P.138)

But the same lines also have a biblical reference to the New Testament (Luke 24: 13-31). It refers to the Journey to Emmaus when two of the disciples meet the newly risen Christ:

But their eyes were beholden that they should not know him (Luke 24:1331)

These two references to a single passage testify obscurity of the poem not arising from any social context, but from the multiplicity of diversified allusions which the readers have to unravel and judge. Therefore, a reader of Eliot's poetic work is expected to be a person of high literary erudition. The above lines begin and end with 'wh'- questions, but none of them provide (except for Eliot's notes) either a plausible answer or a hint which leave the readers confused. Whether or not the same practice extends to the rest of the poem will be displayed by the next quote from the text:

Lines: 367-77

What is that sound high in the air
Murmur of maternal lamentation
Who are those hooded hordes swarming
Over endless plains, stumbling in cracked earth
Ringed by the flat horizon only
What is the city over the mountains
Cracks and reforms and bursts in the violet air
Falling towers
Jerusalem Athens Alexandria
Vienna London
Unreal

(ll:367-377)

Like the preceding quotes, opening with a 'wh'-relative clause, this part, too, begins with a 'wh'-interrogative, but in this entire section, except for line three, nowhere does it have any punctuation mark. The first two lines are a clause with two modifying phrases. Structurally, it should have been followed by a sign of interrogation at termination, but no such device is used, and instead both the lines are followed by another 'wh'-clause which is successively followed by two 'ing'-participle non-finite, and one passive clause with a relative pronoun and auxiliary verb ellipted. But again, at termination, there is no punctuation mark. Rather, this

continuation of clauses is followed by another relative clause in line 6 (l: 372). The last four lines, which are mere conjoined or separate noun phrases appear to be an accumulation of words amenable to several interpretations.

A careful analysis reveals that the first relative clause with its modifying phrases is a rhetorical question, which expects no answer. The one under discussion, too, provides its own answer through 'murmur of maternal lamentation'. Such a question narrowly creates a dramatic effect, and is a means of expressing intense conviction. The phonic aspect is also intensified by the bilabial oral sounds (/m/-/m/) through alliteration and consonance.

The second relative clause with all its non-finite clauses poses a question about the 'hooded hordes' and supplies a great deal of information through these dependent clause, but the main question is not answered at any stage. Then we move to the third interrogative clause, and this one, too, is not unfolded through the lines that follow. As stated earlier, the last four lines, which are either just nouns or noun phrases, suggest a state of dilapidation through words and phrases such as 'cracks', 'bursts', 'falling towers' and so on. The focus of the questions gradually shift from abstraction, i.e. 'sound high in the air', to more concrete entities, i.e., 'hooded hordes' and 'city over the mountains'. The last question through a definite reference, 'the city' suggests a specific city already mentioned, but textual evidence is contrary to it. But within the same context, later on, one comes upon names of a number of important cities belonging to three different continents (Asia, Europe and Africa). Surprisingly, however, names of the real cities are followed by, 'unreal', a lexeme which has already been used twice, first in the first part, line 60, 'unreal city' and then in the third part line 207, 'unreal city'. Therefore, the choice of lexeme 'unreal' for real cities of the world must have a metaphorical connotation, which will be commented upon at a later stage. Being devoid of mechanics, these lines must be dealing with internal strain, demanding urgency of expression. A highly evocative description normally requires abrupt execution, leaving the writer with no time to meditate about the nicety of presentation. Starting with a state of bewilderment, the lines seem to be ending in a mode of collapse.

Coming to Eliot's notes, the above lines from the text are based on Hermann Hesse's Blick ins chaos:

Already half Europe, already at least half of Eastern Europe is on the way to chaos, travelling drunken in holy illusion along the edge of the abyss, and as she goes, sings drunken hymns, as Dimitri Karamazov sang. Over these songs the outraged burgher laughs scornfully, the saint and seer hears with tears

(*Eliot's end notes, P. 138*)

If the opening of "What the Thunder Said" deals with a parched land, completely devoid of water, then gradually the focus shifts to the outer disintegration at large, referring predominantly to Russia in particular and post-war Europe in general. We twice come across the hooded figures, but the initial one is a link between the hooded figure and the road to Emmaus, and the second one could be Russians, suggestively related to the barbarian invaders of civilization. But it can also be a reference to humanity at large, walking endlessly round in a ring:

I see crowds of people, walking round in a ring (I: 56, Part 1)

Hence, it encompasses the whole of human culture, morality and conscience. Cities which have been the centres of civilization—Jerusalem, Athens, Alexandria, Vienna and London are falling, thus becoming unreal cities not in the physical but in metaphorical sense. At the next strophe, one notices a thematic shift from general to specific. Opening with a common noun, the following lines from the text will highlight whether the same theme develops at specific level or new issues are incorporated:

Lines: 375-85

A woman drew her long black hair out tight
And fiddled whisper music on those strings
And bats with baby faces in the violet light
Whistled, and beat their wings
And crawled head downward down a blackened wall
And upside down in air were towers
Tolling reminiscent bells that kept the hours
And voices singing out of empty cisterns and exhausted wells.

(II:378-385)

Like the contents, the language of these quoted line, too, offers a great deal of ambiguity: The first line which is S V O pattern has a split phrasal verb where the particle is followed by a postposed adjective. If the clause is left as it is, then the syntactic structure is deviant, as postposition of adjective is realized immediately after a head noun. As mentioned earlier, a postposed adjective is a reduced relative clause,

and the current split position does not cater to that structural possibility. A normal clause structure should have been:

A woman drew o her long hair tight
S V(phraseV) O (Np+postposed adj)

However, if the existing one is taken at its face value then it is deviant. Similarly, neither the identity of the woman, nor the significance of her action has been specified. The second line, opening with the conjunction, 'and', links with the preceding one, making a compound sentence, but the ellipted subject of this second independent clause is unequivocally the same as that of the first one. The constituent structure of this conjoined clause is -S (ellipted) V O A, where the object comprises two nouns, the first one being the modifier of the second one. However, the modifier noun, 'whisper', is an instance of foregrounding as nowhere does it take such a structural position. Occasionally, one noun can modify another noun, and when paraphrased, the modifier noun is realized in equivalent prepositional phrase. For instance, Stone wall~The wall of stone. But no possibility exists for 'whisper music' and thus the oddness of the expression. The adverbial of this second clause which is a prepositional phrase, contains an indirect anaphoric reference signalled through the demonstrative determiner, 'those', and a noun, 'strings', referring to 'long black hair out tight', of the preceding line. The woman's queer action, which ends at line 2 remains a mystery, and is in turn followed by another mysterious description. The first two lines, a compound sentence, should technically terminate at a full stop, or a semicolon, but that is not the case here. The third line, like the second one, begins with a conjunction 'and', appears to be a continuation of the compound sentence, but semantically, it has a different theme. The main syntactic structure is conjunction SV where the subject has extensive post modification realized through two adverbials (both prepositional phrases) followed by a verb, 'whistled'. This intransitive clause is followed by a conjunction and then a transitive clause (S) V O with omitted subject. The possessive determiner, modifying the noun in the object part, is a substitute expression for the entire subject of the preceding clause. Therefore, these two clauses also form a compound sentence, though deviant due to the initial conjunction. Line 5 also opens with a conjunction, then followed by elliptd subject (which is the entire line 3 minus the initial conjunction) then a transitive verb, 'crawled', and by an object and then two successive adverbials. So the entire structure is conjunction (sub)V O A

A. Among the seven possible types of simple major clauses, S V O A A pattern does not exist, though S V O A does. This deviation depends more on stylistic choice and less on structural foregrounding—a point which will be elaborated later when commenting on the phonic choice of different lexemes. Line 6 exhibits A A V S, structure having subject deliberately shifted from the initial to the final position of the clause, converting it thematically from unmarked to marked one. Surprisingly, this clause also opens with a conjunction of the same category. The next line comprises two dependent clauses, the first one being 'ing' participle, non-finite and the second one, 'that', relative, and the subjects for both of them are the postposed subject, i.e., 'towers' of line 6. The last line again, opening with a conjunction and a noun, are followed by another 'ing' participle non-finite clause without being associated with any independent clause. This is the overall structural sketch of the above quoted lines from the text. The most striking feature of this sketch is the excessive use of conjunction, 'and', i.e., polysyndeton, used seven times in eight lines. The entire description sounds like a commentary in which each line is to be willy-nilly connected with the other to get the comments to go on. Such an inordinate use of conjunctions, especially when no other punctuation mark, except two commas are used, (as the case is right now) not only weakens the textual texture, but also tries the reader's patience. Each conjunction serves as deliberate forward push to exhaust the list of description. That is why Read (1963) argues that a succinct use of connective is not the prerogative of every writer. If aptly used, conjunction cannot be altered without spoiling the sense. They serve as a link in a strain thought.

But where this natural connection is lacking, the result of dispensing with rhythmical transition is exacting to the attention and ultimately wearying.

(Read, 1963: 51)

Eliot's use of conjunctions is cinematographic, where after every connective, the motion picture swiftly changes, presenting new pictures and images. Such a technique serves as an effective tool for picture(s) formation, but certainly weakens structural pattern of a text. Regarding the graphic aspects, the entire quoted lines can serve as a complex compound sentence, if by sentence we mean two boundaries, starting with a capital letter and terminating in a full stop. So from that aspect, too, Eliot's choice of the mechanical device of capitalization and punctuation is deviant, because the above structural analysis of various clauses exhibit several possibilities of both dependent

and independent clauses. As far the phonic aspect, the first four lines, at alternate position, follow a regular rhyme scheme pattern which is disturbed at line 5, but resumes at the next two lines, i.e, 6 and 7. Eliot's choice of diction seems deliberate and accurate, especially in lines 5 and 6. The apt use of plosive (dental) sound /d/ and the liquids (r) as in

And crawled head downward down a blackened wall
And upside down in air were tower.

(l: 381-82)

represent the two extreme ends of consonantal scales of hardness (d) and softness (r). Immediately after the (d) sound when the consonantal hardness merges into softness, the theme also gradually drifts from one phenomenon to another. It is worth noticing that where a clause structure deviates from the traditional norm, one observes the magic of the sound phenomenon. For instance, during the clause analysis, it was mentioned that the syntactic structure of line 5 (sub ellip) VAA) was not in consonance with the established traditional possibilities of simple sentence structures. But now the phonic aspect brings to light that such a change was made for the sake of certain phonemes, suggestive of peculiar picture formation. This also confirms the assertion that poets sometimes sacrifice the established grammatical norms of a language for the sake of sound effects.

Thematically, this eight-line part does not appear to be an integral part of the preceding part where a deep yearning for water and then for the sound of water was the focal point. All the broken and dilapidated images culminate in the surreal scene of, 'a woman fiddling her hair', 'bats with baby faces', and 'upside down towers'. These images are also reminiscent of the woman at the dressing table in "The Game of Chess", and her, 'golden cupidon', that are 'transmogrified' into despicable figures mentioned above. Kenner (1959) states:

Where towers hang 'upside down in air' stability is imaged by a deserted chapel among the mountains, another place from which the life has gone but in which meaning is latent.

(Kenner 1959: 192)

This passage is also thematically linked with the, 'unreal city', of "The Burial of the Dead" (1-60) where 'Saint Mary Woolnoth' kept the hours. So the unreality subsumes

in the nightmarish passage where everything appears completely topsy-turvy. The last line has a biblical reference (Jeremiah 2:13):

"for my people have committed two evils, they have forsaken me the fountain of living waters and hewed them out cisterns, broken cisterns that can hold no water

also Ecclesiastes 12:6

"Or ever the silver cord be loosed, or the golden bowl be broken, or the pitcher be broken at the fountain, or the wheel broken at the cistern".

Whether or not the same state of dilapidation continues will be highlighted by the following quotes from the text:

Lines: 385-95

In this decayed hole among the mountains
In the faint moonlight, the grass is singing
Over the tumbled graves, about the chapel
There is the empty chapel, only the wind's home
It has no windows, and the door swings,
Dry bones can harm no one.
Only a cock stood on the rooftree
(Co co rico co co rico)
in a flash of lightening. Then a damp gust
bringing rain

(ll:386-395)

The initial four lines demarcate the physical boundary of a full sentence, i.e, opening with a capital letter and ending with a full stop. However, within the sentence, there are at least two independent clauses with appended constituents. The first free clause opens with a marked theme of three successive adverbials followed by the main clause, then by two consecutive adverbials. Thus, extending upto line 3, the whole syntactic structure goes as: A, A, A, S, V, A, A. Out of these five adverbials (all prepositional phrases), four directly deal with place, whereas the fifth one, 'in the faint moonlight', has a more abstract spatial reference. Line 4 has a free clause of SVA structure followed by the appended adverbial (limiter only) and a noun phrase of 's- genitive: 'only the wind's home' (l: 389). This construction is in fact a reduced relative clause: which is only the wind's home.

Here, the relative subject is identical to the adverbial of the preceding free clause. Nevertheless, in either case, the attached part is deviant due to its choice of the genitive. Wind is an inanimate, abstract noun whereas the genitive is attribute of the

classes of animate entities high on the gender scale, and hence it is an instance of foregrounding. The physical boundary of the first sentence ends here, and the next one, starting at line 5 terminates at line 6. Here we have three independent clauses, the first two conjoined through the conjunction, 'and', whereas the last one, signalled through a comma, is an instance of asyndetic co-ordination. The constituent structures of the clauses are: SVA, conjunct SV, SVO

(1st cl)

(2nd cl)

(3rd cl)

This whole sentence is linked with the preceding clause through various cohesive devices such as the initial pronoun, 'It', replacing 'the empty chapel', whereas the door is an indirect anaphoric reference to the same noun phrase, and 'dry bones, which collocate with 'tumbled graves'. These cohesive devices not only exhibit a structural relationship, but also semantic development of the same subject matter. Lines 7 to 9 are again one sentence of A S V A A A structure whereas line 8, a mere sound of a cock, an onomatopoeic expression, that can be deemed as a parenthetical expression for not being an integral constituent of the sentence structure. The last sentence is A S VO where the auxiliary verb is ellipped.

This brief analysis of the different clauses reveal excessive use of adverbials, almost all prepositional phrases. Most of these adverbials, having spatial references through certain noun phrases, such as, 'decayed hole', 'the mountain', 'the tumbled graves', 'empty chapel', 'dry bones' and so on still reveal the presence of the parched, sterile land completely devoid of water, and the adverbial phrases are a constant reference to that spatial dimension. However, in the initial part of this last section of the poem, revealing a constant yearning for water, or even the sound of water, is repeated through new lexemes, such as, 'chapel', 'door', 'cock' and so on which, although still dealing with a dilapidated state of affairs, slightly change the descriptive mode. Besides, one does not feel, the physical presence and the the psychological agony of the protagonist. It is a straight forward descriptive account of a deserted place where everything appears upside down. But the last two lines through, 'damp gust', and 'rain' seem to be putting an end to the prevalent drought. Certain lexical items that are first time introduced may have metaphorical overtones. For instance, 'chapel', through a definite reference, may have a broader context. Similarly, the crowing of the cock as a harbinger of rain must have symbolic significance. The crowing of a

cock on the rooftop through onomatopoeic sound might be used to make its significance more prominent.

In the above quoted lines, one observes a clear contrast in certain lexemes, which reflect a thematic shift from one state of affairs to another. For instance, in the initial lines, most of the lexemes and their collocation deal with dryness and desertion: 'decayed hole', 'mountains', 'tumbled graves', 'dry bones', but the last two lines replace vocabulary of drought by, 'damp gust' and 'rain'. Such a contrast in the other sections of the poem has already been pointed out. The quoted lines do not observe any regular rhyme scheme pattern. Although true to established poetic convention, each line opens with a capital letter, they do not observe other techniques such as deliberate contraction or inclusion of obsolete words. According to Eliot's notes, in the Grail stories, the questing knight undergoes a night of supernatural terror before the achievement of his quest the next day.

Weston (1980) states that the Chapel (mentioned in the above quoted lines) was an essential component of the ritual, filled with horror to gauge the quester's valour. In many of the Grail stories, the Chapel was haunted by demons, and perhaps Eliot's line; 'Over the tumbled graves', about the Chapel is a reference to that phenomena.

The 'cock' symbol, as has already been mentioned, must have a metaphorical dimension. In many folk-lore, the cock is considered a bird whose voice drives away the effect of evil. Eliot quite convincingly refers to the flash of lightning and the, 'damp gust' bringing rain after the cock crows. Brooks (1939) believes that the cock symbol might also be connected with the The Tempest symbol :

The first song which Ariel sings to Ferdinand as he sits
'weeping again the king may father's wreck' ends
the strain of strutting chanticleer
cry, cock-a – doodle- do.

Brooks further argues:

The next stanza is the 'Full Fathom Five' song which Eliot has used as a vision of life gained through death.

Eliot's own notes also bear two separate references to the crowing of the cock. In the first one, it signals the departure of evil spirits, whereas, the second one is related to the Bible, Mathew 26: 74-75

Then began he to curse and swear, saying, I know not the man. And immediately the cock crew, and Peter remembered the word of Jesus, which said unto him, before the cockcrow, thou shall deny me thrice.

Such a multi-layered interpretation of individual symbols not only makes the text extremely obscure, it also treats language as an ordinary device to serve the greater thematic design. Therefore, the textual cohesion, due to multiplicity of symbols and allusion fails to retain a broader network encompassing all linguistic choices.

Now that a paradigmatic shift takes place from absolute drought to a 'damp gust' and 'rain', the rest of the text will demonstrate whether or not the choice of lexis and syntax diametrically change with the new development.

Lines: 396-410

Ganga was sunken, and the limp leaves
Waited for rain, while the black clouds
Gathered far distant, over Himavant
The jungle crouched humped in silence.
Then spoke the thunder
DA
Datta: what have we given?
My friend, blood shaking my heart
The awful daring of a moment's surrender
Which an age of prudence can never retract
By this, and this only, we have existed
Which is not to be found in our obituaries
Our in memories draped by the beneficent spider
Or under seals broken by the lean solicitor
In our empty rooms

(II:396-410)

The first line begins with Ganga, the river Ganges in India, regarded as holy. The first three lines, comprising a complex compound sentence of two independent and one dependent clause have the following structural pattern:

S V, conjunction S V A, subordinator SV AA

(and)

(while)

The choice of lexis is predominantly associated with water. 'Ganga' 'Sunken' 'rain' 'black clouds', stand in utter contradistinction to the preceding part of this section of the poem. However, the crowing of the cock above implied as a harbinger of rain has not yet materialized as limp leaves await the rain. So, the stage is set for a heavy benign rain to quench the thirst of the parched land, but there still seems to be some implicit hurdle. The gathering place of the black clouds, i.e., Himavant is a peak in Himalayan mountains where the head water of the Ganga is. Again, the mountain reference in the initial part of the previous section stands in sharp contrast to Himavant, as the former intensifies sterility, while the latter stands for source of water. The next sentence i.e., line 4, is basically of S VA structure but the two verbs, 'crouched' and 'humped', separated through a comma make the verb phrase an instance of asyndetic co-ordination. If both the verbs are handled separately, then the sentence can also be deemed as a compound one, having two independent clauses conjoined through a comma (asyndetic co-ordination now at clause level), with the second clause bearing ellipted subject. The overall syntactic structure of both the clauses stands as:

The jungle crouched, (the jungle) humped in silence

S V, sub (ellipted) V A

In both these clauses, the 'jungle' has been personified through qualities of animate objects realized through both the verbs. Even the prepositional use in the adverbial, 'in silence' is metaphorical as spatial preposition has been used with abstraction, 'silence'. Such a metaphorical description reflects occurrence of an unusual event subtly sensed by the jungle, and thus the discourse of nature seems to be understood by natural objects/entities.

Like the jungle, the thunder, too, has been personified, speaking monosyllabic, onomatopoeic word, DA, which expands to disyllabic Datta. The punctuation mark of colon, after 'data', gives an implicit indirect explanation of the thunder sound. After a long impersonal descriptive and narrative account, the first person plural pronoun,

'we', is once again introduced. The sentence structure, after the colon is 'wh' interrogative- aux- S-V. Like most of the pronouns used in the previous sections of the poem, this one, too, is unidentified, which ambiguates the context. 'Datta', within the available linguistic context perhaps, means, 'give', because the addressee's response entails that meaning: What have we given? (l: 402)

After being wonderstruck at the command of the thunder, the protagonist gives an extensive account of what he or perhaps the entire mankind (we) has given. Starting from line 8 , it goes upto line 15. Line 8 which opens with an Np is followed by 'ing' participle non-finite clause, revealing the protagonist's predicament. The entire line, if supplied with an auxiliary verb, 'be', before the 'ing'-participle, will shift the clause into a finite one of S V O structure where the initial noun phrase, separated through a comma, will be evaluated as an address, a vocative. Line 9 is in fact cause of the predicament being hinted at in the preceding line; therefore, this entire line is a noun phrase with both pre and post modification. The choice of diction in the noun phrase, 'awful daring' and 'moment's surrender,' presumably have sexual connotation. The protagonist seems to have a feeling of remorse for such an act. The specific issue then is generalized in the next line, opening with the relative determiner, 'which'. This entire dependent clause of the 'wh'- SV structure of a generalized statement proves our initial assumption regarding the protagonist's sex-centred plight. Line 11 is an explicit structural and semantic testimony to this thematic assertion:

By this and this only we have existed. (l: 406)

The repetitive use of the demonstrative determiner, 'this', emphasizes the point and also anaphorically refers to the extensive noun phrase of line 8. Eliot tries to convey between the lines both the debasement and the highly exalting effects of sex, the former through the typist woman, and the latter through its life perpetuating force. Having implicitly referred to 'the awful daring of a moment's surrender', the poet gives explanation through a brief catalogue subsuming three major areas related with the past and the future. The choice of language for the catalogue is relative clauses, the first one signalled through the relative pronoun, 'which', and the last two through co-ordinator 'or' signifying various possibilities. Except for the last adverbial of line 12, the rest of the clause refers to the entire line 9, whereas lines 13-15 are two relative clauses substituted each by, 'or'. Only the adverbials are supplied. Within

each of these two clauses the -'ed' participle verbs, 'draped' and 'broken', signal participle non-finite clauses whereas the choice of the tense, contingent future is signalled through: Be to + infinitive : - is not to be found -

Going back to the initial sound of the thunder, DA, which means Data (Give), the protagonist asks 'what have we given? And then gives explanation for whatever has been given. The thunder, as an authoritative entity, gives its first command to 'give' and the protagonist responds that the 'first surrender was our parent's sexual consent', and as a consequence of that act ever since ways are being paved for new surrender. However, their giving has been a surrender to passion, not love. But still, while self-regarding, this is their only evidence of life or existence, but it is not found in their obituaries, memoirs, or will. These three features have been succinctly referred to through beneficent spider, 'under seals', 'lean solicitor' and 'empty rooms' all referring to the past. The noun phrase, 'beneficent spider', is a figurative device of anthropomorphism, attributing human characteristics to what is not human. As far the sound pattern, the above lines do not observe any regular rhyme scheme pattern. The lines do not maintain any quantitative balance in terms of the number of lexical items and the whole discourse bloc appears to be more like prose than poetry. The mechanical device of punctuation has also been sparingly used. After the initial sound of the thunder, there is only one colon, a sign of interrogation, and in the rest of the quote only a comma. The lines among the DA sounds are not incorporated either in a full stop or any other punctuation mark which is an act of foregrounding at the mechanical level. In other type of written, academic, non-academic discourse such abstinence from using punctuation is not a common feature.

According to Eliot's notes, "Datta, dayadhvam, damyata" mean 'give', 'sympathise', 'control'. The fable of the meaning of the Thunder is found in the Brihadaranyaka - Upanishad, 5, 1 — [E] In the fable of the thunder, Prajapati (the Lord of Creation) thunders three times — the thunder being represented by the sound, "DA". His pupils interpret the meaning in three different ways, according to three different Sanskrit words beginning with "DA", the three that Eliot uses in the poem. The fable then closes with the instruction : Da! Da! Da! That is restrain yourselves, give, be compassionate. It deals with "The three Cardinal virtues:

- 1) The three fold offspring of Prajapati- gods, men, and devils (asura) — dwelt with their father Prajapati as students of sacred knowledge (Brahmacharya)

Having lived the life of a student knowledge, the god said:

"Speak to us, Sir", To them he spoke this syllable, "Da". "Did you understand"? "We did understand", said they, "You said to us, "Restrain Yourselfs (damyate)". "yes (Om)!" said he. "You did understand".

- 2) So then the men said to him: "Speak to us, Sir" to them then he spoke this syllable, "Da". Did you understand? "We did understand," said they. "you said to us, 'Give (datta)'. "Yes (Om)! Said he. "You did understand"

- 3) So then the devils said to him: "Speak to us, Sir". To them then he spoke this syllable. "Da" Did you understand? "We did understand", said they. "You said to us. Be sympathetic (dayadhvan)". "Yes (Om)! Said he. "you did understand".

The same thing does the divine voice here, thunder repeating Da! Da! Da! That is, restrain yourselves, give, sympathise. One should practice this same trial: "self-restraint, giving, sympathy".

Thunder brings the promise of rain but fails to provide it. One thunder represents air, the 4th of the 4th natural elements. Similarly, regarding the line:

Or in memories draped by the beneficent spider (l: 408)

Eliot's notes refers to Webster's The White Devil:

they'll remarry
Ere the worm pierce your winding-sheet, er the spider
Make a thin curtain for your epitaphs

As stated earlier, it is not the face value, or the stated graphic message that conveys the main message; the important thing in Eliot's poetry is unfolding of the multiplicity of various literary, religious, anthropological and sociological references which pave the way for a broader understanding of the text. That is why the surface level discourse, whether presented in poetic or prose form, is a mere device for the grand theme behind the words. And as such any attempt at capturing the spirit of the poem, The Waste Land through merely the cohesive devices is not very productive. The first sound of the thunder commands to give, and, in response, the protagonist offers his

own explanation of what he has given. The next reference will highlight whether the thunder's second command is expressed in the same mode or new theme(s) introduce a new set-up of lexico-syntactic choice:

Lines: 411-17

Da
Daydhvam: I have heard the key
 Turn in the door one and turn once only
We think of the key, each in his prison
Thinking of the key, each confirms a prison
Only a nightfall aethereal rumours
Revive for a moment a broken Coriolanus

(ll: 411-417)

Unlike the first, the second sound of the thunder does not explicitly contain its own explanation. Dayadhavan, i.e. control followed by a colon should technically mean an explanation, but contrary to such expectations, one observes a full clause of SVO pattern. The subject of the clause, first person singular pronoun is now quite ambiguous. If the first *da* is responded through plural, 'we', why should there be a shift from plurality to singularity. Does it imply change of the protagonist, or is it a mere stylistic device? One cannot get any textual clue in this connection. Secondly, the first, 'da', after 'datta', while addressing the protagonist, gets a response initially through a 'wh'-interrogative question, whereas the second one is followed by a declaration. Semantically, this declarative clause appears to be anomalous in its object part. One hears the sound of the key, rather than seeing the key. The abrupt opening suggests that the declaration is a response to some query. At a more subtle level, the content of the second 'da' shares with the first one the stylistic device of command, which the readers appreciate through the subjectless syntactic structure of the imperative realized in the second line. This second line is a compound imperative sentence of two commanding clauses conjoined through the co-ordinator, 'and'; however, in addition to the subject, the particle of the phrasal verb, i.e. 'in' and the object of the second clause also are omitted. The main focus of these clauses seems to be on the door and on the repetitive adverbial 'once'. The context does not provide any clue about the main lexical items, i.e. 'the key', 'the door', though both are realized through the definite article. The grammatical structure of these imperative co-ordinated clauses is as follows.

(S) V(phrasal) O A conjunction (S) (V ph (phrasal) (O) AA

All the above constituents placed in parentheses are ellipted. Structurally, Eliot could further shorten the second co-ordinated clause by ellipting even the verb, 'turn' which would still convey the same meaning. Within the available linguistic and contextual parameter, it is hard to decode both the relevance and significance of the key terms, as nowhere in the entire poem has these items been previously used. Nevertheless, the created situation is of great importance since an authoritative figure is addressing someone to execute a command with great care and caution. Such a subtlety of linguistic expression conveys that the created situation must have a broader dimension that can be unfolded not through the available structural, semantic and pragmatic tools but through other referential means, permeating through the abstract network of the poem. This aspect of the above lines will be explored. The third line comprises two clauses, the first one a free, and the second one seemingly a bound clause; however, if all the missing units are supplied, then both the clauses are compound sentences, co-ordinated through a comma, thus an instance of asyndetic co-ordination. The sentence structure of these clauses is :

We	think of	the key	each	<u>in his prison.</u>
S	V	O	S	A

If left as it is, the subject of the second clause might appear co-referential with the object of the first, but that will be a total misinterpretation. 'Each' is simultaneously a determiner and a proform for noun phrase. According to Quirk.et. al. (1973)

Such proforms can be regarded as elliptical, since they can be expanded by 'of'with some appropriate prepositional complement: The boys applied for a scholarship. Each (of them) was able to present excellent references.

Therefore, supplying the ellipted itmes and maintaining the same tense order with the preceding one, the second clause can be fully realized as:

Each (of them)	(is)	in his prison
S	V	A

And thus having attained independent structural status, both the clauses, when placed together, form a compound sentence. Semantically, the subject of the first clause cannot be identified with the subject of the second, the former only 'think of the key' whereas the latter is 'in his prison'. Who these imprisoned ones are an issue which is yet to be resolved. Line 4 is a complex sentence of a dependent and a free clause. The former is a non-finite 'ing' participle, whereas the latter is of straight forward S V O structure. The non-finite clause merely deals with a generalized notion whereas the finite one refers to the previously 'stated clause starting with, 'each' and then narrowing down the content to individuals. The last two lines form just one clause of A A S V A O. The sentence structure has been deliberately altered by pushing two adverbials to the initial position, thus converting unmarked theme into a marked one. The subject of the clause comprising adjective, 'aethereal', and noun 'rumour' is a poetic device known as synaesthetic metaphor wherein meaning is transferred from one domain of sensory perception to another. Similarly, the object is a famous historical personality, Coriolanus, a Roman general. The poet perhaps intends to convey the recurrence of 'Coriolanus' like situation taking place off and on. The 'nightfall' pushed to thematic position might have metaphorical connotation for such a gruesome situation. Except for line 3 and 4, which end with 'prison', the rest do not observe any phonic regularity. The repetitive use of 'key' and 'door' make the quoted lines phonically sound different from prosaic description. No other distinguishing feature is, however, adopted to highlight the poetic features of the text. As far the broader meaning of the thunder, dayadhvam (sympathies), no explicit reference is made to it. According to Eliot's notes, 'the door' reference is associated with Dante's Inferno: "And I heard the door be (un) locked under the terrible tower". This quotation is from the passage in which Ugolino tells Dante how he and his son were immured in a tower to starve. The association of the incident with a "key" (not mentioned in Dante) is perhaps owing to C.E Norton's note on this place in his translation, where it is observed that, after the imprisonment of the actual historical Ugolino, "The keys of the towers were thrown into the Arno". Reference is also made to F.H Bradley, Appearance and Reality, P.346

My external sensations are no less private to myself than are my thoughts or my feelings. In either case, my experience falls within my own circle, a circle closed on the outside; and, with all its elements alike, every sphere is opaque to the others which surround it — In brief, regarded as an existence which appears in a soul, the whole world for each is peculiar and private to that soul".

As far the Coriolanus reference:

"He was a great Roman general and aristocrat, despising the fickle.. Through his own pride and the mob's ingratitude, he is forced into exile, joins the Volscian enemy in his rage, returns at the head of their army to conquer Rome, is persuaded to spare it by his Roman mother, wife, and son, and then is killed by the Volscian in reprisal.

Regarding the significance of the textual lines Williamson (1963) argues:

The prison of self in which each is locked prevents his sharing the concerns of others. Sympathy would open this prison which has been locked by pride. Only at nightfall celestial rumours momentarily restore the broken exile of pride.

(Williamson, 1963: 151)

Through the above interpretation of the text, the proform, 'each', then subsumes the entire mankind, and thus the thunder's address signifies universal importance. As for Coriolanus, his significance in the thunder sound is primarily associated with his pride. Coriolanus, or any other like him, is advised to go through the forms of giving and sympathising rather than be obsessed with personal pride. After being exiled, he turned against his own country, plotting its destruction. He is energetic and purposeful, but in the end dies a humiliating death. Therefore, the thunder's voice to sympathize is to be appreciated in broader perspective so that a humiliating defeat or death is averted.

The second sound of the thunder is not as direct as the first one, nevertheless, here too, the sound related theme is quite convincingly pursued. The last sound 'damayata', control, will be seen in the following lines:

Lines: 418-23

DA
Damyata: The boat responded
Gaily, to the hand expert with sail and oar
The sea was calm, your heart would have responded
Gaily, when invited, beating obedient
To controlling hands

(II: 418-23)

Unlike the two preceding 'Da' sounds, the third one is followed by a declaration about the boat, though unidentified. This declarative sentence, comprising the first two lines opens with an unmarked theme, which develops in the next clauses through certain collocating items. The sentence structure is S V A A A, revealing a clustering of adverbials as end focus; however, the first adverbial is a mere adverb and the last two prepositional phrases. At the grammatical, semantic and pragmatic level, the opening sentence offers foregrounding. The use of the definite article before the head noun is normally suggestive of something previously stated, or something which is part of general knowledge, or when something is referred to in the immediate situation. None of these conditions are fulfilled by the unmarked theme, and yet as its first use, it gets specified. Also the literary technique of personification is employed, attributing animate characteristics (responded gaily) to inanimate. One also observes deliberate lexical alteration in the noun phrase of the first prepositional phrase whereby a noun modifies an adjective 'hand expert' making it an instance of postposed adjective. The poet could present the noun phrase in an ordinary fashion by modifying the noun, 'hand', through adjective, 'expert', but then its poetic charm would have been lost. The context does not provide any clue regarding specification of the hand. Therefore, the first sentence, despite its simple structural pattern, adopts certain techniques that result in as foregrounding. If 'hand expert' is evaluated as a noun phrase with 'expert' as adjective, then it would be an instance of post positive adjective having the possibility of reduced relative clause. In that case, the current syntactic structure will definitely change from simple to complex. Nevertheless, such a full realization of the clauses will adversely affect the linguistic compactness and the sound effect lucidity. Line 3 comprises two free clauses with the last adverbial of clause two extending to the next line. The initial clause of S V C structure is conjoined through a comma with the next one of S V A pattern. The possessive determiner, 'your', in the subject part of the second clause like the most of the pronouns used in the poem offers confusion for not being identified. The first clause is straightforward, but the second one carries the implication of incomplete action, expressing unreal conditional statement. If such an interpretation is to be entertained, then the next adverbial dependent clause opening with 'when' should begin with conditional conjunct "if". And in that case, both structural and semantic harmony would have been established with the preceding independent clause. The 'ing'-participle clause offers ambiguity both contextually and structurally as it does not

reveal any structural dependence, and the main 'ing'-participle form of the verb, instead of being followed by another verb is supplemented by an adjective, 'beating obedient', which is an explicit act of foregrounding. Moreover, the consecutive use of the non-finite clauses of different categories is also contrary to the established canons of grammar.

In these brief five lines, certain words are used repetitively, whereas some are replaced by their lexical collocations. The overall temporal reference here in the third 'da' sound is past tense whereas in the preceding two the perfective aspect is used. The first two 'da' sounds are followed by the use of first person singular and plural, 'I', 'we', whereas the third one is followed by the second person, 'you'; thus distinguishing it in terms of 'temporal' and 'pronominal' reference. Besides, the general meaning of 'da' damyata (control) is also explicitly realized in the last non-finite to-infinitive clause, though there does not appear to be any contextual rationale within the available linguistic domain.

The sound pattern of the lines do not correspond to each other except for line 1 and 3 which end with the same lexeme, 'responded', but there is quantitative proportion among the lines. If line 1 and 3 terminate with the same lexemes, lines 2 and 4 open with the adverbial, 'gaily'. Although these identical sounds do not add much to the rhyme or rhythm, they single out the overall texture of the text from other discourse types.

As already mentioned, the theme of 'the boat' gradually develops through collocations and indirect anaphoric references, such as, 'sail', 'oars', 'sea' and through certain human specific noun phrases, 'the hand expert', 'your heart' and 'controlling hands'. But it is still hard to trace the broader thematic progression within the parameters of the available linguistic choices. Therefore, one has to go deeper into the substratum to unfold the message. The broader message in response to the third command is 'control' or response to control. Such a response of the heart will be contrary to the surrender to blood that is presented in appropriate imagery to the Sailor and part IV. According to Williamson (1963):

the third command extends that moral from the fate of the sailor to an image of the heart glad in obedience to the will, from its "blood shaking" to beating obedient

(Williamson 1963: 151)

With this, the condition of ascent to the higher love completes, which might develop out of their experience, including that of the persona's, and which would put an end to their agony. So far none of these commands has been properly executed in *The Waste Land*. If followed in entirety, with these commands the sterility of *The Waste Land* would turn into fertility

After the three commands of the thunder, the poem enters into its last phase, summing up the overall message. Whether or not this conclusion logically winds up the whole poem will be seen through the following concluding lines:

Lines: 424-34

I sat upon the shore
Fishing, with the arid plain behind me
Shall I at least set my land in order?
London Bridge is falling down falling down falling down
Poi s' ascose nel foco che gli affina
Quando fiam uti chelidon- O swallow swallow
Le Prince d'Aquitaine a la tour abolie
These fragments I have shored against my ruins
Why then Ile fit you. Hieronymo's mad againe
Datta. Dayadhvam. Damyata
Shantih shantih shantih

(ll: 424-434)

The first two lines are a complex sentence, comprising a free and a dependent clause; however, they seem to have been deliberately pushed to the medial position from the final. With this deliberate shift, the syntactic structure of the whole sentence appears as S V A ing participle, A A As usual, identity of the pronominal subject is not revealed, and through the meticulousness of expression, a parallel relationship is established between two adverbials; 'upon the shore' vs 'with the arid plain', representing wetness and dryness. The temporal reference of the sentence is simple past tense highlighting a specific occasion. But immediately in the next line, which is a yes- no interrogative, the temporal reference shifts from past to future. The syntactic structure of the interrogative clause is: Aux S A V (main) OA. The deontic use of the modal aux as an operator reflects the protagonist's subordinate position to an authority which cannot be traced in the available provided context. The first sentence

in terms of content does not appear to be associated with the second one. Which land is the protagonist referring to and who is (are) responsible for its disorderliness cannot be ascertained again. However, if the protagonist asks for such a highly ambitious task, then s/he might be a colossal figure, but the context is silent about such interpretation.

Immediately after the 'wh'-interrogative, the tone of the poem shifts from high sounding to nursery rhyme. The sentence structure of the line from this rhyme is S V A , V A V A, where in the last two clauses, both the subject and the auxiliary verbs are ellipped. The repetitive, 'falling down', demonstrates the gradual collapse of the bridge. But again, it is hard to decode the relevance of this line in the context of the highly personalized preceding lines. At a more remote level, the first sentence through an indirect cataphoric reference, 'the shore', has some thematic relevance with 'London bridge' but that relationship is to be determined through further contextual disclosures.

The next three lines are from Italian and French. The English translation of each line is given separately below:

Poi S' ascose nel foco che gli affina
(purgatorio, XXV, 148)

English translation:

Now I pray you, by that power which
Guides you to the summit of this stairway, at due
Time be mindful of my pain. Then he hid himself
In the fire that refines them.

The next Italian line: Quando fiam uti chelidon-

English translation: When shall I be the swallow and from dumb distress be free?

The third line: Le Prince d'Aquitaine a la tour abolie

English translation: The prince of Aquitaine, of the ruined tower

The three lines from Italian and French cannot be parsed into their various syntactic constituents like the English sentence of the text. Thematically, too, at the outset, they do not appear to be related with the preceding English lines; perhaps, their

relationship can be established at a more subtle level. Therefore, it is more useful to analyse the rest of the English sentences and then appreciate their symbolic aspect. The structural pattern of the next English sentence is: Np (O) S V A. The object of the clause is pushed to the subject position for thematic focus. Therefore, straightforward transitive clause of S V O A pattern is deliberately changed. Again the context does not provide any information about the theme, 'these fragments, but the head noun of the prepositional phrase in the adverbial, 'ruins', does observe content association with the preceding interrogative clause. Both these clauses reflect a state of desertion. Even the line from the nursery rhyme at a deeper level supplements the same thematic continuum. The demonstrative determiner, 'these', before the 'fragments' indicates a closer physical existence of a deteriorating state which the protagonist is trying to set in order through self-identification, 'against my ruins'.

The next clause, with archaic expression, appears to be a 'wh' relative clause, but it is not followed by interrogation mark, and thus shows a deviation at the punctuation level. The unidentified object of the clause, the second person pronoun, 'you', can be interpreted as an individual, or a group of individuals. The next clause of S V C A pattern, through its archaic 'again' and copula with the subject, highlight association with the preceding deviant 'wh'- clause. A proper noun, Hieronymo, with no preceding or following reference further complicates the thematic dimension — a point which needs elaboration. The last two lines of the poem are the Sanskrit words, the first line a mere reproduction of the three extensions of the da sound, and the last line a thrice repetition of 'Shantih, i.e., 'peace'.

Going back to Eliot's notes about some of the references, the first line of the above quotation refers to a chapter on the Fisher king *From Ritual to Romance* by Weston. It also refers to the prayer of Jacopone da Todi which Dante places as epigraph to his Purgatorio: "Set my love in order, O thou who lovest me". The fifth line is again from Dante's Purgatorio, XXVI, 148: "Now I pray you by that power which guides you to the summit of this stairway, at due time be mindful of my pain". Then he hid himself in the fire that refines them'. According to Eliot's notes, the last sentence of this is the line quoted in the poem. The persona speaking is Arnaut Daniel, a Provençal troubadour who has just said to Dante: "I am Arnaut, who weep and go singing; contrite I see my past folly, and glad I see before me that joy I hope for.

Line six is from *Pervigilium Veneris*, and the reference is to Philomela already referred to in parts II and III [of *The Waste Land*]. The *Pervigilium* celebrates "The Eve of Venus", when all nature rejoices, and even Philomela, the nightingale, sings. The poet alone is dispirited:

She is singing : I am silent. When will spring awake in me?
When shall I be like the swallow and from dumb distress be free?

Within the sixth line, 'O swallow swallow' bears reference to Swinburne's *Itylus*, through which runs the cry "O swallow" and a reproach like that of *Pervigilium*: "How can thine heart be full of the spring?"

Line seven is from Gerard de Nerval, sonnet, *El Des dichado*. In this sonnet, the title of which is 'Spanish for "The Disinherited one"', de Nerval represents himself as the neglected and outcast heir of the imaginative tradition of the troubadours (associated with the fabulous castles of Aquitaine in southern France). Hence, he refers to himself in the line quoted in the poem *The Waste Land* as 'The prince of Aquitaine, of the ruined tower'.

Line eight refers to Kyd's *Spanish Tragedy*. In this tragedy, the principal character, Hieronymo, suffers fits of madness through grief for his murdered son. He writes a play by means of which he hopes to kill the murderers who are to be persuaded to act in it along with himself. When an invitation comes from the court that will allow him to carry out his plan, he accepts early saying to the murderers who have brought the invitation, "why then I'll fit (i.e supply) you.

The last three time repeated word *Shantih* is a formal ending to an Upanishad. "The peace which passeth understanding" is our equivalent to this word.

This conglomeration of literary references within just a few lines reflects not only extreme complexity but also compactness of the text. If put all together in a broader interpretative context, the lines reflect an illusory world in quest of water in *The Waste Land*. The fragmentary quotation seems a deliberate device for representing the broken images repeatedly mentioned in the text. Even the line from the nursery rhyme is a subtle mechanism for highlighting the image of modern disintegration. Although Eliot's notes identify the literary fragments, each image speaks for itself individually

also. For instance, the Arnaut Daniel passage reflects self surrender to suffering for purification which is reminiscent of the purgatorial burning hinted at the end of part III of Dante's poem . The second image highlights the desire for regeneration and connects with the nightingale image of the inviolable voice, whereas the swallow image presents the speaker's predicament reflecting both the tower of self and the ruined chapel. So from these broken images one observes emergence of a pattern. The repetition of the Sanskrit commands according to Williamson (1963) sounds like the mad talk of Hieronymo, and hallucinative vision appears to end in madness'.

With this, the poem also ends.

CHAPTER 9

Discussion

9.1 Introduction

The elaborate linguistic analysis of the poem, *The Waste Land*, in the preceding chapters presents a multitude of issues which have either been superficially tackled or completely neglected in stylistic analyses elsewhere. A number of views or assumptions expounded by various exponents of stylistics, right from Roman Jakobson to the present (discussed in chapter 2), either proves fractionally true, or completely irrelevant in the contexts of the present work. Roman Jakobson (1958) upholds the notion of objective, scientific and structuralist stylistics based on scientific, structuralist linguistics. He opines that style is an inherent property of the literary text and that literary and non-literary texts are diametrically different from each other. Our analysis of *The Waste Land* does not support this argument, because nowhere in the analysis is the text marked by the reader's focus upon the message. Moreover, his distinction between the literary and the non-literary texts as structural turns out to be a socio-cultural phenomenon. Jakobson and his followers exclude the role of readers, and trace every peculiarity to the text. But our analysis is quite contrary to this notion. It has been observed at various stages in the textual analysis that the paramount focus laid on literary vs. non-literary discourse is a vacuous

assertion, and that no stylistic device exists which creates peculiar pattern to isolate literary text from normal cause and effect relationship.

Functionalist linguistics on the other hand upholds that literature is not merely dependent on the pattern in language be it phonological, graphological or syntactic. Halliday (1971) incorporates semantics in the study of style as it leads to the understanding of functional theories of language and their relevance in the context of literature. He further argues that a functional framework, subsuming lexico-syntactic patterns of the language, is quite useful for an understanding of the suggestiveness of literary texts. His framework of the three meta-functions, i.e., ideational, interpersonal and textual, seems quite logical in a social context, but within the domains of a literary text, especially *The Waste Land* these metafunctions stand open to a number of critical observations. Whether by the ideational function we mean 'experience of the phenomena of the real language' or certain fundamental logical relations encoded in the language, none of these seem operative in the analysis of *The Waste Land*. The former is ineffective because *The Waste Land* is not based on one social act or event in the real world outside the reader's mind, and the latter, which deals with language forms, such as, co-ordination, apposition, modification and so on, do not serve that rigorous linguistic function(s) in the poem as discussed in the preceding chapters. Regarding the interpersonal function, in theory, it should deal with exchanging of roles between the writer and the reader through a combination of the 'expressive and conative' linguistic system. But again this function does not get upheld in the poem. For instance, the interrogative is expressive and conative simultaneously, but the following lines from *The Waste Land* flout this notion:

What are you thinking of? What thinking?
What?

(II: 113-14)

We do not know about the addresser or the addressee, and none of these 'wh'-questions get any reply, and thus the falsity of Halliday's notion of interpersonal function in the present context. Similarly, the textual function, which is context dependent, establishing a link between language and situation, is again violated:

Do
You know nothing? Do you see nothing? Do you remember
Nothing?

I remember
Those are pearls that were his eyes
Are you alive, or not? Is there nothing in your head?

(II: 121- 126)

Through the above textual lines, neither a message is constructed nor any coherent link is established to be understood as a meaningful piece of discourse. Therefore, functionalist stylistics, despite its systematic choices in the area of transitivity as creating a particular worldview, falls short of an all-embracing approach to appreciate the textual intricacies of *The Waste Land*.

Previously, we have observed rejection of Jakobson's view of style and also the functionalist's by Stanley Fish (1980) through his 'Affective stylistics'. He tries to locate stylistic effects in the act of reading rather than in the text, thus expounding a reader oriented stylistics in which the assumptions, expectations and interpretative processes are of great significance. Realizing that such an approach has the pitfalls of relativism as every reader will bring his/her own assumption to the text and will interpret it differently, he introduces the notion of 'interpretive communities' to avoid falling into the trap of relativism. However, our experience with the intricate sematic-syntactic pattern of *The Waste Land* reveals that neither the individual reader nor the interpretive community (the latter the most ill-defined) can unfold the multi-dimensional aspects of the text unless one is fully equipped with linguistic tools and trans-cultural, literary, religious, anthropological and sociological trends spreading over millennia referred to in *The Waste Land*. Even within the text, after every few lines, not only the current themes change, new syntactic patterns also get introduced which are quite unpredictable, and whatever assumptions, expectations or interpretative processes the readers have, they receive a shocking jolt. As an instance, we'll look at a few lines from *The Waste Land* and see how the reader's expectations are disappointingly shattered:

O the moon shone bright on Mrs. Porter
And on her daughter
They wash their feet in soda water
Et O ces voix d'enfants, chantant dans la coupole!
Twit twit twit
Jug jug jug jug jug
So dudely forced
Tereu

(II: 199-206)

Starting with straightforward English sentence structure, one suddenly encounters a French sentence with a totally different content and then even the syntactic pattern merges into mere repetitive onomatopoeic expressions, leaving the reader in an absolute confusion. Therefore, affective stylistics relying either on the individual reader's interpretation or on the interpretative community cannot unfold the unpredictable multiplicity of the text, *The Waste Land*.

Similarly, pedagogical stylistics seems more text-oriented and practical. While commenting on the literary language, H.G. Widdowson (1973), the main exponent of pedagogical stylistics, highlights two dimensions, i.e., methodological and pedagogical. The former he associates with the nature of language and the latter with the significance of stylistic analysis in language teaching. Widdowson succinctly points out that certain peculiar features distinguish a literary text from the non-literary, which facilitate the job of the stylistician. In normal social discourse, the addresser of the message and the addressee are normal human beings, but in literature, the addresser can be anything ranging from animate (human ~ non-human) to inanimate such as flowers, brooks, or any other manifestation of nature. However, his assertion that literary text does not pose a serious problem as one does not have to bother about the social environment for the overall appreciation of the text is open to question. Exclusion of the social environment may be just one aspect, but there are a number of unique features belonging exclusively to the domain of literature, which pose problems for the analyst. This aspect has been time and again highlighted during the textual analysis of *The Waste Land* in the preceding chapters. Regarding the pedagogical aspect of the issue, the exponents, of the school maintain that stylistics can be easily incorporated into applied linguistics and extended to the realm of language teaching. They contend that even if a language learner is unable to understand the intricacies of literature, especially those emanating from the intuitive subtleties, they can at least be made aware about the way language functions as the form of communication. Therefore, stylistics might also be evaluated as a means for co-ordinating the teaching of language and literature. In the context of the present work, both these issues remain true at the theoretical level only, having no practical utility. We have observed that *The Waste Land* is not the product of intuition; it is rather a well thought out scholastic piece of work based on hard core literary erudition, meant for a well informed student of literature. Moreover, it cannot be

presented as a standard model for language teaching due to faulty and fragmentary syntactic pattern. Therefore, pedagogical stylistics can be partially adopted, but it cannot cater to the multi-layered aspects of this difficult literary text, *The Waste Land*.

When the shift from mere text to context took place in stylistics, we observe emergence of sub-disciplines such as pragmatics and discourse analysis. The linguists point out that style is not either inherent in the text or totally in the readers' mind; it is rather an effect produced by and through the interaction between the text and the reader. Therefore, meaning and stylistic effects are not fixed and stable, but are formed in the reader's mind through a dynamic interaction between the author, the text and the reader's context of reception which include socio-historical, cultural and intertextual factors. With this broadening of the contextualization factor in stylistics analysis, the text's contextual orbit gradually widens which results in the emergence of speech act stylistics. Now the analyst is simultaneously interested in what the speaker says and does (making a promise, uttering a command or a threat) However, the initial assumption that with the introduction of pragmatics in literary stylistics one will be able to decipher easily the speaker/hearer relationship proved to be ineffective. In the textual analysis of the poem, we have repeatedly observed that the speaker/hearer relationship is the most confusing one. Most of the time an unspecified speaker addresses a hearer (perhaps imaginary) whose presence or existence can be seriously doubted. For instance, while evaluating the speech act of promise, the readers will find the following lines (though containing the act of promise) most perplexing due to the non-specificity of the speaker/hearer relationship:

Come in under the shadow of this red rock,
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.

(II: 26-30)

The language used is simple, one of promise, but a promise being made cannot be fulfilled. This school also contends that a speaker and hearer relationship can be easily deciphered in the immediate context; however, our experience is quite contrary to it. The following lines are a testimony to this ambiguous speaker/hearer relationship:

My nerves are bad tonight, yes, bad. Stay with me.
Speak to me. Why do you never speak. Speak

What are you thinking of ? What thinking?
 What?
 I never know what you are thinking. Think
 I think we are in rat's alley
 Where the dead men lost their bones
 What is that noise?
 The wind under the door.
 What is that noise now? What is the wind doing?
 Nothing again nothing.
 Do
 You know nothing? Do you see nothing? Do you remember
 Nothing?
 I remember
 Those are pearls that were his eyes
 Are you alive, or not? Is there nothing in your head?
 (ll.lines 111-126)

This elaborate quote presents a quasi dialogue in which one cannot figure out the speaker/hearer relationship, nor can one decode the interactional boundaries to highlight the termination and commencement of these different roles. Therefore, we may accept that to a very small extent pragmatic stylistics may be applicable to, *The Waste Land*, but where the textual complexity becomes so dense that demarcating lines cannot be drawn among the various participants and the subject matter they are discussing, the appropriacy of this schools stands extremely susceptible to critical observations.

The next school discussed in the literature review chapter is critical stylistics. This school emanates from Hallidayan approach, functionalist stylistics, and both the strength and weaknesses of it have been briefly discussed above. The main exponent of this school, Roger Fowler (1986), argues that a happy co-existence of linguistics and literary criticism is the most desirable objective, which is to be achieved through a multiplicity of linguistic and literary models, if not possible through single ones from each discipline. He advocates that linguistic model(s) should be comprehensive, and should subsume both the textual and the contextual aspects ranging from syntactic to pragmatic level. He further contends that such a model will take care of the interactional facets of the literary texts, highlighting the addresser, addressee relationship in a social set up, subsuming the communicative uses of a speech community. Surprisingly, however, in this model, the major focus is on the Hallidayean's notion of the ideational level which would definitely narrow down various literary effects to linguistic forms within a single text. We have also pointed

out above limitations of the other two meta-functions of functionalist stylistics in the context of our analysis of *The Waste Land*. Therefore, Fowler's assertion about the communicative uses of a speech community may be relevant in some social context, but within the domain of a literary text, especially *The Waste Land*, where after every small piece of discourse not only the speaker (s) and the hearer(s) change, the subject matter also changes, such pronouncement stands on shaky grounds. And as such, critical stylistics may fractionally cater to the need of an obscure literary (poetic) text, but cannot be accepted as an all-embracing tool for stylistic appreciation.

Previously, reference has also been made to feminist stylistics, and it was pointed out that every piece of literary work either overtly or covertly buttresses a socio- political, non-neutral outlook, because knowledge exists not in a vacuum, but within an ideological framework. The producer of knowledge is duty bound to specify whether s/he lends support to the point of view of an oppressive or oppressed ideology. This school is interested in unveiling various norms and patterns identical to 'patriarchal assumption'. Through feminist stylistics, various women roles are examined to bring awareness about the exploitative use of language against women. Eliot, too, in *The Waste Land* presents a few feminine figures whose themes are primarily sex-centered, but the choice of language is not always explicit. For instance, in the following lines, there is no obvious reference to sensuality, but cannot be extricated from that theme either:

He said, Marie,
Marie, hold on tight. And down we weny

(II: 15-16)

The last underlined conjunctive clause may be a subtle reference to moral degradation, but the choice of Lexis is quite general. But the following lines comparatively more explicitly alludes the same theme:

'You gave me hyacinths first a year ago;
They called me the hyacinth girl'.
— yet when we came back, late, from the Hyacinth garden
Your arms full, and your hair wet, I could not
Speak, and my eyes failed, I was neither
Living nor dead, and I knew nothing,
Looking into the heart of light, the silence

(II. Lines: 35-41)

Elaborate comments have been made on these lines in the preceding chapters and reference has been made to the erotic aspect of it. Similarly, through literary allusions and references, feminine figures are presented as exploited objects. The following lines support this argument:

Above the antique mantel was displayed
As though a window gave upon the sylvan scene
The change of Philomel, by the barbarous king
So rudely forced
and still she cried, and still the world pursues,
"Jug jug" to dirty ears.

(II: 97-103)

But the most explicit reference to the exploitative aspect of women's role has been cogently presented in the following lines through a quasi- dialogue:

Now Albert's coming back, make yourself a bit smart.
He'll want to know what you done with that money he gave you
To get yourself some teeth
...(Eleven lines omitted)...
You ought to be ashamed, I said, to look so antique.
(And her only thirty-one)
I can't help it, she said, pulling a long face,
It's them pills I took, to bring it off, she said
(four lines omitted)
What you get married for if you don't want children?

(II: 142-164)

Elsewhere, too, references have been made to feminine figures, such as Queen Elizabeth (1st), The Three Thames daughters and so on, all with some sort of sexual connotation. This phenomenon can be very convincingly highlighted through the feminist stylistics, but if extensively pursued, it will be to the detriment of the multiplicity of various other themes subsumed in the poem. Therefore, feminist stylistics offers a great deal regarding gender and its related issues, but cannot be presented as an all-embracing tool for stylistic analysis, and as such can be accepted as a partial device for unfolding a literary text.

Cognitive stylistics, the last school of stylistics discussed in the literature review chapter succinctly highlights that the linguistic forms and meanings relation is

arbitrary rather than fixed to be decoded from a conventional code. The addressee has to infer the meaning, which makes a text amenable to more than one interpretation because different readers adopt different assumptions in the processing of a text. This assertion is quite true in the context of *The Waste Land*; however, our observation regarding the broader application of this theory does not seem very effective. Cognitive stylistics primarily focuses on two aspects, irony and metaphor, which happen to be merely two literary devices. The textual analysis in the preceding chapter reveals that very rarely metaphorical expressions have been encountered and evaluated; therefore, cognitive stylistics is relevant but its scope is extremely limited.

The whole discussion reveals that none of the above schools can be taken and applied in totality as an all embracing model for the broader appreciation of the stylistic analysis of *The Waste Land*. Each school offers piecemeal pertinent components, but the overall unfolding of the text requires a synthesis of all these schools into a broad, eclectic pattern. As for the application of the approaches presented in chapter 4, it has been observed during the analysis of the poem, that none could be applied in totality. In the first approach by Short (1996), it was initially stated that only those aspects of poetic discourse will be taken which do not overlap with the third one by Leech (1969). Thus the sole focus was on three types of deviations, i.e., discoursal, morphological and internal vs. external. During the analysis, only a fraction of the discoursal deviation was observed as the overall text (*The Waste Land*) is fragmentary in nature which does not demonstrate a sustained continuity of a single theme. Besides, the addresser-addressee relationship within the text is the most confusing one, which further gets exacerbated by ambiguous spatio-temporal relationship. Short (1996) tersely highlights this phenomenon and has been pointed out at the relevant juncture in the analysis; nevertheless his approach does not state much about other features of discourse which can be equally responsible, on occasions, for the ambiguity of the text.

Regarding morphological deviation, Short (1996) argues that suffixation can sometimes lead to this type of deviation. We noticed very few instances of this phenomenon such as:

Doubled the flames of seven branched Candelabra (l: 8)

Or

Unstoppered lurked her strange sythentic perfumes,
Ungent, powdered, or liquid- troubled conf

(ll: 87,88)

Or

Stirring the pattern on the coffered ceiling (l: 93)

In these instances, we observe unusual lexical patterns such as double adjectives compounded together to function as modifier of a noun, "Seven branched"; unusual verb, "unstoppered" with both prefix and suffix; a verb instead of a noun; 'powdered'; a noun deliberately converted into a modifier (adjective), 'coffered'. However, rationale for these alteration/coinages has been given at the relevant part of the analysis.

Regarding external and internal deviations, the latter has been observed in exuberance in the text where most of the time the reader's expectation for a regular sound pattern and lexical choice are shattered through unusual/unexpected syntactic and phonological patterns. The textual analysis also brings to forefront various possibilities of parallelism, and also where possible, stylistic variations in the text have been highlighted, especially the ones related with dialect, both social and geographical. But the other possibilities such as medium, tenor, medium and tenor intertwined and 'domain' could not be traced.

The second approach by Crystal and Davy (1969) was exclusively confined to the grammatical features of the analysis wherein inter-sentence relationship has been succinctly established at various junctures. However, this approach does not appreciate the syntactic possibilities, which fall within the parameters of syntactic structure, i.e., capitalization and full stop. At various places in the text, it has been observed that successive lines begin with capital letters which are supposed to terminate at certain junctures with other punctuation marks, such as commas, semicolons or full stops but they still go on and on, thus leading to violation of syntactic boundaries. For instance:

Elizabeth and Leicester
Beating ours
(Seven lines omitted)...

The peal of bells
white towers

(ll: 279-289)

No punctuation mark is used in any of these lines. But sometimes a noun phrase or a prepositional phrase is enclosed in capitalization and full stop, appearing to be a full clause. For instance:

Trams and dusty trees. (l: 292)

Or

On Margate sands. (l: 300)

Besides, the possibilities of grammatical component, vocative, discussed in second approach sometime does not apply on textual evidence. For instance:

Phlebas the Phoenician, a fortnight dead (l: 312)

Therefore, it was deemed important to take recourse to other grammatical books also such as *A University Grammar* by Quirk and S. Greenbaum (1973) and *A Comprehensive Grammar of English* by Quirk, et. al., (1985) to facilitate grammatical analysis.

Although still considered as authority on poetic discourse, Leech's (1967) book, *A Linguistic Guide to English Poetry* forming the entire basis of third approach in Chapter 4 has been discussed in considerable detail. In the analytical part, most of the intricate issues have been handled through this model by taking into account his tripartite component about language break-up into phonological, graphological and semantic patterns. A number of theoretical contrasts of this approach, such as 'the creative use of language, 'poetry and the language of past and present', varieties of poetic licence and other such areas have been slightly overlooked for the sake of avoiding generalizations and redundancy. The rest of the chapters have been adopted at all the relevant segments of the text, and, wherever possible, comments made on its (in) appropriacy. This approach along with the other two has conveniently facilitated our textual analysis, highlighting various types of foregroundings and interpretations, verbal repetitions, patterns of sounds, figurative aspects of poetic discourse, implications of contexts and so on, but nowhere does it hint at whether or not through its applications coherent patterns of a difficult text can be established. The flaw may

not solely be with the approach, because, the text, *The Waste Land*, has a very unusual pattern of five sections, each one with a number of segments or strophes, indicating termination and commencement of themes and subject matters. Leech's approach is applicable at the level of individual segments, but even within discourse chunks, occasionally, there is a complete lull about certain stylistic techniques. For instance, in the following lines when an unidentified persona is speaking about a theme of desertion and fear, suddenly the readers encounter expressions in an alien language in total violation of the graphological canon:

only
There is shadow under this red rock,
(come in under the shadow of this rock)
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
Frisch weht der wind
Der heimat zu
Mein Irish Kind
Wo weilest du?

(ll: 24-34)

Or

Drifting logs
Down Greenwich reach
Past the Isle of Dogs
Weialala leia
Wallala leialala

(ll: 274-278)

Having looked at the poem in the light of these approaches, we come to the conclusion that none of the approaches is adequate to account for all the features of the poem

9.2 Possibility of Coherence at Lexical Level

In order to attempt a study of lexical coherence, we will begin with the assumption that the poem must be having some sort of an organizational pattern, permeating through its entire texture. This design has to be determined through some means, rather than shelve it to be a mere collection of scattered literary allusions, displaying Eliot's scholastic enterprise. The extensive linguistic analysis of the poem in the

preceding chapters reveal that beyond every few lines of the poem when new topic(s) are incorporated, the cohesive pattern undergoes a change. Within each small unit, one observes application of various cohesive devices, with changing inter-sentential relationships, but a sustained inter-connection among various topics and sub-themes seem to be elusive. Therefore, instead of searching for macro units, such as, elaborate cohesive patterns and trans-sectional unity, it would be more useful to concentrate on individual sections first, and see whether lexical choices can provide any guideline for the thematic unity of each section, for which the title of each section also needs to be considered.

In order to achieve this, we will first select lexical items and then categorise them as synonyms, antonyms, hyponyms, collocations and so on. Once, each sections is explored through the choice of lexemes, then an attempt will be made to see whether or not trans-sectional relationship amongst the five sections of the poem is possible by looking at certain lexemes having a high frequency of occurrence throughout the poem.

9.2.1 Lexical Coherence in The Burial of the Dead

We begin with the first section, "The Burial of the Dead", which implies a general phenomenon associated with death; thus subsuming animate objects, both human and non-human. This phenomenon, true to its nature, is neither time nor place specific; therefore, one expects the type of vocabulary, which transcends spatio-temporal barriers. To make the death phenomenon more focal, the poem opens with the season of the year, April, which in normal circumstances stands for birth, procreation and regeneration, but contextually, it gets denigrated here. Since death permeates through the various seasons of the year, the readers encounter reference to Winter, Spring and Summer in the first eight opening lines of the poem. Although associated with breeding, mixing and stirring, April is associated with cruelty, whereas 'Winter' with 'warmth' and 'Summer' with 'surprise'. At the outset, the opening part of the poem appears to be presenting a bizarre spectacle, but the choice of lexical items go in consonance with the title: **dead land ~ dull roots ~ forgetful snow ~ dried tubers**. The death motif, though not always, is also linked with the act of violence, force and so on, and as such, the superlative form of adjective 'the cruellest', aptly executes

such a dimension. As mentioned earlier, Eliot, through the stylistic device of dividing the poem into strophes implicitly hints at either a new subject matter or sub-theme. Through analysing these lexical choices, we'll try to explore whether these sub-themes can be linked with the major ones and with the title(s) of the respective sections. In addition to lexical selection, tense choice is also worth mentioning. As long as the poet is concerned with a universal phenomena, one notices non-finite 'ing' -participle clauses, which do not refer to any specific occasions at a particular point of time in history. Thus, we observe 'a succession of the 'ing'- participles through 'breeding', 'mixing', 'stirring', 'covering', 'feeding' and 'coming'. But the moment a personalized account begins through the first person (singular or plural) pronoun(s), the temporal reference becomes more tense oriented: we 'stopped', 'went', 'drank', 'talked', and so on. The first eighteen lines stylistically appear to be paving the ground for the sub-themes. Here, we notice impersonal accounts, both dealing with death and its related attribute, 'fear'. If Marie in line (15) is 'frightened', it might be linked with the prevalent situation in *The Waste Land* where objects of nature seem to be following a different course of action.

The next discourse unit from line 19 to 30, deals with the description of deserted land where every perceptible object seems devoid of life. The choice of diction brings to mind a parched piece of land badly in need of water. The poet's microscopic vision takes the readers down to the roots, then the branches and finally to the arid land. The following is a rough sketch of the lexical choice presenting this horrific picture:

The roots ~ the branches ~ stony rubbish ~ heap of broken images ~
the sun ~ dead tree ~ no shelter ~ no relief ~ dry stone ~ no water ~
red rock ~ shadow ~ shadow ~ fear and handful of dust.

If the initial 18 lines deal with general characteristics stretching from one season of the year to another, from one spatial reference to another, the textual unit after the initial space focuses on one exclusive dimension of *The Waste Land* i.e., its dryness. It is hard to establish cohesive pattern through syntactic relationship, as the personal pronouns of the initial 18 lines have no relationship with the 'I' and 'you' of the second part comprising 12 lines (ll: 19 to 30)

The brief four line German verse, though not showing linguistic continuity from the preceding 30 lines, displays a paradigmatic shift from an absolutely parched land to 'fresh wind', which makes the contrast between the two different manifestations of the land even sharper. This contrast further extends to the next 7 lines (ll: 35-41) where one encounters a phrase, 'hyacinths' repeated three times, which stand in sharp contrast to the repeated 'dry stone', 'red rock', 'dead tree' of the preceding lines. Besides, the utter 'dryness' now stands replaced by wetness:

Your arms full, and your hair wet (l: 38)

This section, too, takes recourse to first and second person pronouns, which in no way exhibit continuity of the preceding personal pronouns, but still the fear motif dominates the whole surrounding:

I could not
Speak, and my eyes failed, I was neither
Living nor dead, and I knew nothing

(ll: 38-40)

So one may not be able to pinpoint thematic progression through direct syntactic development, one does observe continuity of the same theme through the lexical choice of synonyms, antonyms, repetition, and so on. The choice of tense for this personal, one time specific experience is simple past, whereas the preceding descriptive lines of the deserted land are executed through the simple present tense, and the last authoritative prophetic lines through future time.

The next strophe (ll: 43-59) introduces a shift in theme. The discourse unit comprising 17 lines is descriptive cum narrative. At the outset, this part also seems to be thematically disjointed, having absolutely no cohesive link with the preceding parts, but still a careful observation of the lexical choice highlights a kind of continuity of the death and fear themes through the following phrases:

**'drowned Phoenician', Lady of the Rocks, 'Hanged man' and
'Fear death by water'.**

The following sentence from the same part also implies the fear phenomenon:

One must be so careful these days. (l: 59)

Although the sub-themes may appear to be separate, having no implicit or explicit linguistic relationship with one another, they surely demonstrate a broader organizational unity through individual lexemes or phrases encapsulating the main theme. For instance, the Madam Sosostriis section appears to be a totally separate theme dealing with the element of prophecy through:

Fear death by water. (I: 55)

Which is realized in the Fourth section of the poem, i.e., "Death by Water", but association of this 'fear' cannot be ruled out from Marie's 'fear', and the fear 'in a handful of dust' or 'the hyacinth girls'.

The last strophe of this section of the poem (II: 60-70) still shows, through certain explicit items, progression of the death and burial theme. For instance:

I had not thought death had undone so many. (I: 63)

Similarly, lines 68 and 70 manifest the same phenomenon:

With a dead sound on the final stroke of nine. (I: 68)

and

that corpse you planted last year in your garden (I: 71)

But here, too, the fear theme goes parallel with the death, and the following lines, though not explicitly, are a testimony to it:

Sighs, short and infrequent, were exhaled
And each man fixed his eyes before his feet.

(I: 64-5)

This unusual phenomenon of a multitude of individuals walking and behaving in a bizarre manner is undoubtedly reflective of an appalling state of affair, which cannot be extricated from a deep rooted fear associated with death. Being narrative of a peculiar event, the choice of tense is simple past, but the moment the speaker addresses, Stetson, the addressee, through the imperative clause, the tense shifts from past to present and then to future. Such a convergence of temporal references complicates the textual content, especially when spatial references, such as Mylae, in the present context, are not in consonance with them.

If we look at the significance of the title, "The Burial of the Dead", and the lexical choices directly associated with it, we will notice that the frequency of occurrence of the lexeme, 'dead' or 'death' is one per 10.8 lines. A total of seven lexical items, having direct bearing on the theme are used in 76 lines of this entire section (lines: 2, 23, 40, 55, 63, 68, 71):

Table 1

Line:2	line:23	line:40	line:55	line:63	line :68	line:71	total
Dead	dead	dead	death	death	dead	corpse	7

Similarly, if we look at the major theme, *The Waste Land*, the frequency of occurrence is more or less the same. There are a few lexemes directly associated with a waste, sterile, land and their use in their respective lines has been mentioned as follows: dead land (l: 2), dull roots (l: 4), dried tubers (l: 7), stony rubbish (l: 20), dead tree (l: 23), dry stone (l: 24), no water (l: 24), red rock (l: 25), red rock (l: 26). A total of 9 lexical items are used, but if the twice repeated noun phrase, 'red rock', is considered as one expression, then the total usage is 8 and their frequency of occurrence remains one per 9.5 lines.

Table 2

Line2	line 4	line 7	line20	line23	line 24	line 24	line25	line 26
Dead	dull	dried	stony	dead	dry	no	red	red
land	roots	tubers	rubbish	tree	stone	water	rock	rock

But if the major theme i.e., *The Waste Land*, and its associated cause and effect phenomena concerned with seasonal cycle and the vegetation cult are considered as a whole, then the frequency of lexical choice in terms of lines becomes quite considerably high.

The Waste Land and the cult of the vegetation and seasonal phenomena:

Table 3

Seasons	vegetation	waste land
April	breeding	dead land
Spring	dull roots	stony rubbish
Rain	dried tubers	dead tree
Winter	the roots	no shelter
Snow	branches	dry stone
Summer	hyacinths	no – water
Brown fog	hyacinth garden	red rock (twice)
Winter dawn	corpse--- planted	shadow
frost	garden	handful of dust
	sprout	
	bloom	
	bed	
	Dig up	
8	14	9

A total of 30 expressions are used in 76 lines, which makes the frequency of occurrence of these lexical item as one per 2.5 lines. Such a high frequency of occurrence, despite no explicit or implicit cohesive device or coherent pattern, indicates that the poet develops his theme through scattered lexical items, the way

every object is scattered in the Wasteland. So this trans-sentential relationship at the level of sub-themes and subject matter, may be a deliberate stylistic device adopted to serve a unique purpose, i.e., to create unity out of disunity, harmony out of disharmony. Besides, one also observes parallel expressions throughout the entire section, which further accentuates the significance of the theme. The following list manifest this aspect:

Table 4

Dead vs. breeding	memory vs. desire	winter vs. summer
snow vs. warm	roots vs. branches	dry vs. wet
morning vs. evening	living vs. dead	up vs. down
planted vs. dig up	frost vs. bloom	dead tree vs. shelter
wisest vs. wicked	pearls vs. eyes	sun vs. snow.

Then each season of the year takes expressions, collocating with them. For instance:

Table 5

Winter	Spring	Summer
snow	lilacs	dust
fog	hyacinths	sun beats
frost	bloom	shadow
		no water
		no shelter
		red rock

Although there is considerable overlap among various lexical choices, the various categories cannot strictly be compartmentalized, and that perhaps lends unity to the sub-themes and sub-sections of a broader section.

This analysis at the lexical level highlights that the 76 lines text may appear to be structurally and thematically disconnected, but the specific choice of diction reveals facts contrary to this general assumption. As we move to the second section, we'll notice whether there too, the title of the section gets developed, supported by the sub-section through lexical choice, or the overall thematic development takes place at a more subtle, abstract level.

9.2.2 Lexical coherence in A Game of Chess

The title, "A Game of Chess", does not seem to be associated with the broad title of the poem, *The Waste Land*; nevertheless, it does represent metaphorical manifestation of a deserted land through symbols and suggestions. "A Game of Chess" represents a hierarchical pattern, starting from the highest echelon of power, i.e., the king and the queen down to the pawns, representing the laity. In the game, the most powerful piece is surprisingly the queen, not the king. Eliot's description, too, begins with 'she' rather than 'he' sitting in a chair, and the choice of vocabulary associated with her and her surrounding is quite high sounding, aristocratic in nature. The following is the list of the lexical choices describing the setting in which 'she' the unidentified and unspecified (queen like) character has been placed:

Chair, burnished throne, glowed, marble, fruited vines, golden cupidon,
flames, seven branched candelabra, light table, glitter, jewels,
stain cases, rich profusion, vials of ivory, coloured glass, perfumes,
unguent, powdered, odours, candle flames laquearia, coffered ceiling,
huge sea-wood, copper, coloured stone, carved dolphin, antique mantel

Within the same description, when the tone converges into the narrative, the sub-theme is introduced through a proper noun, Philomel, with which the choice of

lexemes also changes: *barbarous king, rudely forced, inviolable voice, cried, dirty ears*. But when the description resumes after the narrative, one again notices a marked difference in the choice of diction from mundane to high sounding:

‘Withered stumps of time, staring forms, fiery points, glowed and savagely still’

This entire list of lexical selection demonstrates an upper class social set up with no activity of any individual; the ‘she’ being referred to is a mere passive participant, and the rest an extensive catalogue of exotic objects. Due to complete lack of activity, one cannot decipher the psychic disposition of the class. But the moment this extensive description ends, and a personalized account begins (ll: 111- 115) through possessive determiners, both syntactic and semantic changes occur

“My nerves are bad tonight. Yes, bad. Stay with me.
“Speak to me. Why do you never speak. Speak
“What are you thinking of? What thinking?
“What?
“I never know what you are thinking. Think”

(ll: 111-115)

Almost every sentence of the five lines now bears at least one personal pronoun. This is followed by another strophe (ll: 116-123) in which a number of ‘wh’- and ‘yes-no’ questions are posed with a few words repetitively used, but none of the questions gets answered. After this succession of questions, the next strophe of 15 lines (ll: 124-138) appears to be a partial response to these questions. But the textual content reveals a predominance of rhetorical questions. Here, too, every complete sentence (whether interrogative or affirmative) contains at least one personal pronoun. If looked at carefully, this entire section of the poem can be divided into three parts: the first part comprising 34 lines (77- 110); the second part contains 28 lines (111-138) and the last part consists of 34 lines (139- 172). The second part seems a continuation of the first, whereas the third part is a separate one. A lexical list of the first part has already been given and a sketch of the second part is been given below:

nerves, bad, bad, stay, speak, speak, never speak, speak, thinking,
thinking, what, thinking, think, think, rat’s alley, dead men, bones,

noise, wind, noise, nothing, nothing, nothing, see nothing, remember

nothing, alive, nothing head—I do now? I do, do tomorrow, we ever do.

If we look at the above list of lexical items, it reveals nothing but confusion, panic and emptiness. Perhaps, Eliot intends to convey a message of utter confusion by contrasting an extensive, high sounding exotic description of an aristocratic set up with utter panic and chaos. The speaker seems to have completely lost her senses. The readers have been informed about a 'silent woman, sitting in a throne like chair, surrounded by the luxuries of life. But the moment she opens her mouth, all the aura of glamour and glitter sinks into the quagmire of confusion and nervousness. Eliot does not talk about a particular individual, but through an individual, he refers to the behaviour of that entire class in *The Waste Land*. The neurotic woman's mindset reflects the social set up of *The Waste Land*. Like the land, her mind is incapable of conceiving and producing anything substantial. The land is barren, and so is the thinking pattern of its inhabitant.

When we move to the last part of the section, proper nouns begin to replace personal pronouns, and the choice of diction exhibits a marked shift from high flown to mundane expressions representing a lower or lower middle class. This social class characteristic is revealed both at the syntactic and the lexical level. The following list highlights this phenomenon:

demobbed, mince words, a bit smart, that money, some teeth,

teeth all out, a nice set, can't bear--- look at you, army, good time,

if Albert makes off, look--- antique, be ashamed, pills, bring off,

chemist married for children, hot gammon. Goonight Bill,

Goonight Lou. Goonight May. Goonight. Tata. Goonight. Goonight.

This list may not be as explicitly revealing the social class features as the first two; nevertheless, the former two represent the entire class through one individual, whereas the latter extends it to a number of persons. Both the ladies, the aristocratic one and Lil, are in a state of fear, though the nature of their apprehension is different.

This morbid feeling is aptly manifested through the number of questions, 'wh'- and 'yes- no', posed throughout the section. In a total of 96 lines, 17 questions are posed which makes one question per each six lines. But surprisingly none of them gets answered, which further heightens the tension and suspense emanating from the queries.

Going back to the significance of the title, as mentioned above, "The Game of Chess", we encounter various segments of the society ranging from upper class to the lower. The neurotic woman represents one hierarchical pattern and Lil the other, but both seem lost in chaos. The nature of their problems is entirely different, yet there is a complete bafflement everywhere. Eliot tries to present the plight of the inhabitants of *The Waste Land* through a microcosm of a game of chess, which manifests a deep rooted fear and ennui prevalent throughout, and the choice of lexis aptly demonstrates this gruesome phenomenon. If strophes, I and II are compared, one notices a direct development of the former through a large number of lexical units, whereas the latter is more indirect, metaphorical and suggestive. Through the first strophe, the poet clears the ground for the readers to enter the arid land, but once they step in and proceed further, they are informed through suggestion, hints and references.

9.2.3 Lexical Coherence in the Fire Sermon

Now we come to the third part of the poem, "The Fire Sermon". It has already been pointed out that the title is an allusion to the philosophical doctrine of Buddha. The word 'Fire' is not used in the literal sense, neither by the great saint nor by Eliot, and that metaphorical connotation of the term develops in the poem also. Except for the last four lines, nowhere else is the term fire, or its attributes or collocations used in this part. Paradoxically, here the opening noun phrase is 'the river', which is the antithesis of fire – a stylistic device that Eliot heavily relies on to heighten the effect of an idea. In the opening clause: The river's tent is broken. (l: 173)

The s-genitive focuses on 'tent' which is 'broken'. 'Tent', both literally and metaphorically, means shelter or protection, and its breaking up suggests the loss of shelter or privacy. The 'tent' contextually refers to the overarching trees that transform a reach of the river into a tunnel of love. Next, the readers come across

lexemes, such as 'finger of leaf', 'clutch', 'sink', 'wet bank', and so on. Now that 'the river's tent is broken', human associations that could take place in decent abodes have no longer that cover of decency. In other words, Eliot suggests that with the departure of old values and traditions, even subtle human relationships are dehumanized. The generic 'river' takes certain collocations, 'sink' 'wet bank', 'brown land' and 'nymphs', but then it becomes specific through a noun phrase, 'Sweet Thames'. After the resumption of 'the river', one notices names of certain trivial objects which sharpen the contrast between the sublime and the ridiculous. For instance the following words:

The river, wet bank, brown land , the nymphs, sweet Thames

are followed by a list of the following trivial objects in the same context:

**empty bottles, sandwich papers, silk handkerchief, cardboard boxes,
and cigarette ends.**

Through the interplay of high sounding expressions and the frivolous, the poet draws contrasts for the sake of heightening the situational effect. For instance, if Madame Sosostri is the wisest woman in Europe, she is referred to simultaneously as having bad cold and holding a wicked pack of cards in the first part of the poem. Similarly, in "A Game of Chess", if a Cleopatra- like woman is sitting in an exotic chair, she is at the same time neurotic. If we know about Lil and her husband's relationship, we are also told that she needs denture; and now that one reads about a sad state of desertion having afflicted the river's flow and having scared the nymphs, one encounters names of mere trash. Through such a meditated choice of words, Eliot presents all the social and human manifestations prevalent in *The Waste Land*. The combined effect of the sublime and the bathos becomes even sharper through "The nymphs" vs. their friends, the loitering heirs of city directors, degrading mythological goddess-like-beings to the state of harlots which is perhaps the predominant reason for the breaking up of the river's tent. Starting from line 173 onward till line 206, the first strophe of "The Fire Sermon", uses a number of expressions related directly or indirectly to the initial noun phrase, 'The river'. The following is a list of these words:

**The river, sink, wet bank, brown land, the nymphs, Sweet Thames,
the river, the nymphs, The waters of Leman, Sweet Thames,
Sweet Thames, on the bank, fishing, The dull canal, wreck,
low damp ground, wash, Soda water.**

All these phrases may not be directly linked with one another, as they do not form a network of cohesive relationships due to ambiguous personal pronouns and anachronism. But Eliot himself maintains that all wars are the same and all lovemaking is the same; therefore, all references to river or its collocation may also be the same. The sex and the desertion motif dominate implicitly all the initial 34 lines of this part. If the nymph's friends, the loitering heirs of the city directors depart and leave no addresses that is because they are "unwilling to assume responsibility for any untoward pregnancies" (Kenner, 1960: 142).

Similarly, if the persona sits by the waters of Lemon and weeps, he might be regretting a sense of moral loss. Likewise, the two proper nouns, Sweeny and Mrs. Porter, when evaluated in the broader context of Eliot's entire works, have sexual connotation. Mrs. Porter is a debauchee, running a brothel house. In addition to the sex theme, the poet also uses juxtapositions such as:

Table: 6

cold		blast
rattle of the bones		chuckle
low damp ground	Vs.	low dry garret
rattled by the rat's foot		sounds of horns and motors

Starting with a general decadence of sexual abuse, the poet shifts to particular events of promiscuous sexual behaviour of individuals in a historical and in

contemporaneous perspective. The four lines, (ll: 203-6), within the broader textual context, are linked with the second part of the poem (ll: 99-103). The proper noun, 'Tereu', and the verb phrase 'rudely forced', bring a gruesome picture of a savage sexual assault in its mythological background. Lines 207 to 214 deviate from the prevalent theme, incorporating business and commercial aspect of the modern era through real spatial references such as, 'London', 'The Cannon Street Hotel', and 'The Metropol'. But then from line 215 to 256, the old theme resumes through two individuals of the lower middle class engaged mechanically in lovemaking act in the contemporary Waste Land. The choice of vocabulary befits this whole event. The following list of lexical items nicely manifests this one-sided mechanical act

**typist agent's clerk, silk hat, violet hour, human engine, taxi, food in tins,
her drying combinations, stockings, slippers, camisoles, stays, bored,
tired, tired, unreported, assault, no defence, no response, indifference,
dead, unlit, automatic hand, gramophone.**

With the two direct expressions, 'human engine' and 'taxi', the emotionless dimension of human relationship becomes prominent, but even certain pronominal references further intensify the futility of this fusion:

Hardly aware of her departed lover,
Her brain allows one half-formed thought to pass:
Well now that's done: and I'm glad it's over.

(ll: 350-52)

The following two lines of the typist woman and her lover's theme are summed up through other stereo-typed action.

She smooths her hair with automatic hand,
And puts a record on the gramophone.

(ll: 255-56)

This entire 42 lines unit is primarily presented in the simple present tense through the mouth of a prophetic figure-cum-commentator, Tiresias, whose role as a mythological figure has already been discussed. However, some juxtaposed expressions, such as 'old man' vs. 'wrinkled female breasts', 'blind' vs. 'can see', 'perceived' vs. 'foretold', and parallel expressions such as, *the violet hour vs. evening hour, the typist woman's divan vs. Tiresias' divan* intensify debasement of the sex theme in the

modern Waste Land, which is a major cause for the fore-suffering of Tiresias. The same Tiresias who sat by Thebes and saw desertion of the city engendered by incestuous relationship between Oedipus and Jocasta, is now suffering for the sexual waywardness of two ordinary individuals in the modern era. Tiresias' presence in the modern waste land may sound anachronistic, but it is quite legitimate within the broader literary framework of Eliot when he states in the opening lines of his poem "Burnt Norton":

Time present and time past
Are both perhaps present in time future
And time future contained in time past.
If all time is eternally present
All time is unredeemable.
What might have been is an abstraction
Remaining a perpetual possibility
Only a world of speculation
What might have been and what has been
Point to one end, which is always present.

An ordinary lexical item can be easily identified with the title of individual parts in the poem, or with the broader theme, but proper nouns, both animate and spatial, require search and specification within the micro-world of Eliot's entire literary works.

Starting from line 257, the remaining part of the third section goes to 311, covering a total of 55 lines, most of which comprise one or two words. A number of lexical items are water related, but the sex motif still dominates the overall theme, both directly and indirectly. For instance the two proper nouns, Elizabeth and Leicester, in line 279 refer to the illicit sexual relationship of two important historical figures in sharp parallel to the typist woman and her lover representing a lower (lower middle) class. Similarly, the songs of the 'Three Thames daughters' (The Rhine daughter) mourn a sense of loss which is suggestive in the first and the third song, but more explicit in the second

After the event
He wept. He promised 'a new start'
I made no comments. What should I resent?

(II: 297-99)

All the underlined expressions suggest a loss in the moral sense. The last lines, especially line 306 'To Carthage then I came' (I: 307) from St. Augustine's

Confessions again refers to unholy love. St. Augustine, as mentioned believes that carnal desire is the major impediment to spirituality. And when Eliot says: 'Burning, burning, burning, burning' (l: 308), he implies a metaphorical burning in the flames of sensuality, resulting from the desire of the flesh.

At this stage, if the title of this third part, "The Fire Sermon", is evaluated in its historical perspectives, it corresponds to the Sermon on the Mount. In the sermon Buddha argues that all things bodily and sensory are on the fire of desire and passion, and it is the wish of the Buddhist to be set free.

Eliot first refers to the impact of the desire of the flesh in the general phenomenon, which resulted in the broken tent of the river and the departure of the nymphs. This general phenomenon then became specific through the typist woman and her lover which further extend to the upper hierarchical order of the society through Elizabeth and Leicester, and from them to the religious domain of the three Thames daughter (or Rhine's daughter) which finally culminate in St. Augustine's confession. But Eliot also suggests a solution through the Buddhist philosophy.

In "The Fire Sermon", the largest number of lexical items is water related, which is one of the four items (the other three being air, clay and fire) from which according to ancient philosophy, the universe is made. Water is also antithetical to fire, and thus, its excessive use in the present context accentuates the effect of both the components. If put together, the water related lexical items occur 30 times (counting the repeated items as one occurrence which make it about one item per four lines. Such a high frequency exhibits on the one hand a contrast with the title of the third section; it highlights on the other the significance of 'water' in *The Waste Land*. Currently, the water theme is not fertility oriented; rather, it serves the opposite role. Each of this role is sex oriented, responsible for the sterility of the land.

Table 7: Water and its related items

sweet Thames 176	the rivers 177	sweet Thames 183	sweet Thames 184	slimy 188
the bank 188	fishing 189	dull canal 189	wreck 191	damp ground 193
wash 201	soda water 201	sailor 221	sea 221	waters 257
fishmen 263	river 266	barges 268	drift 268	tide 269
sails 270	spars 272	barges 273	wash 273	drifting 274
isle of dogs 276	oars 280	stern 281	shell 282	swell 284
ripple (285)	shoves(285)	stream(287)	canoe(295)	

The other group of lexical items with the second highest frequency is related with parts of body. A total of 20 items are used, having a frequency of occurrence as one word per each 7 lines, but if the repeated items such as, 'feet' and 'hand', are considered as one item each, then the frequency comes down to one word per each 8 lines. The following is a list of the lexical items, related to body.

Eyes, back, ear, breasts, dugs, belly, bodies, foot, back,

brain, hair, knees, feet, heart, fingernails, hands, fingers

The importance of this group of words can directly be linked with the title, "The Fire Sermon", in which Buddha, while addressing a thousand priests, said that all things were on fire. In this connection, Buddha referred to various parts of the body, such as, 'the eye', 'the ear', 'the tongue', 'the nose' and 'the body (discussed in the analysis of "The Fire Sermon")'. Eliot multiplies the list by extending the Buddhist connotation of fire to many more parts of the body. These lexical items may appear a mere coincidence, but when placed and evaluated in the light of the relevant section of the poem, they certainly bring forth coherence at the lexical level. Therefore, despite no explicit reference to the title, the poet consciously picks and chooses words which leads to a more subtle organizational pattern, proving our contention of a networking of unity pervading throughout the poem.

Another set of lexical items requiring attention is antithetical expressions—a technique, which is a peculiar hallmark of Eliot's poetic works, and the following, is a list of such items:

Table: 8

Wept		chuckle
damp		dry
unheard		sounds of horns and motors
blind		see
old man	Vs.	wrinkled female
old man		young man
low (in terms of social class)		Bradford millionaire
hand		feet
paces		stoops

This kind of parallelism normally serves a deeper motive by drawing a sharp contrast between two words, which heightens the emotive effect of each other. Additionally, it also highlights more than one aspects of an issue. However, Eliot does not restrict it to pair of words; one also observes parallelism at the spatio-temporal level, mixing up people, places and objects of the past with the present to have a sense of one organic whole. The following are two groups of noun phrases, the first one about the modern era and the second one about antiquity:

Modern

Empty bottles	sandwich papers	Cardboard boxes	cigarette ends
City directors	horns and motors	Canon Street Hotel	engine
Taxi	house agent's clerk	Bradford millionaire	record
Gramophone	trams	Highbury	Richmond & kew
Morgate sands	the typist	Metropole	

Ancient

Thames	Leman	Tereu	Tiresias
Thebes	Magnus Martyr	Isle of Dogs	Elizabeth & Leister
Carthage			

These two groups of words take us back to the opening lines of Eliot's poem, "Burnt Norton", where he talks about the eternal presence of all times, but this fusion also proves Eliot's stylistic techniques of *The Waste Land's* unity through the character of Tiresias. Whether it is sexual irregularity leading to chaotic situation in Thebes or the desertion of Philomel by Tereu or the promiscuity of Elizabeth and Leicester of old

times or the mechanical act of the typist woman and her lover in the modern era, Tiresias is the observer and tormentor everywhere. In this way, he serves as a unifying force, transcending the boundaries of space and time, thus lending a universal significance to the poem. But the poet simultaneously refers to specific timings of the day and night in both conventional and innovative ways. So there are a number of noun phrase used for the specific time intervals. The following is a list of such phrases:

Winter noon, winter evening, violet hour, evening hour,

tea time, sun's last rays, at night, at noon, the moon.

The poet also tries to highlight the futility of mankind's aimless pursuit through certain death-related vocabulary resulting from the fire of libidinous desire. Put together, this set of lexical items presents a gruesome picture.

Death, bones, rattle of the bones, dead, pluckest, brother's wreck,

rattle by the rat's foot, dragging slimy belly.

As for the actual title, "The Fire Sermon", there is no direct reference to it, except for the term 'burning' repeated five time, but all these uses like the title have only metaphorical significance.

9.2.4 Lexical Coherence in "Death by Water"

The fourth part of the poem, "Death by water", is the shortest one, comprising only 10 lines. There are hardly two direct references to death; however, the entire part is a metaphorical extension of the death theme, transcending the spatio-temporal barriers, and subsuming all individuals irrespective of religion, creed and cast. We have see in the first part, line 47, that the drowned Phoenician, Phlebas, is a sailor, and the prophecy of Madam Sosostriis in line 55, 'Fear death by water', comes true here. So this part, on the one hand, refers to part-I, establishing a coherent link with it, and, on the other, executes the entire part through lexical choices, both literally and metaphorically related to the water (sea) theme. The following is a list all water related lexical items:

Water, gulls, deep sea, current, sea, whirlpool.

Regarding the death theme, only two direct words are used, i.e., 'dead' and 'bones'. As a metaphorical extension, Phlebas represents all human beings whether 'Gentile' or 'Jews'. The 'whirlpool' and 'the wheel' refer to the entire cyclical pattern of birth, youth, old age and death as elsewhere. Eliot states:

To arrive where we started
And know the place for the first time.

Stylistically, this short section is a good example of parallelism of both contrast and similarity:

Table: 9

Profit		loss
rose		fell
Gentile	Vs.	Jew
cry of gulls		deep sea swell
age		youth

Similarity:

Whirlpool ~ the wheel ~ windward.

Water is be used here as a life-taking force. The whole section refers to the life-and-death cycle of the whole mankind. So unlike the third section, here both literal and metaphorical expressions are used to develop the title.

9.2.5 Lexical Coherence in "What the Thunder Said"

The last part, "What the Thunder Said", presents the stark physical dimension of the Wasteland through description of an arid land in dire need of water. Thunder is normally the harbinger of rain, but the present context uses it both literally and metaphorically. The initial part of this part relies heavily on contrasting vocabulary of

dryness and wetness, and gradually the poem takes a suggestive and metaphorical turn. Two lexical items, 'water' and 'rock', dominate this entire part, though other related vocabulary items also play their role. If placed all together, words related with aridity or dryness presents the following sketch:

**Stony places, mountains, rock, rock, sandy road, mountains,
mountains of rock, the rock, dry the sand, the rock, dead mountain
carious teeth, dry, sterile, mountain, mud cracked houses, rock,
rock, rock, cicada, dry grass, rock, white road, cracked earth,
mountain cracks, empty cisterns, exhausted wells, decayed hole,
the mountains, tumbled graves, dry bones, spider, ruins.**

A total of 35 lexical items related with dryness are used in 112 lines, which makes the frequency of occurrence almost one word per three lines. But if the underlined repeated items are counted as one occurrence, then the frequency of occurrence comes down to one word per each five lines. Similarly, if a broader sketch of the water related lexical items is considered, the frequency rises. The following is a sketch of water related lexemes:

**thunder, spring, water, water, water, water, drink, water, spit,
thunder, rain, water, water, water, spring, pool, water, damp gust,
rain, Ganga, limp leaves, black clouds, Himavant, thunder,
sea, boat, fishing, sail, oar.**

A total of 29 lexical items are used in 112 lines, which makes the frequency of occurrence one word per almost four lines. But if the repeated words are counted as one item, then the frequency comes down to almost one item per each six lines.

So at the broader level, two contrasting expressions (i.e., wetness vs. dryness) balance each other, but at a slightly lower level, one observes an extended category of parallel expressions, intensifying various contrasting phenomena pervading throughout the

last part. The following is an extensive account of parallel expressions, contrasting in nature:

Table: 10

Garden		stony places
prison		palace
silence		shouting
living		dead
living		dying
sweat	Vs.	dry
stand		sit
silence		sneer and snarl
solitude		red sullen faces
man		woman
downward		upside down

The entire section is a yearning for water, and this desire further intensifies through the hypothetical 'were'-subjunctive, revealing only an unfulfilled desire:

If there were water, we should stop and drink (I: 335)

If there only water amongst the rock (I: 338)

If there were water
And no rock

(II: 336-7)

If there were rock
And also water.

(II: 348-49)

If there were the sound of water only. (l: 353)

Even these subjunctive clauses reveal how the wetness and the dryness theme go parallel throughout the section, bringing the theme of waste and desertion to the forefront.

As for the title of this part, there are a number of references to the Thunder such as 'rain', 'water', all related, but the speech of the thunder through the three DA sounds have totally different content. So at the lexical level, whatever judgement the readers make at the outset, it partially comes true, and as such, this part too, like the preceding ones, show both literal and metaphorical developments of its title through appropriate lexical choices. If each title is supported through specific lexical choices, the broader title of the poem, *The Waste Land*, must also demonstrate the same features. If each section is taken as a micro unit, they must integrate into the macro unit, otherwise, the poem will lack coherence and organizational unity — a charge levelled by a number of critics against *The Waste Land*.

9.3 Thematic (Aesthetic) Coherence in the poem

The present work rejects the view that *The Waste Land* is a disjointed, ill-organized accumulation of literary references borrowed from diversified sources. Yes, Eliot does borrow from dozen of sources, and at least six different languages, but he organizes the whole theme like a symphony formed from discords, merging finally into concord. This harmony is present both in the theme and in the choice of vocabulary forming an intricate pattern of unity in the poem. If the five parts of the poem are observed closely, one will notice how each part separately handles a theme, which is part of a broader theme. For instance, the first part, "The Burial of the Dead", deals with general characteristics of a Waste Land through 'ing' participle, non-finite clauses. This specific syntactic choice highlights that the poet is not talking about a specific place or time; thus Eliot universalizes the notion of *The Waste Land* through a conscious use of appropriate syntactic patterns. The readers only know about possibilities of a generic wasteland in the first part.

The second part presents the readers with a possibility of the social set up of a generic wasteland through a game of chess. As mentioned earlier, chessboard represents

various hierarchical orders where the most important ones are the king and the queen and the commonest ones, the pawns. Here, too, we have two broad social set ups represented by the rich, neurotic woman, being presented in a throne-like chair and, Lil, a lower class woman. The poem is about the wasteland where life is not supposed to be a bed of roses; therefore, the two individuals have problems of different nature. The poet suggests that every one in the wasteland is in trouble which might be physical, psychological, or spiritual.

The third part, "The Fire Sermon", implicitly refers to the major cause for turning fertile land into a wasteland, which is the desire of the flesh. We have already pointed out through Buddha's fire sermon that deliverance from sufferings is to be obtained through the suppression of desires. Here, in the opening lines, a dilapidated riverside is presented which is deserted by the nymphs and their friends, the loitering heirs of city directors with no reference to specific individuals. This general account is then linked with a particular act of sexual violence through Tereu and Philomela in a mythological perspective. Then the poet focuses on two representatives of the lower middle class (the typist woman and her lover) involved in sterile physical act. The readers also read between the lines about the illicit relationship between Elizabeth and Leicester representing the royalty and the three Thames daughters (or the Rhine daughters), hinting at sexual waywardness in the religious domains. The concluding words of this part, 'burning', 'burning' metaphorically refer to the flames of the sensual fire which has turned the entire land into waste. If the initial two parts give a general and social account of the wasteland, the third part hints at the responsible factor for the deep rooted problem. Eliot also had the same view as he heavily relies on two main sources, *The Golden Bough* by Sir James Frazer and *From Ritual to Romance* by Jessie Weston. Both the books deal with the fertility cult, and restoration and return of life to the land.

The fourth part, "Death by Water", highlights the overall futility of life. It also suggests that water, which is the most important life giving source, is simultaneously a life taking force. So this part primarily hints at the basic paradox of life, subsuming every mortal being through the character of Phlebas, the Phoenician sailor. One also deduces lesson about the overall futility of life.

The last part, "What the Thunder Said", once again introduces the physical characteristics of the Waste Land through a stark presentation of a parched land badly in need of water. The excessive use of the lexical items related with wetness and dryness makes the theme of drought even more severe. But the inherent problem of the land, which resulted from the abuse of sex (primarily a life generating force) is to be resolved spiritually. The three DA sounds, instead of being harbinger of actual rain, suggest ways and means how to restore the fertility of the land.

Every great poem is a microcosm, encapsulating a unique vision of a poet. Similarly, every great work of art, through a process of selection and rejection, tries to convert disharmony into harmony and chaos into cosmos. Eliot, too, presents a chaotic world where everything appears to be in a disarray, but he also suggests ways and means in the last part, how to restore harmony. Every great work of art deals with sympathy for mankind and this inherent message one gets from *The Waste Land* through the three DA sounds: give, sympathise, control. Therefore, *The Waste Land* may appear to be a mere accumulation of literary bits and pieces packed in its five parts, but our analysis is quite contrary to this view. It is a well designed and thought out piece of work consistently pursuing a major theme, supported by minor themes and characters. And finally one observes emergence of harmony from this seemingly disproportionate poem of five parts.

9.4 Trans-sectional unity in the poem

The detailed linguistic analysis in the preceding chapter(s) reveals that a broad based cohesive pattern at the individual part, or at the overall poem level is not possible. The poem does not follow a smooth transitional flow of well-knit syntactic pattern where every sentence must necessarily be linked with its preceding and following one. At certain places, almost in every part of the poem, the rules of grammar are violated, and one notices abrupt transition from one subject matter to another without any logical explanation, which seems to be dispensing with both the cohesion and coherence of the poem. Nevertheless, the specific lexical choice at the level of individual parts proves appropriacy of the titles. To extend the choice of such vocabulary item from individual sections to the entire poem will demonstrate unity of the poem at the lexical level also. Our analysis of the poem reveals that there are

certain lexical items, which spread throughout the poem, knitting together the different parts into an organized whole.

Table 11 lists all the recurrent keywords used in the poem along with their frequencies and line numbers. These words will be taken one by one with brief comments on their use in the poem.

Antique:- The word antique is used twice in the poem:

Above the antique mantel was displayed (l: 97, Part II)

You ought to be ashamed, I said, to look so antique (l: 156, Part II)

The first use suggests the poet's belief in the past as a source of artistic value and meaning through myth and artistic tradition. But the social set up where the term is used presents an artificial and sensuous atmosphere that is alluring and disgusting simultaneously. The noun phrase, 'The antique mantel', taken from Greek mythology and work of art suggests beauty and meaningfulness, but the subject itself implies horror of unrestrained sexuality.

The second use has a debased meaning in the modern sense, occurring in the context of the abuse of sex. The first, the ancient use, is linked with rape, and the second one with Lil's premature ageing, resulting from abortion. Thus a shadow of permanent waste or sterility replaces voluntary sterility through abortion.

Bed: This word is used twice, and both its uses present negative pictures related with death and sexuality respectively:

Or has the sudden frost disturbed its bed? (l: 73, Part I)

On the divan are plied (at night her bed) (l: 226, Part III)

Bells: The word bell is used twice, the second is reminiscent of the first and both are reminder of human destiny

The peal of bells (l: 288, Part III)

tolling reminiscent **bells** (I: 384, Part V)

Body parts: Names of body parts are used extensively with the highest frequency of occurrence, with a predominance of 'the eye' image:

your **arms** full, and your **hair** wet, I could not
speak, and my **eyes** failed

(II: 38,39, Part I)

Those are pearls that were his **eyes** (I: 48, Part I)

And here is the **one-eyed** merchant, and this card
Which is blank, is something he carries on his **ba**

(II: 52-53 Part I)

And each man fixed his **eyes** before his **feet** (I: 65, Part I)

Another hid his **eyes** behind his wing (I: 81, Part II)

Those are pearls that were his **eyes**.
Are you alive, or not? Is there nothing in your **head**

(II: 125-26, Part II)

With my **hair_down**, so (I: 133, Part II)

Pressing **lidless eyes** and waiting for a knock upon the door.

(I: 138, Part II)

To get yourself some **teeth**__ (I: 144, Part II)

I can't help it, she said, pulling a long **face** (I: 158, Part II)

The rattle of the bones, and chuckle spread from **ear to ear**

(I: 186, Part III)

Dragging its **slimy belly** on the bank (I: 188, Part III)

White bodies naked on the low damp ground (I: 193, Part III)

Rattled by the rat's **foot** only, year to year. (I:195, Part III)

The wash their **feet_in** soda water (I: 201, Part III)

At the violet hour, when the **eyes** and **back** (I: 215, Part III)

Old man with wrinkled female **breast** (I: 219, Part III)

Old man with wrinkled **dugs** (I: 228, Part III)

Exploring **hands** encounter no defence (I: 240, Part III)

Her **brain** allows one half-formed thought to pass (I: 251, Part III)

She smoothes her hair with automatic **hand** (I: 255, Part III)

By Richmond I raised my **knees** (I: 294, Part III)

My **feet** are at Moorgate, and my heart
Under my **feet**,

(II: 296-97, Part III)

The broken **fingernails** of dirty **hands** (I: 303, Part III)

Sweat is dry and **feet** are in the sand (I: 337, Part V)

Dead mountain mouth of carious **teeth** that cannot spit

(I: 339, Part V)

But **red sullen** faces sneer and snarl (I: 344, Part V)

A woman drew her long **black** hair out tight (I: 378, Part V)

And bats with **baby** faces in the violet light (I: 380, Part V)

My friend, blood shaking my **heart** (I: 403, Part V)

The sea was calm, **your heart** would have responded (I: 421, Part V)

If we look at all these examples, almost every part of the body being referred to is either in a state of anguish, debasement, deterioration, or in physical or spiritual torture. The eye ceases to serve the function of seeing the glorious manifestations of nature, the ears only hear 'rattle of the bones', the head is empty, the finger nails are broken, the belly is slimy, the faces are red and sullen, the breasts are wrinkled, the

teeth are carious, and so on. So these different parts of the body succinctly manifest a state of utter physical desertion.

Bones: Bones symbolize death and this image is used in a number of places in the poem, pervading through almost all the different parts:

Where the dead men lost their **bones**. (I: 117, Part II)

The rattle of the **bones**, and the chuckle spread from ear to ear.

(I: 186, Part III)

And **bones** cast in low dry garret (I: 194, Part III)

A current under sea
Picked his **bones** in whispers

(II:315-16, Part IV)

Dry **bones** can harm no one. (I: 390, Part V)

Broken: *The Waste Land* depicts a picture of broken objects representing a state of chaos and confusion. A few lexical items depicting such a topsy-turvy phenomenon occur throughout some of the parts of the poem.

A heap of **broken** images, where the sun beats (I: 22, Part I)

The river 's tent is **broken** (I: 173, Part III)

The **broken** fingernails of dirty hands. (I: 303, Part III)

Or under seals **broken** by the lean solicitor (I: 408, Part V)

Revive for a moment a **broken** Coriolanus (I: 416, Part V)

Colours: A whole spectrum of colours is used covering 'black', 'brown', 'green', 'orange', 'red', 'violet', and 'white'. Colours representing a dilapidated state, sterility or sexual provocation such as, 'brown', 'red' and 'violet' have a high frequency of occurrence; whereas 'black', representing chaos and confusion has the second highest

frequency; 'white', a representative colour of purity and chastity, is used twice only, and 'green', which symbolizes fertility and life is used only once in the entire poem:

There is shadow under this **red** rock
Come in under the shadow of this **red** rock

(II: 25,26, Part I)

Under the **brown** fog of a winter dawn, (I: 61, Part I)

Burned **green** and **orange**, framed by coloured stone

(I: 95, Part II)

Crosses the **brown** land unheard. (I: 175, Part III)

Under the **brown** fog of a winter noon (I: 208, Part III)

At the **violet** hour when the eye and back (I: 215, Part III)

At the **violet** hour, the evening hour that strives. (I: 220, Part III)

Red and **gold** (I: 283, Part III)

White towers (I: 289, Part III)

After the touch light **red** on sweaty faces (I: 322, Part V)

But **red** sullen faces sneer and snarl (I: 344, Part V)

But when I look ahead up the **white** road (I: 361, Part V)

Gliding wrapt in **brown** mantle, hooded (I: 363, Part V)

Cracks and reforms and bursts in the **violet** air (I: 372, Part V)

A woman drew her long **black** hair out tight (I: 377, Part V)

And bats with baby faces in the **violet** light (I: 379, Part V)

And crawled head downward down a **blackened** wall.

(l: 381, Part V)

Waited for rain while the **black** clouds (l: 396, Part V)

Dead: The word 'dead' is a substitute for the wasteland, and the entire poem is concerned with the issue of life and death both physically and spiritually. Thus, this is the only lexical item used in all the five parts of the poem.

Lilacs out of the **dead** land (l: 2, Part I)

And the **dead** tree gives no shelter (l: 23, Part I)

I was neither
Living nor **dead**, and I knew nothing.
(ll: 39- 40, Part I)

With a **dead** sound on the final stroke of nine (l: 68, Part I)

Where the **dead** men lost their bones (l: 116, Part II)

And walked among the lowest of the **dead**. (l: 245, Part III)

Phlebas the Phoenician, a fortnight **dead** (l: 312, Part IV)

He who was living is now **dead** (l: 328, Part V)

Dead mountain mouth of carious teeth that cannot spit
(l: 339, Part V)

The other lexical items belonging to the same word class are 'death' and 'died', which are used with a very low frequency:

Fear **death** by water (l: 55, Part I)

I had not thought **death** had undone so many (l: 63, Part I)

And on the king my father's **death** before him (l: 192, Part III)

She's had five already, and nearly **died** of young George.
(l: 160, Part II)

Dry: Dryness is essential feature of *The Waste Land*, standing in utter contradistinction to the wetness theme; therefore, this lexical item is used at a number of places throughout the poem.

A little life with dried tubers. (l: 7, Part I)

And the **dry** stone no sound of water. (l: 24, Part I)

And bones cast in a little low **dry** garret (l: 194, Part III)

Her **drying** combinations touched by the sun's last rays
(l: 225, Part III)

Sweat is **dry** and feet are in the sand (l: 337, Part V)

But **dry** sterile thunder without rain (l: 342, Part V)

And **dry** grass singing (l: 354, Part V)

Dry bones can harm no one. (l: 390, Part V)

Fear: Fear is a dominant feeling in *The Waste Land* which manifests at a few places in the poem:

And I was **frightened**. (l: 15, Part I)

I will show you **fear** in a handful of dust (l: 30, Part I)

Fear death by water (l: 55, Part I)

Fish: Although fish seems to be quite out of place in *The Waste Land*, this lexical item implicitly refers to the cult of fertility and vegetation through the Fisher king.

While I was **fishing** in the dull canal (l: 189, Part III)

Where **fishmen** lounge at noon (l: 263, Part III)

I sat upon the shore
Fishing with arid plain behind me

(II : 424-25, Part V)

Garden: Garden is used twice in the entire poem, but both these uses suggest a gruesome picture of horror rather than convey a sense of beauty, fertility and greenness:

The corpse you planted last year in your garden. (I: 71, Part I)

After the frosty silence in the garden (I: 323, Part V)

Light: The lexeme 'light' is used at seven different places in three different senses: literal, metaphorical and symbolic:

Looking into the heart of light, the silence (I: 41, Part I)

Reflecting light on the table (I: 83, Part II)

In which sad light a curved dolphin swam (I: 96, Part II)

Under the fire light, under the brush, her hair (I: 108, Part II)

Clears her breakfast, lights
Her stove (II: 222-23, Part III)

After the torch light red on sweaty faces (I: 322, Part V)

In a flash of lightening. Then a damp gust (I: 393, Part V)

If the first use refers to a sense of loss, the next four suggest a literal sense in a descriptive and narrative context. The sixth use conveys a deeper sense of physical anguish at its apex in an absolutely parched, arid land, whereas the last one is a harbinger of transforming sterility into fertility.

Living: This term is used four times in the entire poem, but everywhere is accompanied by death or dying. If *The Waste Land* manifests a state of decay, it also demonstrates continuity of that process.

I was neither
Living nor dead, and I knew nothing

(II: 39-40, Part I)

Are you alive or not?

(I: 126, Part II)

He who was living is now dead
We who were living are now dying.

(II: 328-29, Part V)

Mountain: Mountain is the dominant physical feature of *The Waste Land*, highlighting the prevalent sense of aridity and dryness. The following lines demonstrate this aspect:

In the mountain, there you feel free

(I: 17, Part I)

Of thunder of spring over distant mountain (I: 327, Part V)

The road winding above among the mountains
Which are mountains of rock without water

(II: 333-34, Part V)

Dead mountain mouth of carious teeth that cannot spit

(I: 339, Part V)

There is not even silence among the mountain (I: 341, Part V)

There is not even solitude in the mountains (I: 343, Part V)

What is the city over the mountain

(I: 371, Part V)

In this decayed hole among the mountains (I: 385, Part V)

Rain: Rain is the dire need of the wasteland and this image both overlaps with and reinforces the water or the thunder image.

Dull roots with spring rain

(I: 4, Part I)

With a shower of rain

(I: 9, Part I)

And if it rains, a closed car at four

(I: 136, Part II)

But dry sterile thunder without rain

(I: 342, Part V)

Then a damp gust
Bringing rain

(II: 393-94, Part V)

Ganga was sunken, and the limp leaves
Waited for rains

(II: 395-96, Part V)

Rat: The 'rat' image further exacerbates the sense of decadence and abhorrence prevalent in *The Waste Land*. The same image is used repeatedly by the poet in his earlier works also.

I think we are in rat's alley

(I: 115, Part II)

A rat crept softly through the vegetation

(I: 187, Part III)

Rattled by the rat's foot only

(I: 195, Part III)

Rock: The rock image overlaps with the mountain and both reinforce the notion of dryness.

There is shadow under this red rock
Come in under the shadow of this red rock

(II: 25-26, Part I)

Here is Belladonna, the Lady of the Rock

(I: 49, Part I)

Here is no water but only rock

(I: 331, Part V)

Which is the mountains of rock without water (I: 334, Part V)

Amongst the rock one cannot stop or think (I: 336, Part V)

If there were only water amongst the rock (I: 338, Part V)

If there were water
And no rocks

(II: 346-48, Part V)

If there were rock

A pool among the rock

(I: 351, Part V)

But sound of water over a rock

(I: 355, Part V)