

An Analysis of T.S. Eliot's The Waste Land in the Perspective of Indian Poetics

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MASTER OF PHILOSOPHY**

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the award of the degree of MASTER OF PHILOSOPHY, has
not been previously submitted for any other degree
of this or any other university and is her own work.

We recommend that this dissertation may be
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För
MY FATHER
whom I miss

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CONTENTS

ACKNOWLEDGEMENTS

1.	INTRODUCTION	1-13
2.	MAJOR INDIAN THEORIES AND THE MODEL	14-54
2.1	THE DHVANI SIDDHĀNTA	14-30
2.2.	THE ALAKĀRA SIDDHĀNTA	31-42
2.3	THE VAKROKTI SIDDHĀNTA	43-49
2.4.	THE APPLICATIONAL MODEL	50-54
3.	ANALYSIS OF THE WASTE LAND	55-61
3.1	THE BURIAL OF THE DEAD	62-83
3.2	A GAME OF CHESS	84-91
3.3.	THE FIRE SERMON	92-102
3.4	DEATH BY WATER	103-105
3.5	WHAT THE THUNDER SAID	106-117
4.	CONCLUDING REMARKS	118-123

APPENDIX : SCHEME OF TRANSLITERATION

BIBLIOGRAPHY

INTRODUCTION

I. INTRODUCTION

The twentieth century has witnessed a remarkably varied critical activity which has led to the need for formulating a cogent theory of literary discourse or poetics. The necessity for literary criticism to be not merely explication and interpretation of texts in vacuo was initially recognized by Northrop Frye who, in the Anatomy of Criticism, asserted that "To defend the right of criticism to exist at all, is to assume that criticism is a structure of thought and knowledge existing in its own right" (Northrop Frye 1957 : 5). Such a demand required from poetics "a coherent and comprehensive theory of literature, logically and scientifically organized" (Northrop Frye 1957 : II), that is, a systematic understanding of literary discourse as well as its own discourse on literature. Tzvetan Todorov, in his Introduction to Poetics, lays a similar emphasis on a 'science' of literature as opposed to mere interpretation of texts, intending by the word 'science' not precision or accuracy but a concern with the coherence of a body of language and the principles of knowing that constitute literary study. Poetics for him, then, is not "the description of the particular work, the designation of its meaning, but the establishment of general laws of which this particular text is the product" (Tzvetan Todorov 1981 : 6).

The proclamation, on the one hand, of the New Critics that the text - the words on the page - is the irreducible literary minimum for critical activity, and on the other, the advent of Saussurean linguistics concerned with not just the decoding of individual utterance, but with the laws, conventions and operations that allow meaningful utterances to take place and to be understood, have led to a recognition of the centrality of language in the literary act, besides triggering investigation into the demarcation between literary discourse and other, non-literary, discourse.¹ In this perspective, Roger Fowler talks of linguistics as a "developing discipline hoping to learn about language by turning its attention to those texts called 'literary', and in the process exploring its relation with literary criticism, with which it has in common a basic concern with the uses of language" (Roger Fowler 1966 : 3). Linguistic analysis with its necessary coherence and analytic power has, therefore, gained immense favour and currency among modern critics and theoreticians, and several theories ascribing prominence to the concept of meaning, that is, the ways in which the system allows meanings to be made, specifically literary meaning, have emerged. This, in turn, has generated the need to define, identify

¹ For a study of the theoretical assumptions and implications of Anglo-American New Criticism and modern linguistics and the language of literature, see Ann Jefferson and David Robey eds., Modern Literary Theory : A Comparative Introduction (New Jersey : Barnes & Noble Books, 1982); and Terry Eagleton, Literary Theory: An Introduction (Oxford : Basil Blackwell, 1983).

and locate 'literariness' - a singular property of the literary phenomenon. In The Structure of Literary Understanding, Stein Haugom Olsen states that the very collocation 'literary work of art' can be taken as a starting point for an explication as it presupposes an utterance, written or spoken, in a language, consisting of words and sentences sequentially arranged in order to constitute a meaningful message, and presented at a certain point of time : hence, "A literary work is an aesthetic object or has an aesthetic dimension as well as being a linguistic fact" (Stein H. Olsen 1978 : 4). That a systematic correlation holds between the aesthetic and linguistic dimensions follows as a corollary since the aesthetic features are largely due to the extension of the conventions of language and, as such, all the aesthetic elements inherent in a text can be traced through a linguistic analysis. In other words, linguistic theories postulate that factors that constitute 'literariness' inhere in the text of the literary work, which is seen as a linguistic expression embodying certain syntactic, semantic and structural properties that distinguish it from other types of utterances. Language, then, is seen to be at the crux of theories based on linguistics, as an objectively given structure which can be described independently of setting.

To one conversant with Indian Poetics, the growing importance of Western linguistics and

the interest of contemporary Western philosophy in problems of language and linguistic analyses produce an overwhelming sense of *deja vu*. The science of linguistics had an early origin in India and subsequently developed into an impressive tradition, and as J.F. Stall very accurately observes "Almost excessive preoccupation with language on the one hand, and with philosophy on the other, may indeed be regarded as a characteristic of Indian Civilisation" (J.F. Stall 1969 : 499). Hari Mohan Jha affirms this saying that "The analysis of language in various aspects - phonetic, etymological, syntactical, semantic, logical epistemological, metaphysical etc., has been a favourite subject with the Indian thinkers of very ancient times" (H.M. Jha 1981 : vii). That language has been at the core of linguistic and philosophic speculation in India is evident from the orientation of the Sanskrit grammarians : Pānīni's grammar implicates questions of semantics, of the methodology of linguistics and of the nature of language ; Patañjali's Mahābhāṣya deals with more specific questions of the structures of Sanskrit, while Bhartṛhāri's Vākyapādiya, a celebrated work in the grammatico-philosophic tradition, analyses the philosophical correlations of language, thought and reality. Furthermore, irrespective of the influence of the grammarians, discourses about the nature of language were prevalent among "the Hindu systems of Mīmāṃsā and Nyāya, and important, though not pivotal, for the Hindu Vedānta and for similar

developments in Buddhism" (J.F. Stall 1969 : 500). The awareness of the inalienable role of language as an instrument in all human affairs including the dissemination of knowledge has led to the inception of an exacting scientific linguistic tradition providing an elaborate diacritical and objective apparatus for the analysis of everything that is vāṅmaya, that is, everything that has its being in language. This instrumentalist conception of language working in collusion with critical theories to evolve a metalanguage for the scrutiny of literary works is not unlike what Roland Barthes delimits as the object of criticism : "a comment on a comment, a secondary language or metalanguage (as the logicians say), applied to a primary language" (Roland Barthes 1972 : 649). As Hari Mohan Jha observes, seminal questions posed by Sanskrit poetics as to the relation between word and meaning, the distinction between literal, figurative and implied meanings, factors involved in verbal cognition and such others are also analogous to and anticipate quite a few questions that are being debated by the semantic and structural theories of the modern west.²

² Some problems of literary theory are, in any case, 'universal' in that certain questions will inevitably be asked. For instance, the question of the nature of literary language has been extensively debated and discussed in the Indian tradition as also in the West (by Aristotle, Horace and Longinus, to mention only the classical thinkers). It was not within the scope of this paper to bring in the western classical theory which often offers interesting parallels to the Indian theory, such as the all-too-evident similarity between the Rīti School and the ideas of Longinus, or that between Bharata's conception of the universal Guna leading to rasa realisation and the Aristotlean notion of Catharsis.

Frye's requirement that literary criticism should be objective, defined, with determinate principles, and progressively cumulative in the sense of there being possibility of further addition by successive critics, seems to be a condition more than adequately met by Indian Poetics. For one, it has a well-defined subject matter - kāvya, "which means precisely literature as an art, including drama, poetry and fiction" (A.K. Warder 1978 : 4). Prof. Nagendra says, largely to the same effect : "In Sanskrit Poetics the technical term for 'literature in general' or 'the stock of recorded knowledge' is Vāṅmaya which has been divided under two heads : Śāstra and Kāvya. Śāstra covers the 'literature of knowledge' - including sciences, history, mythology etc. and Kāvya is a synonym for creative literature or 'belles lettres'" (Nagendra 1976 : iv-v). Kāvya as opposed to Śāstra, then, is the science of expression - ukti - aspiring to objectivity by dealing with the investigation of factors, such as linguistic categories, which convert ordinary language into literary language, ukti into kāvyaukti. It is this element of 'literariness' - alaṅkāra in a very catholic sense - which qualifies kāvyaukti and accounts for the usage of the term Alaṅkāra Śāstra for the discipline of poetics. Preoccupation with the need to distinguish between kāvya-śarīra, the body or form of poetry, and kāvya-ātmā, roughly the 'soul' or essence of poetry, has led to the progressive

redefinition of Kāvya and the hypothetical division of poetic expression into various units for the purpose of analysis.³ Thus, Bhāmah's initial postulation 'śabdārthau sahitau kāvyam' (Kāvyaalāmkāra I.16 : 6) - kāvya is meaning and expression combined - has been enlarged to include alāmkāra or beauty which is itself vakra or deviant. At the same time it has also resulted in the establishment of different schools of poetics which posit divergent principles in locating 'literariness'. And so, while it is the suggestiveness (vyanjakāṭva) of the utterance, the resonance of meaning which constitutes literariness for the Dhvani school, Riti poetics hold that it inheres in the inimitable style displayed by the selective use of lexis. Alāmkāristas, on the other hand, locate it in the alāmkāra-s (in the restricted sense of figures of speech), while for the adherents of the Vakrokti school, the locus is in the language which, in a literary artefact, is always and necessarily vakra or defamiliarized. The Rasa school, essentially

³ We have employed Sanskrit terms and given an approximate English translation. Translation of technical terms is, in any case, a hazardous business, more so when one is translating across cultures where the tendency to find parallel concepts may bend the concepts of the source system. Attention has already been drawn to the dangers of translation: Armando Menezes, in his Foreword to Krishnamoorthy's Essays in Sanskrit Criticism (Dharwar : Karnataka Univ. Press, 1964) highlights the problem, and observes that - "Much ignorance has been perpetrated by hit or miss renderings of Sanskrit terms into English - result is a simultaneous obscuration of both terms." We have tried to give the translation of the intended import.

propounding a theory of aesthetic experience, maintains that the evocation of a predominant mood or emotion, rasa, is the determinant for the transformation of ordinary language into literary language.⁴ Notable here is the fact that all these theories are language-based, dealing with the innovative permutation and combination of linguistic categories, and essentially deriving their substance from the Vyākaraṇa-Śāstra, the discipline of grammar, whose major exponents are Pānīni, Patanjali, Bharṭṛhāri and Kumārila Bhaṭṭa.

Poetics, eastern and western, then, seems to be founded in a common assumption - 'the axiom of objectivity' (Stein H. Olsen 1987 : 88) - a notion which is evident in their recognition of the fact that the study of the language of literature - its units, structural properties and its rules of combination - is central to a 'scientific' analysis. It is this notion that our experience of the world is encoded in order that we may experience it, which leads Frederic Jameson to call literature "a highly conventionalized activity" (Frederic Jameson 1972 : 154), an activity in which literary language, linguistic conventions, and textuality attain primacy, and the exploration of which has become the overriding concern of critics

⁴ For a detailed chronological taxonomy of the various schools and their proponents, see S.K. De, History of Sanskrit Poetics (Calcutta : Firma KLM Pvt. Ltd., 1976); and P.V. Kane, History of Sanskrit Poetics (Delhi : Motilal Banarsidas, 1961).

in the west today. Since Sanskrit poetics deals with such adroit and ingenious use of linguistic categories which serves to foreground a literary work from other kinds of expressions, and with such exegetical principles as dhvani, alaṅkāra, rīti, vakrokti which allow literary meaning to be understood, it offers a comprehensive matrix, covering almost the entire gamut of elements which are central to the creation of a literary work. It is precisely for this reason that we have chosen to take recourse to the principles and models evolved by Sanskrit poetics to conduct a textual analysis of T.S. Eliot's The Waste Land. In the selection of the text, too, we have certain things in mind, some considerations.

The Waste Land, in our opinion, is an exercise in 'highly conventionalized activity' - a fact which is concealed by the highly unconventional, non-discursive nature of presentation. At first sight it appears to be a set of disjointed poems operating in isolation, albeit with a powerful emotional impact, but with no apparent or predictable structural or structuring elements yet somehow mysteriously coalescing in the end to form a single entity. In other words, it is the kind of work one cannot ask the meaning of, but which one can only enter into to find out what it is, and more importantly, to experience how it is constituted. Indian theories of meaning, with their basic linguistic orientation have, we believe, the constructs required

to analyse such intricate and confounding use of language. Moreover, Eliot's predilection for oriental philosophy and thought, evident in his poetry as also his poetics, indicates a sensibility receptive to frames of reference outside its immediate shaping environs and, as such, makes his work more amenable to alien analytical methods. Some resemblances can be traced in the credo of Eliot's critical formulations and that of Indian Poetics, the most obvious being that between the doctrine of Aesthetic Experience or Rasa and his postulation of the 'Objective Correlative'. Bharata's formulation of Rasa as the effect produced when causal stimuli (vibhāva-s), resultant responses (anubhāva-s) and attendant moods (vyabhicāri-s) are creatively organised, anticipates, centuries earlier, Eliot's dictum that "The only way of expressing emotion in the form of art is by finding an 'objective correlative; in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion: such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked" (T.S. Eliot 1964 : 100). It is also consonant with Ānandavardhana's Rasa-dhvani theory - that of a dominant emotion holding the whole poem together. A further correspondence can be seen to exist between Eliot's designation of the 'Three Voices of Poetry' and Ānandavardhana's threefold classification of vastu-dhvani, or the suggestion of subject matter. Thus, Ānandavardhana's statement that literature

is naturally possible, Svatah sambhavi, is echoed by Eliot when he says that the first voice is the "voice of the poet talking to himself or nobody"; Kavi-praudhokti-siddha or literature imaginatively possible when the poet speaks in the first person, is Eliot's second voice, that of the poet "addressing an audience whether large or small"; and finally, Kavi-nibaddha-praudhokti-siddha or literature imaginatively possible only in a character invented by the poet, is the third voice "of the poet when he attempts a dramatic character speaking in verse, when he is saying, not what he would say in his own person, but only what he can say within the limits of one imaginary character addressing another imaginary character".⁵ Despite superficial differences, what emerges then, is an unmistakable identity of approach, a fact which makes the prospect of applying Indian linguistic theories of meaning eminently feasible.

Furthermore, since a literary work is a language act, and, as such, accessible to all speakers of the language, the reader is entitled to analyse and classify it from any point of reference which he feels adequately meets his requirements or suits his context, operating on the premise that certain universals exist which transcend geographical or

⁵ 'The Three Voices of Poetry' was published as a booklet by the National Book League in 1953. K. Krishnamoorthy has traced their close resemblance to the categories of Dhvani in his essay entitled 'Some Aspects of T.S. Eliot's Critical Theory in the Light of Sanskrit Poetics' in M.K. Naik ed., Indian Response to Poetry in English (Madras : Macmillan & Co. Ltd., 1970), pp.40-42.

cultural barriers. Disputes regarding the attribution of particular qualities to a particular literary work can be resolved by reference to the text itself, since not only Sanskrit poetics but western thinkers too, lay stress on the independent status of the text.⁶ Our choice, then, of applying Indian models of linguistic analysis to a literary work of the west, is motivated not by a desire for sensationalism or by a sort of cultural revivalism which dictates a petulant return to native traditions in the spirit of one-upmanship, but by the need for a language of relevance providing the means both for appreciating and assessing the competence of a successful literary experience confronting one, and the belief that such a language is available in Sanskrit poetics.⁷

We have chosen three Indian models of textual analysis which plays the locus of literariness in the language of literature, and which we shall deal with in some detail with the purpose of evaluating them for their suitability and applicability. They

⁶cf A.K. Warder: "As in the case of linguistics in India, the main tradition of criticism is based on the study of texts and describes what is found in them", The Science of Criticism in India (The Adyar Library & Research Centre, 1978), p.63.

⁷ Krishna Rayan exemplifies this search and also its validity in his recent application of the Dhvani theory to several western texts, including Beckett's Waiting for Godot. cf. his Text and Sub-Text: Suggestion in Literature (India : Arnold-Heinemann, 1987).

are: Āchārya Ānandavardhana's concept of Dhvani, dealing with the intrinsic power of language to suggest; the Alaṅkāra Siddhānta, the principle of beauty, or more specifically the theory of lakṣaṇā entailing the metaphoric use of language for the transfer of meaning; and Āchārya Kuntaka's principle of Vakrokti which posits that the language of literature is necessarily 'arched' or deviant in order to be literary. After dealing comprehensively with each theory of meaning, we propose to suggest a working model constituted of those elements which, we feel, would be most suited to our field of endeavour. This applicational model will serve as a yardstick for the textual analysis of The Waste Land which, we hope, will validate our reasons for conducting such an exercise.

2. MAJOR INDIAN THEORIES AND THE MODEL

2.1. THE DHVANI SIDDHĀNTA

The culmination of Āchārya Ānandavardhana's endeavour to evolve a new poetics on the infrastructure provided by his predecessors, the Dhvanyāloka has been acclaimed as an epoch-making work in the field of poetic theory. The basic text consists of kārikā-s or short gnomic verses and vṛtti which is the exposition, in prose, replete with illustrative citations. Speculation is rife among scholars as to the authorship of the Dhvanyāloka, although A. Sankaran firmly maintains that the author of both kārikā-s and the vṛtti is Ānandavardhana (A. Sankaran 1973 : 50-60). Abhinavagupta, a disciple of Ānandavardhana and author of Locana, a commentary on Dhvanyāloka, however, distinguishes between the author of the kārikā-s whom he calls the mūlagranthākṛit and the author of the vṛtti, the granthākṛit, and states that certain aspects extrapolated in the vṛtti were not contained in the kārikā-s. Whatever misgivings scholars might have regarding authorship, they are unanimous in accrediting Anandavardhana with formulating a theory which ventures into the domain of aesthetics and semantics - hitherto dominated by such giants like Bharata, Bhartṛhāri, Bhāmah, Udbhaṭṭa and Vāmana - and synthesizing it with literary analysis and practical criticism. As K. Krishnamoorthy eulogises "It required a mastermind to propound a consistent theory out of the tangled skeins of these apparently disconnected strands of thought and the Dhvanyāloka of Ānandavardhana accomplished the miracle by a singular

stroke of genius" (K. Krishnamoorthy 1964 : 43).

In seeking to devise a workable criteria for distinguishing ordinary language from literary language, and at the same time extend while not repudiating the extant distinction, evolved by the Mimāṃsaka-s and the Naiyāyika-s,¹ between the primary or referential (abhidhā) and the transferred or metaphorical (lakṣaṇā) senses of words, Ānandavardhana, according to John Brough, "postulates a third poeency of language which he called the capacity to imply or reveal a meaning other the literal meaning" (J. Brough 1972 : 421). Acknowledging a debt to Bhartr̥hāri, who, centuries earlier, had rejected linguistic theories based on individual words and their lexical meanings in favour of the sphoṭa doctrine which emphasized the necessity of regarding the whole utterance also as a significant unitary linguistic symbol, Ānandavardhana posited that the generation of meaning was not restricted to words and sentences alone but also inhered in the

1

The Mimāṃsaka-s or the exegetists, were a school of philosophers speculating on the semantic relationship between words and sentences, known for the two well-known doctrines of Anvitābhidhāna where the meaning of a sentence arises directly from the collection of words, and Abhihitānvaya where the meaning of a sentence inheres in the indirect retention of the meanings of the individual words that comprise it. These were upheld by the two main schools of the Mīmāṃsā : the followers of Prabhākara Guru and the followers of Kūmarila Bhaṭṭa. The Naiyāyika-s or the logicians, were concerned with the philosophy of 'padārtha'-a term indicating a thing (artha) to which a word (pada) refers i.e., a referent. They accepted the theory that words occasionally refer to individuals (vyakti) and sometimes to universals (akṛti, jāti) and also recognised metaphoric transfer (lakṣaṇā) of meaning. cf. J.F. Stall, 'Sanskrit Philosophy of Language', Current Trends in Linguistics, 5 (1969) pp.509-

context, the intonation, the stress even the pure sound of an utterance.² However, unlike Bhartr̥hāri, Ānandavardhana was concerned primarily with poetic language, not speech activity and with the suggestion of elements in poetry that possess aesthetic value. designating the term dhvani to his theory of poetic suggestion, he maintains that it is a term borrowed directly from the grammarians. As K. Kunjunni Raja says "just as the grammarians' dhvani (sounds of utterances) reveals the sphoṭa (integral linguistic sign), good poetry (sound and literal sense) reveals a suggested sense which has an aesthetic value (K. Kunjunni Raja 1963 : 283). Ānandavardhana goes on to say that the ideas exhibited by poetry are of two kinds - literal (vācya) and implied or symbolic (pratiyamāna). It is the latter which transcends the parameters of the expressed and suggests a quality understood only by sahṛdaya-s or men of taste and learning, and in so doing it constitutes the soul of poetry: "Kāvyaśyātma dhvaniḥ" (Dhvanyāloka I.1 : 2).

² cf. Dr. Ramarajan Mukherji who believes that this doctrine "derives its inspiration from the works of grammarians, the chief among whom is Bhartr̥hāri, and their semi-philosophical speculations on speech: in its eagerness to show that it is an old theory, it seeks the protection of the grammarians' authority by asserting that it is based on the analogy of the theory of sphoṭa." Literary Criticism in Ancient India (Calcutta : Sanskrit Pustak Bhandar, 1966) p.385.

The formulation of dhvani as the 'soul', the very self, of poetry has its germs in the theory of rasa realisation - "a profoundly psychological analysis of the poetic context" (Krishna Chaitanya 1965 : 118) - propounded by the ancient sage Bharata in the Nāṭyaśāstra. He postulates the inefficacy of mere 'naming' or propositional statements for communicating or evoking a mood or a feeling (rasa). The emotion can be elicited only through a system of objective correlatives, to borrow a term from Eliot, which are essentially identical with the context of stimuli in life. The basic implications of Bharata's pronouncement : "Vibhāvanubhāvavyabhicārisaṃyogād rasaniśpattiḥ" (Nāṭyaśāstra VI : 82) can be translated as the aesthetic emotion which ensues following a combination of the "prime stimuli, their congruent behavioural features and the transient but ancillary emotional reaction they evoke" (Krishna Chaitanya 1965 : 3) to activate that sentiment. Expressed more simply, it means that rasa realisation occurs when the sthāyibhāva (permanent or dominant emotion) unites with the Vibhāva-s (the mainsprings of emotion like the hero or heroine or causes such as spring etc.), Ānubhāva-s (external manifestations of emotions such as glances, gestures etc.), and the Vyabhicāri-s (evanescent accessory moods which assist the evocation of rasa). Eight sthāyibhāva-s and their corresponding rasa-s have been enumerated by Bharata. These are:

<u>Rati</u> (love)	<u>Śṛṅgāra</u> (the erotic)
<u>Śoka</u> (grief)	<u>Karuṇa</u> (the pathetic)
<u>Krodha</u> (anger)	<u>Raudra</u> (the furious)
<u>Utsāha</u> (energy)	<u>Vira</u> (the heroic)
<u>Bhaya</u> (fear)	<u>Bhayānak</u> (the terrible)
<u>Hasa</u> (humour)	<u>Hasya</u> (the comic)
<u>Jugupsa</u> (disgust)	<u>Bhīhātsa</u> (the loathsome)
<u>Vismaya</u> (wonder)	<u>Adbhūta</u> (the marvellous)

Later theorists, among them Udbhaṭṭa, recognize a ninth rasa - śānta (the tranquil) - with its corresponding sthāyibhāva, nirveda (detachment). While Bharata used the term 'niśapattiḥ' to denote the emergence of rasa as the outcome of the creative organisation of the primary and the ancillary stimuli, Ānandavardhana preferred the term to connote 'abhivyakti' (manifestation) insofar as it evoked a latent response in the reader. It followed, according to him, that the relationship which accrued between the vibhāva and the rasa stood in the relation of suggestor (vyañjaka) and suggested (vyañgya) in that poetic transfer cannot be mediated through propositional statements but emanates from a creatively organised complex of stimuli. It is this power of suggestion (dhvani) which energises poetry. Prof. A.K. Warder aptly remarks that "Ānandavardhana has generalized the Nāṭyaśāstra method of presentation to apply to all the elements in literature" (A.K. Warder 1978 : 33). Abhinavagupta, too, supports the theory of rasa realisation through suggestion.

K. Kunjunni Raja writes, "According to him (Abhinavagupta), the sthāyibhāva-s as well as the fleeting vyabhicāri-s as well as the fleeting vyābhicari-s, are dormant in the minds of the spectators and are roused by the stimulus of the vibhāva-s etc., and reach the state of rasa. He says that rasa is suggested by the power of vyañjana and that rasa realisation is not indescribable" (K. Kunjunni Raja 1963 : 288).

In essence, the doctrine of dhvani perceives a discontinuous transition from the concrete, material elements in poetry to the intangible and insubstantial - something analogous to a 'quantal Leap' (Krishna Chaitanya 1965 : 120). In the context of poetry it implies that the poetic fabric is a linguistic construction made up of phonetic entities - words (śabda), possessing semantic density (artha) and is circumscribed by the laws regulating the communication of meaning. To this syntactic and semantic framework is extended the key concept of a 'Quantal leap' whereby an extraordinary perception which overreaches the means ordinarily available to language is introduced. T.S. Eliot comes close to expressing the point of view of the Dhvani theorists when he says "Words are perhaps the hardest of all materials of art: for they must be used to express both visual beauty and beauty of sound as well as communicating a grammatical statement" (T.S. Eliot 1932 : 300). While not underrating the importance of suggestion he concludes that "suggestiveness is the aura around

a bright clear centre, but you cannot have the brightness alone" (T.S. Eliot 1932 : 300). The Dhvani theorists, too, believe that the aura of words cannot be evoked in isolation from their core of meaning, that a poem should transcend semantic meaning and not destroy it in the leap towards poetic meaning. For, after all, the vyangyārtha (suggested meaning) is the dhvani (overtone) of the vācya (expressed), not an annihilation of it.

Taking the Dhvani Siddhānta as a yardstick for the qualitative determination of poetical compositions, poetry is classed into three categories in the third chapter of the Dhvanyāloka:

- (i) Dhvani Kāvya
- (ii) Gunibhūtavyaṅgya Kāvya
- (iii) Citra Kāvya

The first, where the suggested sense predominates and supersedes the expressed, is superlative suggestive poetry (Dhvanyāloka III.40 : 236). The second, where the suggested sense subserves the expressed sense, is inferior to the first and therefore called poetry of subordinated suggestion (Dhvanyāloka III.34 : 224). Poetry totally devoid of any vestige of suggestion and appealing primarily by virtue of its idiosyncratic turn of phrase (vaicitṛya) comes next, and hence is styled, rather pejoratively, citra kāvya or pictorial poetry (Dhvanyāloka III.41 : 244). Ānandavardhana summarily dismisses as inferior that poetry which

displays a diminished resonance or a total lack of it.³ However, to preclude the charge of being too theoretical or of doing gross injustice to accepted principles, he evolved a scheme designed to accommodate the inherited norms of exegesis such as rasa, guna-rīti, alaṅkāra, etc., in a comprehensive system by means of a detailed taxonomy of the idea of suggestion.

Accordingly, true poetry or dhvani-kāvya is divided into two broad categories, namely:

(i) Avivakṣita-vācya Dhvani

(ii) Vivakṣitānyapara-vācya Dhvani

(Dhvanyāloka III : 205)



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The first is alternatively called Lakṣaṇāmūla, based as it is on the lakṣaṇā where the literal meaning is rendered subservient to the metaphorical connotation. The motive behind all intentional metaphors is subsumed within this category. It is further subdivided into two: (i) Atyantatiraskṛta-vācya - where the literal meaning (abhidhā) is totally disregarded, and (ii) Arthānatarasamkramita-vācya - where a transfer of the literal sense occurs. The latter is coincidental with what Empson calls the pregnant use of words (W. Empson 1952 : 351). It consists of the enhanced or the diminished use of the normal sense so as to produce a suggestion of praise or blame. Ānandavardhana exemplifies

³ Eliot would seem to concur with Anandavardhana when he disparages stated meaning as a "bit of nice meat for the house dog" that "the imaginary burglar is always provided with". cf. his The Use of Poetry and the Use of Criticism (London : Faber & Faber, 1933), p.151.

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this type of dhvani with the following example :

"Ravikirananugṛhitāni bhavanti kamalāni kamalāni"

(Only when favoured by the rays of the sun are lotuses lotuses)

(Dhvanyāloka II.1 : 38)

Here the logical sense of the word 'kamalāni' brings with it all the feeling and tones associated with it. This kind of poetic transfer, S.K. De avers, is "at the root of metaphorical expression generally, the importance of which both the alaṅkāra and rīti schools amply recognized and industriously examined, and which Dandin specifically included in the samādhi-guna, and Vāmana treated under the special figure vakrokti. As such, therefore, it could not be very well ignored, and by including it, as the Dhvani-theorists did, in one of the principal divisions of good poetry, they rightly assigned to it a prominent place in the new system" (S.K. De 1960 : 160).

The second division of suggestive poetry - Vivaksitānyapara-vācya - is based on denotation or abhidhā and as such is also called abhidhāmūla. Here, while the expressed sense is intended, it eventually resolves itself into the unexpressed, and encompasses the realization of rasa. This division is categorised still further into (i) Samlakṣyākrama-vyaṅgya Dhvani which comprises compositions where some idea, bhāva or rasa is suggested not immediately after the comprehension of the primary sense, but slowly and by stages which are easily discernible; (ii) Asamlakṣyakrama-vyaṅgya Dhvani where the denoted sense actuates the

cognition of the suggested sense through an imperceptible process. The latter is also called Rasa-dhvani as the concept of rasa is completely merged with it, and the vyañgyārtha, "generally constitutes a representation of the vibhāva-s, anubhāva-s and vyabhicāri-s" (A. Sankaran 1973 : 73). Abhinavagupta mentions three different psychological stages in the realisation of rasa : "The first stage involves the cognition of the formal or intellectual elements of the poem, and serves as a means to the second. The second stage consists of the idealization of things in poetry or drama by the power of imagination in the reader or the spectator. The third stage can be marked as a climax of the inexpressible affective (emotional) condition of the reader or spectator" (G.S. Huparikar 1948 : 525). With the blending of the intellectual, imaginative and emotional elements of a poem into one predominant emotion, the sthāyibhāva of the reader or spectator is awakened and rasa is manifested as a unity in the heart leaving no trace of the constituent elements. This is not to deny the existence of a process involved in this perception - the collocation of the causal stimuli demands a process - but to say that the quickness of the process makes it impossible to register and that it is not unlike the process the piercing of a hundred lotus leaves placed one on top of another entails.

Samlakṣyakrama-vyangya Dhvani includes:
suggestion of matter, vastu-dhvani and suggestion

of figures, Alaṅkāra-dhvani, based on the power of the word (śabdaśaktimūla) and its meaning (arthaśaktimūla) respectively. The former precludes the use of synonyms to replace the actual words used to effect suggestion, while the latter emphasises the relevance of contextual factors and the socio-cultural backdrop in eliciting suggestion. Dhvani which stems from both at the same time is termed Ubhayaśaktimūla. Vastu-dhvani has been further divided into three : (i) Svataḥ-sambhavi, wherein the idea suggested by the primary sense of the word is naturally possible; (ii) Kavi-praudhokti-siddha, where it exists only in the imagination of the poet speaking in the first person; and (iii) Kavi-nibaddha-praudhokti-siddha, where it exists only in the imaginative world of the character invented by the poet. K. Krishnamoorthy thinks these to correspond with T.S. Eliot's 'Three Voices of Poetry' which are lyric, epic and poetic drama.⁴ From the standpoint of the vyañjaka-s or indicators of suggestion, samlakṣyakrama-vyañgya could be classed as revealed by a word or pada-prakāśya, and as revealed by the whole sentence, vākya-prakāśya. On the other hand, asamlakṣyakrama-vyañgya

⁴ cf. T.S. Eliot, "The first is the voice of the poet talking to himself or nobody. The second is the voice of the poet addressing an audience, whether large or small. The third is the voice of the poet when he attempts to create a dramatic character speaking in verse; when he is saying, not what he would say in his own person, but only what he can say within the limits of one imaginary character addressing another imaginary character", in a lecture entitled 'The Three Voices of Poetry, as quoted by K. Krishnamoorthy in Essays in Sanskrit Criticism (Dharwar: Karnatak Univ. Press, 1964), p.275.

can be said to originate from isolated sounds, words or parts of words, sentences, structure or even the whole poem (saṃgaṭhana) itself.

What emerges ultimately is a triune classification of the suggested sense in that it may be an idea or a matter - vastu-dhvani, or it may be a poetic figure of speech - alaṃkāra-dhvani, or it may be a mood or a feeling - rasa-dhvani. In the first, a distinct thought or subject is suggested; the second constitutes something imaginative not factual; and the third is when an inexpressible but suggestible mood or feeling is the principal element. Abhinavagupta indicates that this doctrine was sanctioned by Ānandavardhana in his vṛtti (exposition) and not taught in the kārikās of the Dhvanikara. Such a classification of the implicit sense demonstrates the Dhvani theorists' recognition of the fact that poetry may consist of a fact, imagination or feeling as a dominant implicit factor, the external manifestation being a corollary to it. However, Ānandavardhana accords the greatest significance to the emotional mood in poetry even at the expense of the imaginative or the realistic, his aim being not only to establish the doctrine of suggestion but also to harmonize it with the theory of aesthetic emotion (rasa). This synthesis is completed by Abhinavagupta who affirms the supremacy of rasa and at the same time counteracts any impediments posed by the other categories of dhvani (i.e. vastu and alaṃkāra) by maintaining that these ultimately resolve themselves in the realization

of rasa. Thus rasa becomes the quintessential factor in poetry and dhvani the instrument for its evocation. A significant conceptual extension is the enlargement of the term 'artha' or meaning to accomodate all the ramifications of a poem. John Brough maintains that "In accordance with the grammarians' views on the unity of the sentence-meaning, the dhvani-theory to a large extent operates in terms of larger unities and no individual words. At the same time it is possible from another point of view to indicate that the operative factor in producing the overtones of the implied meaning may on occasion be a single word or phrase" (John Brough 1972 : 422).

The revolution brought about in the semantic system by the formulation of the Dhvani Siddhānta has provoked grammarians and epistemologists to question its *raison d'etre*, that is to say, its authenticity and necessity as a new exegetical principle. Their contention was that the existing principles of semantic construction were sufficient to explain the phenomenon of suggestion, and that it (dhvani) could easily be subsumed within the confines of denotation (abhidhā) or import (tātparya) or indication (lakṣaṇā) or inference (anumāna). Ānandavardhana, however, anticipates these oppositions and effectively counters them.

To begin with abhidhā, the Mīmāṃsaka-s of the Ābhākara School insist that it is the primary meaning (mukhya artha) and is explained by the convention (saṅketa) established by collective usage (vyavahāra).

If at all dhvani exists, it falls within the purview of the abhidhā and can be regarded as a long-term action (dīrgha vyapāra) of the denotative power.⁵ The dhvani theorists refute this charge saying that the denoted sense brings mere cognition, exhausting itself with the expression of the literal. Knowledge of grammar is insufficient to grasp the suggestiveness that emanates from a creatively organised context and gives rise to rasa. For instance, according to the logic and rationality of a workaday world, a clock cannot be made into an ideogram of the persistence of memory, but confronted with the creative genius of a Salvador Dali, it can be and is.

Unable to assimilate suggestion within the parameters of denotation, an attempt was made to see if it could be absorbed by indication (lakṣaṇā) by Alaṅkārika-s like Mukulabhaṭṭa. He defines lakṣaṇā in such a way as to include all the connotations of the expressed sense, dhvani notwithstanding, within it. Lakṣaṇā is based on and is an extension of the primary sense with the result that the nomenclature 'abhidhāpucchā' (tail of the primary sense) is often appended to it. According to K. Kunjunni Raja, "Ānandavardhana says that lakṣaṇā operates only when there is inconsistency of the primary sense and that its function is exhausted

⁵ For a detailed discussion see K. Kunjunni Raja Indian Theories of Meaning (The Adyar Library Research Centre, 1963); Krishna Chaitanya Sanskrit Poetics : A Critical and Comparative Study (Bombay : Asia Publishing House, 1965); and R.S. Tiwary, A Critical Approach to Classical Indian Poetics (Varanasi : Chaukhamba Orientalia, 1984)

when this inconsistency is removed by resorting to the secondary meaning which is related to the primary sense. The motive element which prompted the use of the metaphor cannot be explained by lakṣaṇā itself (K. Kunjunni Raja 1965 : 297). Dhvani, conversely, is dependent on suggestion and operates even in the absence of the expressed sense. Furthermore, it is determined by contextual features, intonation, stress etc., unlike the lakṣaṇā and abhidhā which are independent. Thus the emotive element in poetry cannot be circumscribed by the expressive or the metaphorical senses. For instance, in the classical example 'gangāyām ghōṣaḥ' (The hamlet on the Ganges) the primary sense of the word 'Ganges' is discarded in favour of the metaphorical which indicates that what is intended is actually the bank of the Ganges.⁶ With the power of lakṣaṇā

⁶ The author of Kāvyaaprakāśa, Mammata, also maintains that the process of imposed implication falls within the purview of lakṣaṇā (indication). Accordingly, he analyses the expression 'gangāyām ghōṣaḥ' as one where the primary meaning of 'Ganga' is the river itself and hence incompatible with the posited meaning, which is, 'The hamlet on the bank of the Ganges'. With the primary meaning thus thwarted, the secondary meaning comes into play implying the sense of 'the bank' which on the basis of close proximity to the river is in affinity with the primary sense of the river. This affinity proceeds on the basis of the purpose of indicating those properties of 'sanctity' and peace which could not be expressed by a more explicit expression as 'gangātate ghōṣaḥ' (The hamlet on the bank of the Ganges). The implication here is indirect and imposed arising from the incompatibility of the primary meaning with the one intended. cf. Kāvyaaprakāśa, trans. Ganganatha Jha (Allahabad : The Indian Press Ltd., 1925), pp.17-18.

thus exhausted, the overtones of serenity and piety suggested by the statement fall within the domain of Dhvani.

Tātparyavṛtti, postulated to explain the verbal comprehension arising from a sentence, is also put forward to challenge the concept of Dhvani. The Mīmāṃsaka-s contend that the primary sense which is realized first is also the means for the cognition of subsequently realized meaning. This power, styled purport, while not constituting the sense of the words, is integral to the revelation of the meaning of a sentence as a whole. And so, if a meaning other than the expressed emerges it need not necessarily be suggested. The Dhvani theorists reject this contention saying that tātparyavṛtti is a grammatical category and as such can only indicate within a logical or causal nexus, even if it is multi-faceted. The affinities and implications which a suggested poetic meaning is capable of is beyond its application.

By far the most formidable opposition came from the Naiyāyika-s who arbitrarily reject the suggested power of words. According to them, the vyaṅgyārtha is in reality the inference from the primary and secondary meanings of a word and not an alien entity. Mahimabhaṭṭa claimed that the extension of the inferential process was adequate to explain the suggested, as a sequence both temporal and experiential was discernible between the expressed and the suggested sense. While not denying the existence of a process, Ānandavardhana argued

for the validity of intuition, averring that in literature an invariable relation between the primary and the suggested sense did not naturally follow. Presenting the analogy of the lamp revealing the pot, he maintains that intuition mediates in the transition from the expressed to the inexpressed and it is unlike the phased progression of inferential and analogous processes.

In the ultimate analysis it is seen that the power of resonance or suggestion surpasses mere causality, ascribing a much greater significance to the suggestibility of words. Despite the frontal assault, "the central core of Dhvani, pratiyamānatā or suggestibility, remained intact by and large" (R.S. Tiwary 1984 : 247). Krishna Chaitanya has the last word when he says that "... by steadily resisting the claim that denotational meaning is the physical cause (kāṛaka-hetu) or logical cause (jñāpaka-hetu) of poetic reaction the Dhvani theory emphasizes that in poetic communion sensibility is the indispensable basic requirement" (Krishna Chaitanya 1965 : 131).

2.2. THE ALAṂKĀRA SIDDHĀNTA

The awareness that all language is essentially metaphoric and the language of literature doubly so, is central to the theory of Alaṁkāra as conceived by such rhetoricians and thinkers as Bhāmah, Dandin, Udbhaṭṭa and Rudrata. As a literary theory, the notion of Alaṁkāra stemmed from their realisation of the fact that poetic language is fundamentally distinct not only from everyday speech (vārta), but also from the language of science (śāstra) and resulted in their analysis of Kāvya, an essentially indivisible sāhitya, into śabda and artha for the postulation of their aesthetic canons and the genesis of semantic investigation. K. Krishnamoorthy maintains that the nomenclature ascribed to the science of criticism in India is either Sāhitya Śāstra or Alaṁkāra Śāstra where the word 'sāhitya' "emphasises the indissoluble unity of form and content in literature, the word 'alaṁkāra' (beauty) indicates the subject of inquiry." (K. Krishnamoorthy 1964: 20). Theorists have tended to denigrate the principle of alaṁkāra by their identification of it as any trope or figure of speech and thereby equating it with the extraneous nature of all embellishment. In other words, Alaṁkāra-s (in the narrow sense of a figure of speech like rupaka or metaphor) were nice but not necessary. Bhāmah and Dandin, with their insistence on the widest possible application of the term so as to be inclusive of both embellishment and emotion, did much to dispel this

erroneous notion. They held that alaṃkāra was not a superimposed embellishment of poetry but its integral component - ātmān.

It followed, then, that Bhāmah's definition of kāvya in the Kāvyaalaṃkāra as the fusion of expression and meaning - śabdārthau sahitau kāvyam - is extended to accommodate the principle of alaṃkāra or beauty as intrinsic to literature, itself consisting of a departure from normal expression. (Kāvyaalaṃkāra I.16:6). Deviance or vakratā becomes the essence of all accepted alaṃkāra-s and is reinforced by the use of such figures of speech as simile, upamā, and metaphor, rupaka, which entail comparison and identification by transfer of meaning, respectively. Bhāmah also includes such figures like fancy-utprekshā, circumlocution - paryāyokta, contrast - vyatireka, and exaggeration-atiśayokti as expedient, if not absolutely necessary, for the purpose of defamiliarizing the language of literature. However, as A.K. Warder says, "Bhāmah's alaṃkāra-s are not all figures of speech or of expression in any strict sense. On the contrary, many of them have to do only with the meaning, the subject matter, not with the expression except in the sense that it gives effective expression to the meaning." (A.K. Warder 1978: 30). And thus, his twofold classification of 'ornament' into śabdālaṃkāra and athālaṃkāra, provides the semantic framework wherein interaction between various elements and their context takes place. Dandin's

division of all literary expression - ukti - into svabhāvukti (conventional reference) and vakrokti (non-conventional or deviant reference), is a similar investigation of the constitution of figurative language. The further division of vakrokti into kavisamyak (non-literal reference) and alaṅkārik (figurative reference) presupposes the referential nature of all language, especially literary language, whose referents often go beyond normal denotation to connote a reality beyond expression. And so, the nature of metaphoric language capable of conveying largely inexpressible reality which is epistemologically denied, became the crux of the speculations of logicians, philosophers and the alaṅkarists.

Based on the assumption that literary meaning is always implicit and indirectly expressed, the theory of alaṅkāra is primarily an endeavour to explicate the processes through which literary expression is interpreted. Integral to this process of interpretation is the theory of lakṣaṇā or upcāra which is a method of perceiving the unknown through the known, the former curiously related to the latter. In other words, this theory is concerned chiefly with isolating the referents of metaphoric language by seeking paradigms of variations in what is said or expressed by a given word. Lakṣaṇā or the transfer of meaning from the primary referent to a secondary, more significant referent, then, according to S.K. De "lies at the

root of figures like metaphor and of the metaphorical mode generally, which consists of the fancied transference of the qualities or action of one object to another." (S.K. De 1960 : 148). Theorists stress the importance of the relation that ensues, following the juxtaposition of two incompatible terms in the same expression, between the two terms. The metaphoric meaning is the result of this connection between the two terms, the combination of which otherwise constitutes a break with the normal logic of language or thought. In this connection, K. Kunjunni Raja mentions Gautama, a Naiyāyika, who in his Nyāyasūtra stresses the importance of the relations between the primary and secondary referents and enumerates ten such relations: (1) Association, (2) Location, (3) Purpose, (4) Behaviour, (5) Measure, (6) Weighing, (7) Proximity, (8) Inherent connection, (9) Cause and (10) Prominence.¹ In the Mahābhāṣya too, we find Patanjali discussing the transfer of meaning and presenting location, association, proximity and quality as the four relations which are found to exist between the expressed and the implied

¹ K. Kunjunni Raja discusses with classical examples the different relations enumerated by Gautama, in the section on 'Lakṣaṇā' in his Indian Theories of meaning, (The Adyar Library and Research Centre, 1963), pp. 233-234.

referent². Being grammarians, both Gautam and Patanjali maintain that metaphoric expression is a consequence of unconventionally used grammatical categories.

On the other hand, Jaimini of the Mīmāṃsā school, enumerates six bases for figurative description assisting the exegetical process. These are explained as : (i) Tatsiddhi or accomplishment of purpose, (ii) Jāti or same origin, (iii) Sārūpya or similarity, (iv) Prasāṃsa or praise, (v) Bhūma or preponderance and (vi) Lingasamavāya or the presence of the indicative sign. Mukulabhaṭṭa quotes Bhartṛhāri as having delineated five relations: (i) Abhidheya-sambandh or indirect relation (ii) Sādrśya or similarity (iii) Samavāya or association such as proximity, (iv) Vaiparītya or contradiction or opposition, (v) Kriyāyoga or association of action. What emerges ultimately is the fact that in the transfer of meaning the relationship between the expressed and the implied can be narrowed down to two categories: (1) those based on similarity and (2) relations other than similarity. The transfer based on the former has been termed gauṇī vṛtti, and the latter, lakṣaṇā, the reference being to overt and covert transactions between the primary and significative capacity of words. With regard gauṇī vṛtti or qualitative transfer, the Mīmāṃsaka-s are of the view that similarity between the primary and secondary referent is the

² For reference to the Nyāyasūtra and Mahābhāṣya see Saddarśana Sūtra Sangraha by Swami Dwarikadas Sastri, ed., (Sudhi Prakashan: Varanasi 1984).

operative factor. That is to say that the significative power inherent in a word exists only with reference to the primary attribute and subsequent figurative or metaphoric meanings are derivative of and dependent on this. The Buddhist thinkers, however, disagree with the notion of an invariable relation, believing as they do in the essential disjunction between the world of reality and the world of language. Maintaining that there is no primary referent for a word, they say that "each word is applied to its object only indirectly by a sort of transfer, or upcāra. The thing-in-itself (svalakṣaṇā) cannot be directly denoted by a word. It is only the mental image, or vikalpa,³ that is denoted by words, and this image is not an objective reality, being the negation of its counter-correlate (anyapohā), the exclusion of all things other than itself." (K. Kunjunni Raja 1963: 247). The implication here is that all language is essentially referential and the language of literature more so. Even Kumāriḷa Bhaṭṭa, a Mīmāṃsaka, acknowledges the presence of an element of transfer even in ordinary sentences. He argues that the Nirudha-lakṣaṇā or what the west style as dead metaphor, which expresses the implied sense as if it were the denotation itself, bears testimony

³ The concept of vikalpa is an anticipation of De Saussure's concept of the linguistic sign as the union of two elements: a sound image or signifiant and a mental construct or signifie; and the inseparability of the two as the recognition of sounds as linguistic units is not possible without a corresponding concept and alternatively the impossibility of visualizing concepts independently of their physical manifestation.

to the fact that the workaday language is replete with such expressions where connotation has usurped the place ascribed to denotation, and treated as a conventionalized form in the language.

The theory of lakṣaṇā taken as a theory of exegesis of metaphoric language, then, tries to "attempt to relate two alternative approaches to metaphor - metaphor as deviant and parasitic upon normal usage."

(A. Ortony 1980: 2). Accordingly, it lays down that the metaphoric transfer of meaning is dependent on the perpetration of certain stipulations, and interpretation is possible only after these conditions are met. Three such conditions have been given: (1) the inapplicability of the primary meaning or the abhidhā; that is, a disjunction between the context and the denoted reality; (2) the existence of some kind of relation between the primary and secondary referents; (3) the license accorded to metaphoric expression by popular usage; as also the motive justifying the transfer of meaning, as when the meaning is said to be inconceivable denotatively. These stipulations have to be met in order to actuate interaction between the expressed and suppressed referents, and on the basis of the degree of reciprocity which accrues in such interactions, it is possible to distinguish three kinds of lakṣaṇā:

- (1) Jahallakṣaṇā or Jahatsvārthā lakṣaṇā - occurring in the case of collapsed grammatical relations resulting in the renunciation of the primary

sense in favour of a sense more suited to the context. Here the suppression of the vācyārtha or overt meaning is effected. For instance, in a classical example like 'gangāyām ghoṣaḥ' (The hamlet on the Ganges) makes for non-intelligible syntax until the denotation of the term 'Ganges' is rejected for its connotation - 'the bank of the Ganges'. Mammaṭa refers to such transfer as Lakṣaṇalakṣaṇā.

- (2) Ajahallalakṣaṇā or Ajahatsvārthā lakṣaṇā - involves the retention of the primary sense to a greater or lesser degree, in that modification may consist of specification by context, restriction by syntax or extension by inclusion of another sense. This is exemplified by the instance provided in classical literature 'kuntāh praviśanti' (The lances enter) where by metaphoric transfer the word 'kuntāh' indicates not only the lances but also the men carrying them, thereby retaining a certain degree of the primary sense. Mammaṭa classifies this transfer as upadanalakṣaṇā.

- (3) Jahadajahallakṣaṇā - entails the rejection of only a part of the primary sense. For example, the implication of a sentence like 'grāmodagdah' (The village is burnt) involves the recognition of only part of the village as having been burnt. K.

Kunjunni Raja believes that this theory "is important in all philosophical systems which try to discuss the nature of the ultimate reality which is beyond recognition." (K. Kunjunni Raja 1963 : 253).

Apart from these three kinds of lakṣaṇā, some writers indicate a fourth variety of lakṣaṇā which they term:

- (4) Lakṣitālakṣaṇā - recognizes an indirect relation between the actual and the assumed. And so, the word 'dvirepha' - literally meaning a word having two 'r's' - indicates 'bhramara' or a bee on the basis of the fact that the latter contains two r's. The later Naiyāyika-s prefer to include it under jahallakṣaṇā.

Apart from the four varieties of lakṣaṇā discussed above, the Abhidhāvṛttimātrkā of Mukulabhaṭṭa provides a further triune classification of lakṣaṇā. Accordingly, a lakṣaṇā is typified as (i) Śuddhā or pure where the actual referent is clearly distinct from the primary; (ii) Sāropā when a certain opacity imbues the relation between the primary and the secondary referent thereby precluding differentiation and resulting in the superimposition of one over the other. It is the basis of the figure of speech, rupaka, as in the often cited example 'mukham chandrah' (The face is the moon). And finally, (iii) Sādhyavāsānā refers to the complete primacy attained by that which is

super imposed. This is to say that the secondary meaning totally obscures the primary. This is exemplified by another classical example 'ayām chandrah' (This is the moon) when it is uttered in the context of a face.

Classification of lakṣaṇā is thus seen to be dependent on the relationship that accrues between the primary and secondary referents, as also on the degree of intensity and the degree of distinction that prevails between the two. While such a typology is essential for tracing the constituents of figurative language, the generation of meaning within the framework of a given context involves, according to Dr. K. Kapoor⁴, the operation of four cognitive processes. Of these, the first entails the recognition of relations between the expressed and the implied, and the identification of these relations through association and transfer - upcāra. The second process involves mediation through reasoning or arthāpatti to explicate the seemingly inexplicable. It consists of the reconciliation of the author's intention and the denotation of a word in metaphoric language. And so, when we say 'pīno devadattah divā na bhunkte' (The fat Devadatta does

⁴ cf. Kapil Kapoor's article 'Alaṅkāra and the Theory of Metaphor', forthcoming in Sanskrit Poetics and Western Thought, M.S. Khushwaha, ed., (Lucknow: Lucknow Univ.). Reference may also be made to his article 'Metaphor in Sanskrit and English Criticism', Journal of Literary Criticism, II, No.2 (December 1985), p.29-44.

not eat during the day), Devadatta's obesity and his not eating during the day seem to be a contradiction in terms until the possibility of his eating at night becomes manifest. The third process of cognition situates transfer of meaning through a phased progression of inferential logic - anumāna. The efficacy of anumāna for the identification of metaphorical meaning has been postulated by Mahimabhaṭṭa, who claimed that the implied referent - lakṣyārtha - can be cognised by the extension of the inferential process from the abhidhā even after it has exhausted its denotative capacity. The fourth process involves purport or tātparya-vṛtti which refers to the semantic organisation of words in a proposition, conducive to the generation of meaning of the sentence as a whole and not isolated meaning of individual words. Mahimabhaṭṭa observes that "when denotation of words are connected in accordance with expectancy (akāṅkṣā), compatibility (yogyatā) and proximity (sannīdhi) another sense arises, called purport, which has a distinct form and which, while not constituting the sense of the words is yet the sense of the sentence " (Krishna Chaitanya 1965 : 123). In other words, the primary referent which is realized first serves as the means whereby the recognition of the implied referent takes place. Bhartṛhāri's famous example 'kākebhyo dadhi rakṣyatām' (Protect the curd from the crows) is actually meant to imply the protection of curd from all birds and animals and amply illustrates the ramifications of the word 'crow' generated by the notion of 'protection'.

The importance of a context wherein the transfer of meaning and its cognition taken place has been emphasised by Bhartr̥hāri. He believes that the discussion of the primary and secondary referents of an individual word is meaningless, since sentences attain richness only when considered as a whole and within the compositional context. Ānandavardhana ascribes similar significance to the notion of a context which is sometimes synonymous with the whole composition saṃghaṭanā - itself. The central insight developed in detail by the theory of lakṣaṇā is thus based on the distinction between the primary and secondary meanings of words and sentences. A word may have several primary meanings ascertaining its utility in different types of contexts. Simultaneously it has secondary meanings, in that it evokes associations by virtue of its connection to certain types of objects, events, situations or linguistic frames. Like the primary meaning, it attaches to the word and can be discernible to a sahṛdaya or a competent speaker of the language with the requisite literary sensibility. Ordinary language is thus seen to be transparent, as the attention is focussed on the goal it is used to attain and not on the linguistic means. Literary language, on the other hand, differs by making use of secondary meanings and allowing connotation to come into play by employing primary meanings not required by the context. The theory of lakṣaṇā provides the technique necessary for explicating such meaning.

2.3. THE VAKROKTI SIDDHĀNTA

The preoccupation with the need to specify and differentiate literary language from the modes of ordinary language led to the formulation of another linguistic theory which placed the locus of literariness in the language of literature, namely, the concept of Vakrokti. While there is uncertainty as to who is the actual proponent of the Vakrokti Siddhānta, credit for first identifying and elucidating it appertains to Bhamah, who maintained that beauty (alaṃkāra) in literature consisted in a kind of deviation from the commonplace utterance. (Kāvyaalaṃkāra II.85:46). Prof. A. Sankaran believes that "it was probably inspired by Bhamah who regarded it an essential element in the make-up of all alaṃkāra-s and by Dandin who classified all poetic language into svabhāvokti and vakrokti" (A. Sankaran 1973:129-130). However, it is only with the emergence of Āchārya Kuntaka on the literary scene in the IIth Century A.D., that the concept of vakrokti - literally 'arched speech' - was elevated to the status of a full-fledged principle of poetic assessment in his work - the Vakrokti-jīvita.

Taking his cue from Bhāmah, Kuntaka defines vakrokti as an utterance characterized by wit and ingenuity. In other words, his formulation postulates vakrokti as the essence - jīvita - of poetry, the implication being an unusual or charming (vicitra) mode of expression which is deviant from and surpasses the commonplace

and the trite. This deviation from the norm in the mode of expression foregrounds the language of poetry in glaring contrast to customary speech and imparts a certain outstanding quality (vaicitrya or vicchitti) which is the vakratva or vakrabhāva underlying all poetic speech. Implicit in the definition is the implication that this uniqueness of expression applies to both word and meaning. To quote Dr. R.S. Tiwary "Just as Bhamah had defined kāvya as a co-existence of word and meaning and had further elucidated himself by adding that kāvya is distinct from vārtā which is mere statement of fact, so also Kuntaka defines kāvya as a charming co-existence of word and meaning, characterized by ingenious turns of speech and capable of producing delight in the hearts of the sahṛdaya-s" (R.S. Tiwary 1984 : 252). Indicated here is a difference not only in the method of the sciences and the scriptures, but also between what S.K. De calls the 'naturalistic' and 'artistic' modes of expression (S.K. De 1960 : 185). Ultimately, vakrokti is the resultant product of the conception (pratibhā) of the poet or his skill (kaśāla) or an act of imagination on his part which is termed kavi-vyapāra or kavi-karmān.

This process of divergence from the accepted modes of expression is not unlike the function assigned to language by the Russian Formalist - that of defamiliarizing or making strange (T. Hawkes 1985 : 61). Furthermore, the comprehensive and almost scientific

classification of principles whereby literariness may be recognized and distinguished from other modes and manners of linguistic communication, entitles Vakrokti to be classed as a Formalist Discipline. For a clear-cut and systematic extrapolation of the principles underlying this theory, Kuntaka, according to Prof. A.K. Warder "takes from linguistics the analysis of speech into a series of levels, of which he finds six : the phonetic, lexical, grammatical, sentential, contextual and compositional." (A.K. Warder. 1978:33). These six levels have been identified and described by Kuntaka in Chapter I, kārikā-s 18-22 of his Vakrokti-jīvita (K. Krishnamoorthy 1977:26-38). Each level deals with particular kinds of deviation of speech and covers almost the entire gamut of poetic art. An in-depth study of the various levels reveals that:

- (I) Varṇa-vinyāsa-vakratā, the phonetic level, deals with such literary devices as alliteration and rhyme used as tools for defamiliarizing language, and corresponds to the śabdālaṅkāra-s of Bhamah.
- (II) Pada-pūrvārdha-vakratā, lexical deviation, covers the selective use of words from a vast repertoire to effect a novel presentation.
- (III) Pada-parārdha-vakratā or deviation at the grammatical level, encompasses the idiosyncracies of syntax, such as the reversal of the ontological order, the calculated use of grammatical alternatives, unusual application of tense, number and other factors which shift the emphasis on some aspect of the subject matter.

(IV) Vākya-vakratā or sentential divergence accounts for the effects that ensue from the metaphoric twist given to the language, the uniqueness not only of the terms juxtaposed within a sentence but also of the relation between them. It is coincidental with Bhamah's arthālaṃkāra insofar the latter is strictly a figure of speech or a mode of expression. Prof. Warder clarifies this point saying that Kuntaka "rejects half the alaṃkāra-s accepted by Bhamah, mostly because they are beauties in the subject matter, not in the expression." (A.K.Warder 1978 : 34).

(V) Prakaraṇa-vakratā, that is, contextual divergence, occurs due to the unusual delineation of the incidents and episodes of the main narrative in a manner conducive to the maximal evocation of Rasa.

(VI) Prabandha-vakratā or the departure from compositional norms concerns itself with the manipulation of the narrative as a whole which can be effected at various levels. Kuntaka holds that a literary work can be transformed by manoeuvring the source story in such a way as to recast the original rasa in a different mould giving it a new dimension. Similar results can also be achieved by curtailing the original story or by terminating it abruptly, or again, it can be attained by altering the objective initially proposed by the protagonist and substituting it with one more conducive to the generation of the desired rasa. Changes in the modes of characterization and use of telling

or suggestive titles for the literary work also contribute to the process of ascribing prominence to literary utterance and making it aesthetically aberrant.

The process of defamiliarization operating at various linguistic levels of an utterance is primarily employed to counteract the process of habituation and discourage stock responses, and thereby to generate a heightened awareness of art to restructure our ordinary perception of reality. Kuntaka's endeavour is to designate vakrokti as vicitra-abhidhā - beautiful expression - transcending and transmuting the ordinary connotations of abhidhā, and to accord to it a status analogous to that occupied by the Dhvani Siddhānta. In a nutshell, he proposed a theory which implies that all art exists in a continuum in which high art periodically shifts its boundaries in order to renew itself, and that the only constant in this process is the sense which literature must always manifest - that of being literary.

Kuntaka's stance, however, betrays the derivative nature of the Vakrokti Siddhānta making it as A. Sankaran puts it "new wine in old bottles" (A. Sankaran 1973:131). It is evident in his recognition of the individuality of Dhvani and its contribution to aesthetic pleasure (Vakrokti-jīvita I.39:43). It is manifest also in his inclusion of suggested ideas and suggestive words apart from the primary signficatory capacity of words and their primary senses under vācakaśabda and vācyārtha which are analogous

to vyañjakaśabda and vyañgyārtha (Vakrokti-jīvita I.8 : 13). He also concurs with the dhvanikara's three-fold classification of the suggested sense into vastu, alaṃkāra and rasa dhvani. According to Prof. Warder, with regard to subject matter "vastu as opposed to expression, Kuntaka also speaks of curvedness, its beauties selected by the author and 'imposed' - ahārya - imaginatively" (A.K. Warder 1978 : 35). Furthermore, Kuntaka's contention that while significant words and their senses constitute the linguistic means enabling poetry (kāvya-śarira), the dexterous manipulation of words and ideas form its embellishment (alaṃkāra), reveals a debt to Bhamah. He acknowledges the involvement of a kind of atiśaya (exaggeration) in vakrokti-vaicitrya. This corresponds to the concept of atiśayokti enunciated by Bhamah and implies a kind of heightened experience of depersonalised expression which catalyses the evocation of rasa. Taking care not to compromise the status quo of vakrokti and merge its identity with a mere alaṃkāra, Kuntaka calls it an apūrva alaṃkāra - an unparalleled metaphor which pervades a literary work. However, Kuntaka qualifies the inculcation of metaphors saying they are admissible only as poetic figures insofar as they possess the capacity to impart a peculiar felicity to utterances. S.K. De holds that Kuntaka "justifies the alaṃkāra-s as such only when it involves the vacitrya, vicchitti or vakratva and becomes a phase of vakrokti" (S.K. De 1960 : 188). It follows then that Kuntaka's bid in ascribing prominence to the concept of vakrokti in poetry

is to widen the scope of the term and to re-establish the principles of the older schools like Dhvani, Rasa and Alaṃkāra by incorporating them in certain aspects of vakratā thereby making it almost synonymous with everything that constitutes poetry.

2.4. THE APPLICATIONAL MODEL

Prof. Nagendra in Literary Criticism in India indentifies two starting point in Sanskrit Criticism - "the art of poetic composition and of poetic experience." (Nagendra 1976:i). The theories of Alamkāra and Vakrokti dealing comprehensively with the rhetoric and grammar of literary language fall within the purview of the art of poetic composition, while the theory of Rasa, primarily concerned with the enjoyment of a depersonalised and universalised emotion, deals with the analysis of poetic experience. It is the Dhvani Siddhānta which posits a theory which takes into consideration both the art of poetic composition and poetic experience, thereby providing the means not only to isolate the meaning and significance of a particular literary work but also to identify the special way in which it means, that is, how meaning is constituted. In other words, the principle of Dhvani takes into account the syntactic and verbal aspect of the text concerned with the textual structure and manner of presentation as also with the semantic aspect which is inalienable to the interpretative process. With the relatively comprehensive nature of the theory of Dhvani or suggestion in mind, we have opted to use it as the applicational model, supplementing it with certain aspects of the concepts of Alamkāra and Vakrokti.

Originally a term in linguistics where

it referred to the sound that revealed the phonological identity of the varṇa, when apprehended, Dhvani, in the hands of Anandavardhana, was reformulated as a theory of poetic meaning acclaiming suggestion not only as a distinct function of language but also as a principle of the highest kind of poetry. With its central preoccupation like ascribing importance to unstated meaning, the multi-dimensional nature of poetic meaning, the allogical nature of the perception of unstated meaning and objectification as the only mode of presenting emotion in poetry; the concept of Dhvani assimilates the categories of other literary theories like alamkāra (trope), Vakrokti (deviance), Rīti (mode) etc. These, then, become the exegetical principles for explicating meaning which is immanent and has to be reconstructed. Unlike the theory of Alamkāra and Vakrokti, the Dhvani Siddhānta does not lay the onus only on rhetorical and grammatical devices for generating meaning and transforming ordinary language into literary language, but takes into account the entire composition or saṃgāthana. The notion of a saṃgāthana is inclusive of such factors as addresser, addressee, intonation, sentence, expressed as well as metaphorical meaning, stress, context, etc.

The fact that Alamkāra (metaphor) is the prime mover of suggestion makes pertinent the inclusion of this principle in the applicational model. Moreover, Anandavardhana's model recognizes a form of Dhvani

or suggestion based on metaphor - Lakṣaṇā-mūla dhvani. Alternatively termed Avivakṣita-vācya dhvani, it is operative on the principle of the metaphoric transfer of meaning, i.e., the substitution of the primary with the secondary meaning. In fact, the sub-divisions of this lakṣaṇāmūla dhvani: (i) Atyanta-tiraskṛta-vācya dhvani where the literal meaning is categorically rejected, (ii) Arthānatarasamkramita-vācya dhvani which involves a shift in emphasis, displays a striking correspondence with two modes of lakṣaṇā (metaphoric transfer), Jahāṇlakṣaṇā and Ajahāṇlakṣaṇā respectively, the first involving the bypassing of the primary meaning, and the second its retention to a greater or lesser degree. This implies a three tier structure of meaning: vācyārtha or the literal meaning, which when thwarted by the incongruity between the word's primary referent and the context calls into play the lakṣyārtha which effects a transfer of meaning by the substitution with a secondary referent; concomitantly, a third level of meaning, the vyāṅgyārtha or suggested meaning, exists which reveals the motive element behind the use of a particular metaphor. Such a process necessitates the transfer of meaning for a literary work to be significant and, as such, it is imperative to take into consideration the ways in which this transfer of meaning is carried out. The incorporation of the theory of lakṣaṇā in the applicational model is done with the intention of determining whether the relations which accrue between the primary and the secondary

referents are of the Jahāllakṣaṇā,
Ajahāllakṣaṇā, or Jahadajahāllakṣaṇā type, or whether
the interaction is śuddhā, sāropā or sādhyavasānā.

Suggestion can also be actuated through
the idiosyncratic representation of grammatical categories,
such as fragmentary syntax, reversal of the ontological
order of utterances, peculiar eloquence of words or
even sounds, incantatory rhythm - all of which fall
in the domain of the concept of Vakrokti. Since the
locus of literariness lies in the language of literature,
it follows that the deviant use of language is also a
corollary to the generation of meaning. Vakrokti
with its principle of divergence at various levels
of utterance - the phonetic, lexical, grammatical,
sentential, contextual and compositional - contributes
significantly to the perception of suggested meaning.
And as such its induction as one of the modes of inter-
pretation subsumed in a more comprehensive mode (dhvani)
is, we feel, justified.

The model of textual analysis which we propose
to apply to T.S. Eliot's *The Waste Land*, then, designates
to language three distinct functions - that of being
vyañjakatva (suggestive), that of being alaṃkārik
(metaphoric) and that of being vakra (deviant). These,
thereby, become the means which transmute ukti (ordinary
language) into kāvyaukti (literary language).

UKTI

ALAMKARA

VYANJANA

KAVYOKTI

VAKROKTI

The concepts of Alaṃkāra and Vakrokti have been included in this model to show how the alaṃkārik (figurative) and vakra (divergent) uses of language contribute significantly to the perception of the vyaṅgyārtha (suggested meaning) and, as such, they become means to an end, the end being Dhvani (suggestion of meaning). It is imperative to clarify at this juncture that the application of the term Alaṃkāra or metaphor envisages not its narrow use as a figure of speech or a mere trope, but as the kavisamyak (non-literal) and alaṃkārik (figurative) use of language to effect an upcāra or transfer of meaning which subsequently heightens vyañjana (suggestion).

3. ANALYSIS OF THE WASTE LAND

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From the time of its publication in 1922 when The Waste Land was summarily dismissed by F.L. Lucas as some 'fantastic mumbo-jumbo', a hoax with 'inferior' parodies (F.L. Lucas 1986 : 37-38) or as a pointless exercise in 'anthropological and literary erudition' to be interpreted by 'only the pundit, the pedant and the clairvoyant' (C. Powell 1986 : 29) to the time when it was eulogised by Conrad Aiken as 'unquestionably important, unquestionably brilliant' (C. Aiken 1958 : 177) and by I.A. Richards as a 'music of ideas' (I.A. Richards 1970 : 233), and more contemporaneously, when its semantic opacity and mythopoeic consciousness has been unravelled by such discerning critics as Hugh Kenner, Cleanth Brooks, F.O. Matthiessen, George Williamson, Nancy Gish, Angus Calder, to name a few, The Waste Land has never ceased to be critically resurrected.¹ Pre-eminently contemporary in its sensibility, The Waste Land refuses any categorisation according to formulaic interpretations, constantly registering shifts in approaches which has led Hugh Kenner to lament that "a name for the kind of poem The Waste Land is might have spared criticism much futile approximation" (H. Kenner 1973 : 23). While one can sympathise with the sentiments of Mr. Kenner, it must be conceded that "proof of its vitality is its outliving the established ways of reading

¹ A discerning review of the controversies generated by the poem and its ambivalent reception is A. Walton Litz's "'The Waste Land' Fifty Years After". cf. A. Walton Litz ed., Eliot in His Time (Princeton: Princeton Univ. Press, 1973). Reference may also be made to the other articles in the book.

it. While the poem compels, the received criticism ceases to convince" (A.D. Moody 1974 : 47). For, as a literary text, The Waste Land is open to signification - signification not necessarily dependent on the declared or presumed intentions of its author. Therefore, to see the poem only as a statement about the breakdown of European culture and as seriously invoking the Jessie Weston schema of fertility rites and the Grail motif, or to see it as intelligible only after relating it to a lot of arcane information is to see, understand and appreciate only a part of the poem. The poem is much more than that, its text does not intend to convey what it means through recondite allusions and symbols alone because, as M.C. Bradbrock succinctly puts it "a successful poem does not rely on anything but itself for the essential core of its meaning" (M.C. Bradbrock 1968 : 16). And as such, the cultural and mythical dimensions do not account for more than selected parts of the poem but operate as 'objective correlatives' for the expression of personal emotion. Eliot's use of literary allusions and myths are only a part of his technique of implication, of meaning which extends beyond the frontiers of the ostensive and the expressed, but which can be cognized by "listening to the lines, by regarding their pattern as a self-enclosed whole, by listening to what is being communicated instead of looking for something that isn't" (F.O. Matthiessen 1986 : 119). Besides, wherever Eliot has felt the necessity for the clarification of the context, he

has done so through the notes appended to the poem.

Such a mode of reading the poem, which takes the text as the central object of analysis and evaluation, is available in the Sanskrit concept of Dhvani which posits that the factors that constitute 'literariness' inhere in the text of the literary work, which is conceptualized as a linguistic artefact encapsulating certain syntactic, semantic and structural properties which can be descriptively analysed. Dealing with the pratiyamānatā (suggestibility) of language emanating from the innovative permutations and combinations of linguistic categories, the Dhvani Siddhānta becomes a determinant for the transformation of ordinary language into literary language, and for identifying such meaning which does not lie at the surface and has to be constructed. The idea of analysing The Waste Land in the perspective of the Dhvani model was motivated by the fact that its language undeniably resonates with meanings which can be structured and restructured at various levels. In fact, "Bernard Bergonzi describes The Waste Land as a poem "where there is much suggestion and implication, and many hints of possible burgeonings of meaning, but where nothing is stated with absolute finality, and where the reader finds himself as much involved in the poem as the poet" (B. Bergonzi 1972 : 91). It deals with the world, with reality, at one remove and meaning inevitably lies beyond the parameters of the overt and the explicit, inexpressible but with a powerful impact, its nature imprecise, multiple and alogical. Eliot himself declared in 1921 : "Our

civilization comprehends a great variety and complexity and this variety and complexity must provide various and complex results. The poet must become more and more comprehensive, more indirect, in order to force, to dislocate if necessary, language into his meaning (emphasis mine)" (T.S. Eliot 1932 : 287). What the poet of The Waste Land is trying to say is that in the modern world reality inheres not in things themselves but in the relationships that we discern between things, and because relationships in the modern world do not lend themselves to easy comprehension, it follows that a discourse on such a reality must necessarily be imitative of its dynamics for the portrayal to be authentic. For instance, if spiritual dryness is presented as the energising principle, it would be more appropriate to say that The Waste Land is not just about spiritual dryness but about the ways in which the dryness can be perceived and expressed. The Waste Land's language, then, matches the chaos and dissolution of reality, defying conventional norms of narration and dispensing with the niceties of a formal structure. The dislocation of language into meaning is complete and the condensed epic proceeds to build itself almost exclusively on myth, metaphor, symbol, montage and contrast, revelling in the unstated, insidiously suggesting all the time.

From the lyrical opening of The Waste Land to the closing refrain Eliot aims at a maximal exploitation

of the connotative resources of the language allowing implications and suggestions to proliferate almost without limit. The manipulation of language to promote the suggestiveness or resonance of words and meanings has been effected in various ingenious ways. For instance, it is done through the suppression of meaning brought about by deviation at the grammatical level involving such devices as truncated sentences or fragmentary syntax, which, in terms of Indian poetics, would be classed as pada-parārdha-vakratā:

To Carthage then I came

Burning burning burning burning
O Lord Thou pluckest me out
O Lord Thou pluckest

burning

(The Waste Land² : ll. 307-311)

or by evoking the multiple semantic associations of a word or phrase (avivakśita-vācya or lakṣaṇāmūla dhvani) :

April is the cruellest month, breeding
Lilacs out of a dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.

(WL : ll. 1-4)

or by the diffusion of the connotations of a metaphor (alaṅkāra) :

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.

(WL : ll. 46-50)

² It would be desirable to abbreviate the title of the poem to WL because of its consistent occurrence throughout the analysis. All subsequent references will be made to T.S. Eliot, Selected Poems (London : Faber & Faber, 1982).

Dhvani (suggestion) then, becomes the prevailing mode through which Eliot seeks to structure his vision and perception of the modern world, giving seemingly incompatible and incoherent movements of the poem a compatibility and coherence which operates at a level that is immanent rather than manifest. With its central preoccupation with the unsaid and with the immense potential of suggestion it provides the exegetical tools necessary for the exploration of the ways in which Eliot has used language to constitute meaning. The application of this model is a bid to see The Waste Land not as an exercise in didacticism or animated by a social purpose, but to see it as a lyrical expression of a creative impulse where all the resources pertaining to words - their associations, connotations, music, rhythm - have been exploited to generate meaning.

Our methodology in this would be to intensively analyse the first movement of the poem for the way it manifests different categories of verbal symbolism as a demonstration of the explanatory adequacy of the Dhvani model. In the process, as a concomitant of Dhvani analysis, the rasa structure of the poem also emerges. If the model is viable and has applicability here, it would generate a structure of dominant rasa-s and ancillary rasa-s, and the conflicts and continuities between local experience and global experience. Once having drawn the instrumental and the objective parametric boundaries of Eliot's art in this poem, for the other

four movements of the poem, we carry out an extensive representative analysis both to enrich the tone of the first movement and to inflect it.

3.1. THE BURIAL OF THE DEAD

The opening seven lines of The Waste Land are seen to be a powerful exposition of spiritual death - images of which are generated by conscious or subconscious operations of memory and desire. In terms of the Indian concept of Dhvani this can be seen to be effected by a process of suggestion designated as avivakṣita-vācya dhvani, where the vāc्यārtha (expressed meaning) is not meant to be applicable because an abstruse vyāṅgyārtha (suggested sense) based upon lakṣaṇā. (indication) preponderates. For instance, a reading of these lines :

April is the cruellest month, breeding
Lilacs out of a dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.
Winter kept us warm, covering
Earth with forgetful snow, feeding
A little life with dried tubers.

(WL : ll. 1-7)

shows that the vāc्यārtha is thwarted by the juxtaposition of disparate elements presupposing a relation which is not perceptually valid because of a shift in the ontologically given roles. And so the image of April as the 'cruellest month' mixing memory and desire is initially and understandably confounding. Even the lakṣyārtha (metaphorical meaning) of April with its associations of life and regeneration fails to satisfy how the superlative form of the adjective 'cruel' can be appended to it without vitiating the conventional implications of the word, as does the

somewhat incongruous inclusion of 'memory and desire' among lilacs, roots and spring rain. That the month of rebirth is somehow repugnant and barren is accentuated by the continued repudiation of the burgeoning of spring by such images as "breeding / Lilacs out of a dead land" and "stirring / Dull roots with spring rain". The incongruity generated by the paradox of the seasons - spring disturbing the dead land, winter letting it forget - is dispelled only with the interplay of the vyāṅgyārtha whereby the inclusion of 'memory and desire' is made explicit and the scenario is situated in a human context. What emerges then, is an awareness of a waste land peopled by the spiritually dead who resent the intrusion of life in any form. Integral to Eliot's manipulation of language to yield the intended meaning is a process which the Sanskrit poetics would call upcāra (transfer), i.e., seeking paradigms in variations of what is connoted by a given word. He exploits the cognitive creativity of the alaṅkāra (metaphor) to perceive and suggest the unknown through the known. In using April not merely as a harbinger of spring but also as a season of the mind, a season for the cyclical renewal of experience, Eliot is essentially effecting a kind of upcāra termed Ajahatsvārtha lakṣaṇā which involves the retention of abhidhā (primary sense) to a certain extent and more importantly its extension by the inclusion of another sense. In the case under discussion, the upcāra is applied with the intention of suggesting the possibility of redemption for the

inhabitants of the waste land for whom the renewal of experience, the promise of rebirth means a painful probing into their own spiritual torpor. Simultaneously it evokes an all pervasive rasa (mood) of spiritual barrenness and desolation, of a waste land of both the mind and being. A closer look reveals that the evocation is a phased one, entailing a discernible process of suggestion - Samlakṣyakrama-vyañgya-dhvani. The tone had already been set by the collocation 'The Waste Land' with its notion of sterility and lifelessness preceding the poem, as also by the epigraph from Petronius which in certain ways extends the implications of the waste land: "With my own eyes I saw the sybil subsuspended in a glass bottle at Cumae, and when the boys said to her: 'Sybil, what is the matter?' She would always respond: 'I yearn to die.'"¹

The dominant implicit factor suggested by the epigraph is the idea of death - Vastu dhvani - which is reinforced by the figurative deadness - Alaṅkāra Dhvani - implied by the collocation 'The Waste Land' and together they become a powerful comment on the action of the poem culminating in the little of the opening movement, 'The Burial of the Dead' which reiterates the notion of deadness. Taken from the Anglican Church's Book of Common Prayer, the subtitle also suggests the idea of rebirth incorporating, as it does, the Christian idea of death and resurrection. In this capacity it becomes an intentional metaphor for the ritual of spring enacted in the waste land for the restoration

¹ As translated by George Williamson of the original latin cited in WL. Subsequent translations, have been taken from the same source. cf. A Readers Guide to T.S. Eliot (London: Thames & Hudson, 1980).

of its fecundity. Operative here is Avivakṣita-vācya dhvani - based on lakṣaṇā and alternatively termed lakṣaṇāmūla where the literal meaning is rendered subservient to the metaphorical. Furthermore, the notion of a spiritual death as opposed to a corporal one is suggested in that the longing for death has been voiced by the Sybil, a prophetess destined to live forever and, as such, precludes the implication of organic death. All these elements combine to create an atmosphere conducive to the generation of the desired rasa, setting the mood for much that is to follow while simultaneously conditioning the reader's expectations from the poem. Eliot is, in effect, employing the concept of Rasa Dhvani - that of a dominant emotion holding the entire poem together - which is more fundamental to the plan of the poem than the structural patterns derived from Jessie Weston or Sir James Frazer which, in his own admission, are largely 'incidental'. The prevalent rasa of apathy, ennui and spiritual paralysis which has the inhabitants of the waste land in its grip is further emphasized by the vakra (deviant) use of grammatical categories - pada-parārdha-vakratā. For instance, the combination of active participles like 'breeding', 'stirring', 'covering', and 'feeding' with such adjectives as 'dull', 'dead', 'forgetful', and 'dried' insinuates a kind of stasis, a stagnation. Again, the heavy cadence of the diction and the occurrence of these words at the terminal position of the poetic line and the periodic repetition of 'ing' sound produces

an almost incantatory rhythm suggestive of a certain torpor. Such divergent usage of phonetic entities - varṇa-vinyāsa-vakratā - serves to foreground the tension which is perceived between real life - the spiritually and intellectually conscious existence - and the mere organic being.

The occurrence of 'memory and desire' amid 'lilacs' and 'rain' is indicative not only of the intrusion of life troubling the denizens of the waste land, but is also a preparation for the elaborate interplay of shifting, dissolving voices which follow and are sustained throughout the poem. Eliot is essentially attempting to depict the mimesis of a mind reluctantly roused from its torpor, registering resentfully the stimulus to consciousness and in effecting this through fragmentary monologues, he is employing a technique which the Dhvanikara would term Kavi-nibaddha-praudhokti-siddha. Corresponding to the third voice of Eliot's 'Three Voices', it is the voice of the poet himself, speaking through an invented, usually dramatic, character. In so doing Eliot attempts to depersonalize the sentiment evoked and transmute it into a universal experience, and present it through scattered, random and disparate thoughts. The profusion of male/female voices sometimes contemporary, sometimes ancient, serve also to represent the breakdown of spatial and temporal distinctions, telescoping the past into the present and making all experience one experience. Accordingly, the verse modulation into

conversational narrative nostalgically recalling a buried past immediately following the sombre tones reproaching the cruelty of April is consonant with Eliot's bid to provide instances of depersonalized memory, a mere change in tense effortlessly effecting the transition from the present to the past :

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

(WL : ll. 8-11)

That the recollection is painful is apprehended by the stark contrast posited by the current existence of the speaker, Marie, which is confined and dead:

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

The utterance reveals an almost complete reversion to the buried life of the first seven lines. The verb 'read' specifically evokes the state of inactivity which induces Marie to dispel the emptiness by reading. Moreover, the qualifying phrase 'much of the night' with its associations of a closed space, a room perhaps, with artificial lights (for reading to be possible) displays Eliot's selective use of lexis - pada-pūrvārdha-vakratā - which culminates in the vyāṅgyārtha: the opposition which accrues between the openness, the sunlight and the liberty afforded by the Collonade, the cafe and the mountains and the claustrophobia of Marie's present existence. What began as a mere statement of fact is transmuted through an imperceptible process of suggestion - asamlakṣyakrama-vyāṅgya dhvani - into an analogue for the non-life of the speaker

- experience circumscribed by the words on the page and movement restricted by four walls. Marie's plight recalls that of the Sybil, both are compelled to stay alive. Confronted with the stagnation of a life reduced to nocturnal reading, the past is idealised as a world more pleasurable and secure and is suggested by the note of nostalgia and regret which suffuses Marie's reminiscences. Again, it is a note which can be traced to a single linguistic entity 'there':

'In the mountains, there you feel free.'

The literal distancing implied by the abhidhā (primary referent) of the word is transmogrified into an alāmkārik (figurative) distancing. Operative here is vivakṣitānyapara-vācya dhvani or abhidhāmūla dhvani where the abhidhā eventually resolves itself into the unexpressed and leads to the realisation of rasa. 'There', then, refers not only to the mountains but by implication is also indicative of the time past, imperceptibly underscoring the mood of nostalgia mingled with resentment at the pain which the remembrance of things past generates, encroaching upon the terrible continuum of acedia. Furthermore, the reversal of the ontological order of the sentence, pada-parārdha-vakratā, is not without design either. The significance of 'there' can be gauged by the fact that its deletion, as in

You feel free in the mountains
or conversely

In the mountains, you feel free
would entail not only the collapse of the rhythm but

would also preclude the perception of the spiritual bankruptcy which is the speaker's lot, brought about by the juxtaposition of time past and present. While the rasa is cognised immediately after the apprehension of the vācyārtha, the idea behind it can be seen to be communicated through gradual stages, samlakṣyakramavyaṅgya, involving the power of the word 'there' - śabdāsaktimūla - and its meaning - arthāśaktimūla. The former rules out its substitution by a synonym to have the desired effect, while the latter emphasises its relevance to the contextual factors which assist in eliciting dhvani. And so, the humdrum monotony of daily routine is interlaced with a terror of emptiness and presented in an all-time context, and Marie becomes an illustration of the sterile implications of the phrase "a little life with dried tubers". It is by means of upcāra, involving sometimes a word or a sentence, sometimes the rhythm and cadences of linguistic categories and sometimes the tone of the speaking voice, all eventually leading to the generation of dhvani, that Eliot structures his experience.

The notion of horror and emptiness continues, then, to be reiterated in the next few lines where the reverie which began in the eighth line is resumed by a sombre prophetic questioning voice:

What are the roots that clutch, what branches grow
Out of this stony rubbish?

(WL : 11. 19-20)

This is a throwback to the dead land of the opening lines, a physical counterpart of the spiritual sterility,

where human values have become a "heap of broken images",
an arid desert

... where the sun beats,
And the dead tree gives no shelter, the cricket no relief,
And the dry stone no sound of water.

(WL : 11. 22-24)

The almost cinematic representation of the unbearably desolate landscape of the modern milieu - broken images, beating sun, dead tree, dry stone, parched earth - is part of Eliot's technique of stage setting, of constructing a literal backdrop as a clue to the 'inexpressible' which emanates from the associations of drought visualised by these images. Notwithstanding the citra (pictorial) quality of these lines, the passage resonates with avivakśita-vācyā dhvani because of the proliferation of associations issuing from such pregnant images. The vācyārtha is transferred by a process termed arthāntarasamkramita-vācyā dhvani to produce a heightened suggestion of the mind as a desert, the images of drought working both as a prayojanavati lakṣaṇā (intentional metaphor) and reality. It gains particularly meaningful overtones by the juxtaposition with the Biblical waste land invoked by references to the books of Ezekiel and Ecclesiastes. This reference again is situated by the collocation 'Son of man' which, by a metaphorical transfer of the jahadajahallakṣaṇā type, is open to interpretation as suggesting both humanity in general, and Christ and His ordeal in the desert. The sense of an ordeal is implicit in the rather sinister exhortation to
'Come in under the shadow of this red rock'

The ominous undertones of the invitation are enhanced by the connotations of 'shadow' and 'red rock' which precludes a literal acceptance of the vācyārtha, suggesting that it is a prelude to something more intimidating. And it is. To the horror and desolation of the waste land is added yet another dimension - fear. The repetition of 'shadow' in the following lines

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;
(WL : 11.27-29)

does nothing to alleviate the feeling of dread which is generated by the word with its suggestion of a faceless, indistinct form. The kind of transfer involved here includes a modification of the abhidhā extending its implications by the inclusion of another sense - Ajahatsvārtha lakṣaṇā. Thus, 'shadow', while retaining its denotation, is extended to suggest a phantasmagorical reality resulting in the superimposition of one over the other - an upcāra which is also classed as sāropā because a certain opacity imbues the relation between the primary and the secondary referents. Subsumed under the machinations of vivakṣitānyapara - vācya or abhidhāmūla dhvani, the lakṣyārtha eventually resolves into rasa dhvani to communicate the dread which is imperceptibly evoked - asamlakṣyakrama-vyaṅgya dhvani - from the associations of 'shadow', and at the same time preparing us for the culmination of this dread in the categorical statement of fear:

'I will show you fear in a handful of dust'
 which, when it comes, foregrounds rather than diminishes
 the feeling and tones associated with fear.

The above-cited lines simultaneously resonate with the idea - vastu dhvani - of a journey undertaken which is corroborated with the motion indicated by such active participles as 'striding' and 'rising'. The vācyārtha shows that the shadow stalks the 'you' of the passage, whose movement is away from it in the morning and towards it in the evening when the shadow rises to meet him as he approaches. The lakṣyārtha converts this into the possibility of a metaphoric journey of a sensibility eastwards - the direction determined by the position of the traveller's shadow. The significance of the journey eastward is evinced by the vyañgyārtha which looks forward to a resolution of sorts which is eventually derived from oriental philosophy, both in the explicit allusions to the 'Buddha's Fire Sermon in Section III and to the Brihadaraṇyaka Upaniṣad in Section V, and in the ideational connections like the motif of reincarnation and rebirth. The notion of a journey towards some kind of resolution, while in itself an optimistic movement, is yet fraught with fear : fear of the death signified by "the handful of dust" before rebirth is possible, fear that ultimately there might not be any repudiation of the waste land.

It is an impression which is reinforced by the lines that follow immediately after - the snatches of lyric from Wagner's Tristan and Isolde:

Fresh blows the wind
Towards the homeland
My Irish maid
Where lingerest thou?

(WL : 11. 31-34)

A striking contrast to the arid barrenness depicted by the preceding lines, these lines too suggest a journey towards some kind of conclusion - "Towards the homeland". At the same time, it is a feeling which is belied by the query "Where lingerest thou?" which somehow suggests a hesitation which might negate the whole endeavour. The lines generate almost undiscernibly - asamlakṣyakrama-vyaṅgya dhvani - a holding back, a withdrawal and as such become a prelude to the episode of the Hyacinth garden - the scene of a failure of love:

'You gave me hyacinths first a year ago;
'They called me the hyacinth girl.'
Yet when we came back, late, from the hyacinth garden,
Yours 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.

(WL : 11. 35-41)

The lyrical pathos which suffuses the girl's speech immediately evokes a predominant rasa - the erotic, which cannot be mediated through propositional statements but emanates from a creatively organised complex of stimuli. And so, the hyacinth girl becomes the vibhāva (The mainspring of emotion) while the arms full of flowers and the wet hair become the anubhāvas (the external manifestations of emotion), and the loss of speech and sight are the vyabhicāri-s or the evanescent accessory moods which assist the evocation of rasa.

The blending of these three elements, the formal, the imaginative and the affective emotional, with the sthāyibhāva (dominant emotion) which is rati or love constitutes the realisation of the ṣṛṅgāra (erotic) rasa. The hyacinth girl is projected as epitomizing life and fertility - "Your arms full, and your hair wet" - and as such becomes an ideogram for the possibility of redemption through love. The flowers recall April, the month of rebirth, while the wetness of the girl's hair implies through jahatsvārtha lakṣaṇā, i.e., by the suppression of the vācyārtha, the life-giving waters, the 'spring' rain' of the opening lines, which might dispel the spiritual drought. Still, inspite of the perception of life in her, the speaker finds himself in the grip of an emotional paralysis:

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.
 (WL : 11. 38-41)

A complete obliteration of the powers of speech and sight, of mind and soul, takes place, leaving an awareness of nothing but the failure to consummate an ecstatic and sublime experience and the impotence in the face of salvation. The fear, which stalks the traveller earlier, cripples him and the desire for renewal instigated by a remembered experience comes to naught by the failure to communicate. This failure identifies the speaker as one of the inhabitants, neither living nor dead, of the waste land who need burial or death by water. The clue to the overwhelming rasa of failure

is provided by the single linguistic entity 'yet' which takes on the role of the vyañjaka (suggestor). By prefixing this adverb at the commencement of the protagonist's reverie and immediately after the hyacinth girl's speech, Eliot is employing pada-parādhā-vakratā, a technique involving the deviant use of grammatical categories, to shift not only the speaking voice but also the perspective and also to suggest the complete negation of the experience signified by the breakdown of communication. That the inclusion of 'yet' is critical to the passage can be seen by the fact that its deletion renders the experience a profound and fulfilling one, the implications of 'nothing' being positive as the beginning of wisdom. It is an idea which is reinforced by the reference to the "heart of light" which would seem to be a comment on the light and peace of the Hyacinth garden. However, it is because of the judicious insertion of 'yet' that an interplay of meaning which is consonant with the idea of spiritual sterility is made possible. Consequently the "heart of light" is not sufficient to annihilate the germs of memory and desire and the silence which persists after the 'nothingness' becomes a powerful symbol of the incapacity to love, of the insolation of one from the other and establishes the fact that even love cannot survive in the waste land. As a fitting finale to the passage comes yet another fragment from Wagner:

Oed' und leer das Meer.
(Desolate and empty the sea)

It becomes a brilliant summation, the rasa dhvani, of the motifs of drought and rain, of sterility and violation, superimposing the desolation and emptiness of the sea on to the experience of the protagonist. The emotional sterility terminating the Hyacinth episode is further intensified by its strategic placement between two Wagnerian fragments. Such an exercise in prākaraṇa-vakratā or contextual divergence involving the unusual delineation of incidents, is also conducive to the maximal evocation of rasa. Silence, too, assumes an ambivalence, a multiplicity of meaning, represented at its most basic level by the typographical space devoid of words immediately succeeding this passage standing as a counterpoint to the fecund silence of the hyacinth garden.

The introduction, then, of Madame Sosostriis, a psychic fortune teller, is abrupt but not so incongruous as it initially seems. While the vācyārtha of the lines :

Madame Sosostriis, famous clairvoyante,
Had a bad cold, nevertheless
Is known to be the wisest woman in Europe,
With a wicked pack of cards

(WL : 11. 43-46)

introduces the concept of oriental mysticism, i.e. fortune-telling, it fails to explain its occurrence at this juncture of the narrative. It is the vyāṅgyārtha which posits that her presence is necessitated by the need for clairvoyance to interpret the silence generated by the experience in the garden, by the protagonist's

spiritual blindness, his need to 'see' what the silence means. Implicit here is also a mockery of the pursuit of knowledge in the modern waste land, of the quest for meaning using such absurd and pathetic tools as the Tarot pack and the circumspect presaging of a charlatan. By virtue of her clairvoyance, Madame Sosostriis becomes an extension of the Sybil, much irony arising from the contrast between her slick professionalism, which does not permit a bad cold to interfere with the pursuit of profit, and the prophetic pathos of the Sybil's vision:

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. Equitane,
Tell her I bring the horoscope myself:
One must be so careful these days.

(WL : 11. 46-59)

That her artifice is contrived can be traced through the machinations of samlakṣyakrama-vyaṅgya dhvani. She is condemned by what she cannot see : the famous crystal-gazer who could not find the Hanged Man and was forbidden to see what the one-eyed merchant carried on his back. It is inherent in her inability to identify the protagonist whose card is "the drowned Phoenician Sailor" with Ferdinand, although her client sees or remembers :

'Those are pearls that were his eyes. Look!

'Fear death by water" is her warning, unmindful of the fact that in the modern waste land, the only means to salvation may be by death itself. Her deceit is also suggested by her fear of discovery or persecution:

'One must be so careful these days.'

Madame Sosostriis, because of her pretensions to clairvoyance, becomes a prayojanavati lakṣaṇā (intentional metaphor) for the modern milieu which, lacking spiritual values has replased into superstition. And yet, her predictions and her 'wicked pack of cards' are essential to the development of the poem prefiguring much of its symbolism and action. It provides Eliot with a basic system of metaphor. In the Indian system of signification, proper nouns and pronouns are considered rupaka-alaṅkāra-s (figures of speech) in their own right and, as such, incorporate a significance which can be unravelled contextually. Consequently, the drowned Phoenician Sailor, Belladonna, the one-eyed merchant, the Wheel, the Hanged Man, crowds of people on the basis of avivakṣita-vācya or lakṣaṇāmūla dhvani become intentional metaphors recurring in the successive sections and giving the poem an internal cohesion. The poetic transfer which accrues here is jahatsvārtha lakṣaṇā involving the suppression of the vācyārtha to emphasize a sense more amenable to specification by context, that is to say that primacy is attained by that which is superimposed. In other words, the lakṣyārtha obscures the vācyārtha,

the nature of the upcāra being classed as sādhyavasānā. Thus the drowned Phoenician Sailor, by implication, prefigures the necessity of a physical death for a possible regeneration, while the allusion from *The Tempest* indicates the sea-change, the purgation such a death would entail, both anticipating the fourth movement of the poem 'Death by Water'. Similarly, Belladonna epitomizes woman in the waste land, identified with "Dear Mrs. Equitone" in the immediate context and looking forward to the encounter with the neurotic woman in 'A Game of Chess'. The Wheel recurs in Section IV where it symbolizes the attempts of humans to be masters of their own destiny:

Gentile or Jew

O you who turn the wheel and look to windward
(WL : ll. 319-320)

and again, in the fifth section, it becomes the operative symbol in the Thunder's message of submission to the control of guiding hands. The one-eyed merchant reappears in *The Fire Sermon* as Mr. Eugenides, the Smyrna merchant, who, later, in the fourth section, becomes the Phoenician sailor and is drowned symbolising the loveless death and a potential rebirth. The Hanged Man is reminiscent of Christ who suffered and was resurrected - "He that was living is now dead" - in Section V of the poem. The 'crowds of people' of people is the apathetic crowd of the living dead flowing over London Bridge in the Stetson passage, and indicates also "the hooded hordes swarming / over endless plains" in the ultimate

section of the poem. Evident in this diffusion of the connotations of symbols is Eliot's usage of Prabandha-vakratā, entailing departure from compositional norms in an attempt to manipulate the narrative so as to ascribe prominence to the themes of sterility, death and rebirth, as also to extend the scope of 'The Burial of the Dead' from the first solitary speaker to encompass all the inhabitants of the waste land. In so doing he imparts a patterning and progression to the whole saṅgathana (composition).

The implications of the sterility of the Madame Sosostris passage surface again in the successive one to evoke the notion of a contemporary waste land, the habitat of so many living dead :

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.

(WL : 11.60-63)

The nuances and insights of avivakṣītavācya or lakṣaṇāmūladhvani, which underscores the unreality of the modern landscape is beyond the scope of the vācārtha whose cognitive capacity is insufficient to explicate why a concrete entity, a city, is designated as 'unreal'. The apparent incompatibility is dispelled to a certain extent by the lakṣyārtha whereby the implications of the unreality of the modern city are made explicit by evoking its associations with Baudelaire's 'fourmillante cite' and Dante's Limbo. It is an association which is warranted

to a certain degree by the "brown fog of a winter dawn" which envelops the city like a shroud converting it into a kind of twilight zone, a funereal nameless limbo devoid of life. The upcāra which extends the connotations of the 'brown fog' to include the notion of a shroud is ajahatsvārtha lakṣaṇā, preparing the reader for the identification of the London crowd with the hordes of Dante's Inferno:

so many,
I had not thought death had undone so many.
(WL : 11. 62-63)

thereby enacting a parallelism between the past and the present. This extinction of temporal distinctions is further suggested by the allusion to the ships at Mylae

Stetson !
'You who were with me in the ships at Mylae !
(WL : 11. 69-70)

making, through the suppression of the literal meaning of this statement - jahatsvārtha lakṣaṇā, the protagonist, Stetson, and the crowd represent humanity and the moment on the London Bridge extend back into all of human history. The process of universalisation which is initiated by such a parallelism is communicated by the vyāṅgyārtha whereby the Dante and Baudelaire references serve to make the modern city as unreal as Dante's Limbo or Baudelaire's Paris are unreal. It is also a comment on the inhabitants of the modern waste land whose secularized existence devoid of faith is in reality a death. In fact, the terrifying unreality of the modern city ensues also from Eliot's usage

of pada-parārdha-vakratā syntactical aberrations, as in the line :

'Sighs, short and infrequent, were exhaled.'

where the passive syntax succeeds in conveying this idea more powerfully than would a more direct word-order : They exhaled short and infrequent sighs.

Moreover, the absence of subject in the line :

'Flowed up the hill and down King William Street'

transforms the moving throng into a faceless amorphous mass, lacking warmth and vitality, while the automatic tramping of their feet is echoed by the staccato beat of the couplet :

And each man fixed his eyes before his feet.
Flowed up the hill and down King William Street

(WL : ll. 65-66)

Here, Eliot employs the tools for defamiliarizing language offered by varṇa-vinyāsa-vakratā, phonetic archness, to make the rhyme suggest the inescapable monotony of their existence.

The predominant rasa (mood) generated by this passage is the all-pervasive notion of deadness: the city whose presence is so powerfully evoked is 'unreal' and is inhabited by so many living dead. The Church clock, Saint Mary Woolnoth, reinforces the theme of death :

'With a dead sound on the final stroke of nine'

which is expressed not only by pada-purvārdhā-vakratā, the selective use of words like 'dead', 'final' but also by vākya-vakratā where the effect of the whole

sentence makes it consonant with an alaṅkāra. Thus, nine o'clock, by a transfer involving jahatsvārtha lakṣaṇā, becomes a summon to work while the 'dead sound' on the 'final' stroke condemns them to the tedium of another futile day, yet another indication of the deadness of their existence. Death, then, echoes throughout the section until it ultimately culminates :

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 frère!

(WL:11.71-76)

The planting which is denoted by the vācyārtha of these lines resolves into the lakṣyārtha of a symbolic burial of the dead in the hope of regeneration. However, the vyāṅgyārtha brings out the sterile implications of the disinterment of a corpse - untempered by the hope that had marked the experience in the hyacinth garden. The 'sudden frost' becomes a metaphor by totally disregarding its abhidhā - atyantatiraskṛta vācyā dhvani, suggestive of the numbing failure enacted then and carries with it the fear that the same thing may happen again. The parody of the dirge from Webster's The White Devil reinforces the fear that this attempt at rejuvenation might again come to naught. The last line completes the universalization which began earlier transforming a personal failure into a collective failure inclusive of the reader and the poet.

3.2. A GAME OF CHESS

The inability to communicate inner horror, the terrifying alienation of one from another and the almost pathological obsession with self irradiates the second movement of the poem, the opulence and grandeur of the material setting serving as a telling counterpoint to the spiritual poverty of the people who inhabit it.

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

(WL : ll. 77-78)

Whereas the vācyārtha is exhausted by the depiction of a splendid set-up, the lakṣyārtha focusses attention on how the mediated burlesque of Shakespeare's Anthony and Cleopatra is actually intended to parallel the Queen of the Nile with the queen ensconced in a London Drawing room. Yet, the vyāṅgyārtha reveals that the purpose of the allusion is not to effect a comparison but a contrast, a deliberate distancing of one from the other, the whole process initiated by the adjective 'synthetic'. The immense suggestive potential of the word derives from its abhidhā (denotation) and as such is an instance of vivakśitānyapara-vācya or abhidhāmūla dhvani actuating the cognition of a pretentious,

claustrophobic world, the magnificence of the 'burnished throne', 'golden Cupidon' 'sevenbranched candelabra' dissipated by the "strange synthetic perfumes" which lurked unstoppered. With this, the narrative registers a decidedly ironic twist to culminate in the window opening on a 'sylvan scene' which contrarily depicts not nature but :

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.

(WL : ll. 99-103)

The images converge to activate, through a process of suggestion that is asamlakṣyakrama-vyaṅgya (imperceptible), the rasa dhvani which recapitulates the sense of violation that was engendered by the hyacinth episode in the previous section, and insinuates that any relationship, if love be absent from it, is little better than rape. The self-involvement and inactivity of the wealthy couple who speak at each other, and the sordidness which debases the life of Lil, both epitomize the confusion, the mental stagnation and the fear which keeps them from taking recourse to nature. Not surprisingly then, this entire section alludes to the denial of nature - neurasthenia, chemically procured abortions, false teeth, madness and suicide, simultaneously underscoring the suggestion that The Waste Land is not the record of a fragmented culture but of the spiritual disorder generated by a fragmented mind in the throes of conflicting and crippling emotions.

The categories of pada-parārdha-vakratā or deviation at the grammatical level are evident in Eliot's concomitant use of the past and the present tense, as in the line - "And still she cried, and still the world pursues" - thus resulting in the juxtaposition of the past and the present and communicating the fact that the world still partakes of the violation that was perpetrated long ago. It is also a reminder of the transformation of Philomel into the nightingale's 'inviolable voice' through suffering and, as such, it becomes a prayojanavati lakṣaṇā, an intentional metaphor, for the sterility of the modern waste land, as also the possibility of its redemption through a death which will mean the same kind of transformation as envisaged in :

"Those are pearls that were his eyes"

But till the time that such a renewal is achieved the sense of violation continues to mar the quest for meaning through love. And so, the marriage portrayed in this section does not symbolize union but the juxtaposition of spiritually polarized individuals. The sense of claustrophobia and violation is enhanced the sinister

staring forms

Leaned out, leaning, hushing the room enclosed.

(WL : 11. 105-106)

while the lady's hair becomes an irritable and sensuous image of her mood. Such a reading is explained by śuddhā (pure) jahatsvārtha lakṣaṇā involving a total surrender of the vācyārtha to the lakṣyārtha, as in :

... her hair

Spread out in fiery points

Glowed into words, then would be savagely still.

(WL : 11. 108-110)

This type of lakṣaṇā is also classed as sādhyavāsānā because primacy is attained by that which is superimposed : the neurasthenia of the woman. The images resolve into the vyaṅgyārtha to convey, through avivakṣita-vācya or lakṣaṇāmūla dhvani, the heavy anxious atmosphere which serves as a backdrop for the ensuing monologue punctuated by silence :

'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 that what you are thinking. Think.'

(WL : 11. 111-114)

Eliot portrays the neurasthenic condition of the speaker through the piecemeal syntax and truncated sentences which become a physical counterpart of the mental fragmentation. Such a vakra (deviant) use of grammatical categories - pada-parārdhā-vakratā - simultaneously assists the process of asamlakṣyakrama-vyaṅgya dhvani, whereby the horror of the boredom and emptiness which threatens to engulf them is imperceptibly suggested. It is a horror made almost tangible by the stark image of death contained in the lines :

I think we are in rat's alley
Where the dead men lost their bones.

(WL : 11.115-116)

lines which suggest that in the modern waste land even death has become sterile. This horror which is the rasa dhvani, the dominant thread, holding this section together becomes increasingly pronounced, as the neurotic woman's restlessness grows, to culminate in the nothingness which dominates their relationship :

'Do
You know nothing? Do you see nothing? Do you remember
Nothing?'

(WL : 11. 121-123)

With the injunction to perform the functions which characterize human consciousness - thought, sensation, memory - comes a brief but powerful rapier thrust of memory, goading the protagonist out of his torpor to recall a transformational death :

'Those are pearls that were his eyes.'

It is, however, a fleeting moment of promise and is immediately dispelled by the persistent questioning of the woman :

"'Are you alive, or not? Is there nothing in your head?'"

The vyāṅgī of these lines reiterates the theme of death-in-life introduced in the first movement of the poem. This deadness is further emphasised by the ironic flippancy of "O O O O that Shakespearean rag" which contributes to the effect of dismissing the brief insight ("Those are pearls that were his eyes.") from present consciousness. And the mass of frustrated appetites and unfulfilled desires imprisoned in the claustrophobic temple of the mind come to a climax in the grim recapitulation of the dreary monotony of daily routine :

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

(WL : 11. 135-138)

The vācyārtha of these lines chalks out the tedium of routine. The lakṣyārtha establishes the association

The transition from the high-class boudoir to the public place frequented by the not-so-privileged members of society has been accomplished with consummate ease by exploiting the pratiyamānatā (suggestibility) of language. In order to institute this shift through a change of speech, Eliot has deliberately manipulated the language at two levels, pada-purvārdhā-vakratā and pada-pārardhā-vakratā (lexical and grammatical divergence); and so, the ungrammatical and coarsely-worded narration about Lil and Albert immediately sets up an opposition to the cultured tones of the preceding lines to suggest the change in social hierarchy. However, the vyāṅgyārtha posits that despite differences of class, the plight is universal : both the situations are identical in that, implicit in both is the notion, vastu dhvani, of a stalemated marriage with its inevitable sterility, the one with sterile sex, the other abortion. The idea of a meaningless marriage is extended by alaṅkāra dhvani to indicate, in the context of the poem, any union which is devoid of love and harmony, is a form of violation. The two converge to evoke the rasa dhvani - the horror generated by the extreme isolation and hollowness of the people in desperate need to be delivered from this mind-blowing emptiness. The final goodnight, then, is not mere valediction as the vāc्यārtha would have it. Its association, established by the lakṣyārtha, with Ophelia's song prior to her death, imbues it with overtones of suicide

and madness. The vyāṅgyārtha shows how the allusion to another 'Shakespearean rag' recalling as it does another death by water and, by implication, the key to deliverance from the horrifying sterility of both the situations, becomes an effective rounding-off of both the scenes :

Good night, ladies, good night, sweet ladies, good night,
good night.

(WL : 1. 172)

3.3. THE FIRE SERMON

The isolation which is engendered by the denial of nature, the sexual violation and the pervasive nothingness of the last section is carried over to the third movement of the poem which records the increasing degeneration of a world reduced to automatic lust where human longings have been transposed to a sphere of genital gratification.:

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.

(WL : 11. 173-181)

The fire Sermon opens with a horrifyingly desolate autumn landscape which captures effectively the aridity of the inner landscape portrayed in the preceding section. The vācyārtha, exhausted by the depiction of the deserted banks of the Thames with the advent of fall as also the desertion of the 'nymphs' by the 'heirs of city directors', yields to the lakṣyārtha which makes the idea of desertion more meaningful by juxtaposing the barrenness of the modern waste land with the fecundity of Spenser's Thames in Prothalmion. The implications of desertion are extended to institute a contrast between a bygone era and the contemporary milieu by means of an upcāra termed ajahatsvārtha

lakṣaṇā, involving the extension of the vācyārtha. The vyāṅgyārtha imparts greater specificity to the dimension assumed by the almost ritualistic repetition of "The nymphs have departed" to convey not just a sense of loss but also to include broken relationships or those which cannot be sustained by lust alone. This suggestion is borne out by the phased progression of samlakṣyakrama-vyaṅgya dhvani : thus, the vastu dhvani or idea of loss incorporated in the departure of the nymphs is indicated by the abhidhā of the verb 'departed', which is repeated thrice as if to drive home the point; the implications of 'nymphs' is extended by alaṅkāra dhvani, keeping contextual considerations in mind, into an analogue for the more secularized nymphs abounding in this section - Mrs. Porter, the apathetic typist, Elizabeth, the Thames' daughters - all of whom represent depraved, loveless unions. The contrast perpetrated between Spenser's virginal nymphs and unchaste modern nymphs serves to accentuate the sterility which nothing can assuage not even the waters of the river which, because of its associations with the morally and spiritually debased, has become a negative destructive entity bearing, among other things, the "testimony of summer nights" - a river of lust, a transformation effected by jahadajahallakṣaṇā involving the rejection of only part of the abhidā. As such, the nuances of 'The wind / which crosses the brown land unheard' gains in significance reiterating the sordidness of sexual encounters in the twentieth

century waste land and presaging the need for a new life to culminate in the cold 'cold blast' which is redolent of doomsday :

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

(WL : 11. 185-186)

operative here is avivakśita-vācya dhvani which ascribes supremacy to the metaphorical connotation and presents the "rattle of bones" as a morbid image of death. Yet, in this bleak image can be detected a hint of a transfiguring death which finds expression in the allusion to The Tempest:

Musing upon the king my brother's wreck
And on the king my father's death before him.

(WL : 11. 191-192)

which brings with it the memory of "Those are pearls that were his eyes". But the redeeming quality of such a death is lost in the terrifying thought of

... bones cast in a little low dry garret,
Rattled by the rat's foot only, year to year.

(WL : 11. 194-195)

to be further vitiated by the unholy alliance of Mrs. Porter and Sweeney in the spring which travesties the episode in the Hyacinth garden :

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 on her daughter
They wash their feet in soda water.

(WL : 11. 196-200)

The explicit immorality of the encounter is brought into prominence by the impinging of the pure voices

of boys singing in a choir :

"Et O ces voix d'enfants, chantant dans la
coupole!"

(WL : 1.202)

In the volatile modulations of tone in the passage, alternating between farce and doleful solemnity, can be detected the process of asamlakṣyakrama-vyañgya dhvani where the cognition of the vācyārtha itself actuates perception. This results in the suggestion of the rasa of horror, mingled with disgust, at the tainted rat-infested world where human relationships have become meaningless and marred through inappropriate or uncontrolled lust. The anguished sense of alienation and violation is underscored by the apparently meaningless sounds :

Twit twit twit
Jug jug jug jug jug jug
So rudely forc'd.
Lereu

(WL : 11. 203-206)

which is essentially an exercise in varṇa-vinyāsa-vakratā, that is, an attempt to defamiliarize phonetic entities so as to mimic the song of a bird which triggers off the association with the rape of Philomel who was transformed into a nightingale, and resolves into the vyañgyārtha to recall once again the recurrent theme of violation.

Not surprisingly, then, London becomes an 'unreal city', the unreality pertaining not so much to the city as to the people, alienated and morally bankrupt, who inhabit it. This transposition of the qualifying

adjective 'unreal' can be explained by the categories of lakṣaṇāmūla dhvani, specifically, atyantatiraskṛta-vācya dhvani where the vācyaārtha is completely superseded. And so, the notion of a literal 'unreal city' is totally eclipsed to refer to human relationships which have become so depraved as to be unreal.

Unreal city

Under the brown fog of a winter noon
Mr. Eugenides, the Smyrna merchant
Unshaven, with a pocket full of currants
C.i.f. London : documents at sight,
Asked me in demotic French
To luncheon at the Cannon Street Hotel
Followed by a weekened at the Metropole.

(WL : 11. 207-214)

Mr. Eugenides' unkempt appearance is consonant with the dubious nature of his invitation to spend 'a weekend at the Metropole'. With its insinuations of nascent homosexuality, the episode becomes a symbol epitomizing a union which is unnatural and unproductive. Such an upcāra or transfer of meaning involves jahatsvārtha lakṣaṇā, where the primary sense is renounced for one more suited to the context. Mr. Eugenides and his infamous invitation, then, become the vyañjaka-s which give the undercurrents of disgust an almost tangible form to evoke the bhibhātsa (the loathsome) rasa.

After unsavoury hints of prostitution, rape and homosexuality follows heterosexual activity as unlovely as the ones preceding it. The loveless scene enacted between the bored, indifferent typist and the 'young man carbuncular' serves only to underline the suggestion that casual sex is no more significant than the copulation of beasts :

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.

(WL : 11. 235-242)

Eliot has used the categories of varṇa-vinyāsa-vakratā (phonetic deviation) to make the metrical monotony of the lines of reflection of the unfeeling, automatic seduction bringing to culmination the full metaphorical implications of the 'human engine' alluded to earlier in the passage. The operations of arthanatarasamkramita-vācya dhvani, involving a transfer of the literal sense, can be seen to extend the implications of the 'human engine' to suggest an impersonal, prefunctory and mechanized existence. It is the parody of Goldsmith's line :

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.

(WL : 11. 253-256)

which images the desperation, the spiritual bankruptcy evinced by the 'automatic hand' which places a record on the gramophone. A reading of these lines immediately and imperceptibly - asamlakṣyakrama-vyaṅgya dhvani - evokes the rāsa of jugupsa (disgust) at the inescapable physical compulsions. Tiresias, the figure in whom the sexes meet :

'I Tiresias, old man with wrinkled dugs'

becomes a prayojanavati lakṣaṇā, an intentional metaphor, for the union of which all the episodes recount, and the fact that he has

... foresuffered all
Enacted on this same divan or bed;

(WL : 11.243-244)

is a comment on the endless biological urges unredeemed by love and communicates the need for a restoration to vitality.

Fleetingly, the tone changes again to register a moment of pure beauty :

... where the walls
of Magnus Martyr hold
Inexplicable splendour of Ionian white and gold.

(WL : 11. 263-265)

The transition from the mechanized music of the gramophone to the "pleasant whining of a mandolin" is effected by means of yet another fragment from The Tempest - "This music crept by me upon the waters." The vācyārtha entails the recounting of the pristine splendour of the cathedral. The lakṣyārtha provides a contrast to the sordidness of the events preceding the description of untainted beauty. The vyāṅgyārtha explicates the contextual significance of this ebb-and-flow of emotional tonalities to show how it is suggestive of an ambivalence, a divided state of mind which, on the one hand, is engaged in trying to capture an ecstasy that continually recedes and, on the other, recoils in disgust and horror from the current situation.

The scene shifts once more to the river -
a river which is sullied:

The river sweats
Oil and tar
The barges drift
With the turning tide
Red sails
Wide
To leeward, swing on the heavy spar

(WL : 11. 266-272)

It is a condition which is emphasized by the contrast provided by the "gilded shell / Red and gold" of Elizabeth and Leicester. The vācyārtha which bespeaks of a physically sullied river and sets up a contrast with the magnificence of the royal barge fails to convey the moral corruption which is brought out only as the lakṣyārtha. An upcāra entailing ajahatsvārtha lakṣaṇā, that is, the extension of the implications of the abhidhā, transmutes the literal pollution of the river into a metaphorical defilement indicating the denigration which is evident in the many sexual encounters recounted in the section. The full import of the sequence is brought out by the vyañgyārtha which shows that the reference to Elizabeth and Leicester is not to condemn, by contrast, the present experience but to provide an equation. This is primarily because the dalliance between the Virgin Queen and Leicester was as sterile as that in the modern waste land. The parallel then communicates the universality of all experience : love was sterile and empty, then, it is tainted now. Despite the apparent hopelessness of the situation, an optimistic note is struck by

the "turning tide" of Thames. The operations of avivakṣita-vācya dhvani where the lakṣyārtha attains primary, the "turning tide" becomes a metaphor for a sense of direction suggesting the possibility of escape from the dry burning of lust and anticipates the purging fire of the asceticism of Buddha and Augustine. And though, we are faced once more with a tired mechanical retelling of loveless unions in the narrations of the Thames' daughters, it is essentially a preparation for the combined asceticism of the East and the West which terminates the section.

The song of the Thames' daughters is a touching evocation of the pathos of lost innocence and the failure of love. The plaintive wailing which prefaces the narrations :

Weialala leia
Wallala leialala

(WL : 11. 277-278)

serves to mitigate the disgust and horror suffusing this section and evokes almost imperceptibly - asamlakṣyakramavyaṅgya dhvani - a note of pathos, the karuṇa rasa.

Each narration is a recounting of a failure in love - a failure which can be seen to be suggested as the vyāṅgyārtha, specifically through the operations of vivakṣitānyapara-vācya dhvani, where suggestion emanates from the vācyaārtha of a word or a phrase. For instance, in the tale of the first of the Thames' daughters :

'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.'

WL : 11. 292-295)

The verb 'undid' alone and ably carries the import
of a sense of loss. In the second :

'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?'

(WL : 11. 296-299)

the phrase "my heart under my feet" conveys very economically
the ineffable feeling of regret and, as such, predicts
the psychic breakdown imaged in the third :

'On Margate Sands.
I can connect
Nothing with nothing.
The broken fingernails of dirty hands.
My people humble people who expect
Nothing.'

la la

WL : 11. 300-306)

Here the utter helplessness and despair of the maidens
transmutes into a universal experience of śoka or
grief, resulting in the realisation of the karuṇa
rasa. This process is effected by the merging of the
vibhāva-s, the Thames' daughters; the anubhāva-s,
the experiences at Richmond, Moorgate and Margate
Sands; and the vyabhicāri-s, the feelings of loss,
regret and nothingness; which together evoke the sthāyi-
bhāva, śoka, and its corresponding rasa - the karuṇa
rasa. The 'nothingness' expressed in the girl's lament,
now, assumes the positivity of the 'turning tide',

mentioned earlier, in that it represents a recognition of the emptiness which dominates worldly experience and, as such, heralds the beginning of wisdom, making the possibility of breaking out from the self very real.

To Carthage then I came
 Burning burning burning burning
 O Lord Thou pluckest me out
 O Lord Thou pluckest

burning

(WL : 11. 307-311)

The figurative burning of desires is advocated as the only means of purification, of purging the unhealthy lust which has proved the undoing of the inhabitants of the wast land. This notion is brought out by arthānatarasamkramita-vācya dhvani whereby the lakṣyārtha of 'burning' is extended to imply a refining fire. The linking together of Buddha and Augustine, of the east and the west, is Eliot's attempt to say that whatever the source, the remedy is the same. This vyañgyārtha is borne out by the syntactical idiosyncrasies of the last five lines - pada-parārdhā-vakratā - in the way in which the syntax enacts the abolition of both object and subject, 'me' and 'Lord', leaving only the process.

3.4 DEATH BY WATER

That the brief, almost elegiac fourth movement of the poem has frequently been read as holds out of hope of escape from a morbid self excessively preoccupied with sterility, violation and nothingness, can be explicated in terms of Indian Poetics as being evoked by the collocation 'Death by Water' which prefixes it. Through the processes of samlakṣyakrama vyaṅgya dhvani, the idea - vastu dhvani - of drowning communicated by the collocation is transmuted by alaṅkāra dhvani that is, through specification by context into a metaphorical submerging of the self, a figurative death, to yield to the rasa dhvani which evokes the promise of purification by water to redeem the land laid waste by the burning of lust and the sterility of love imaged in the preceding sections. In other words, 'Death by Water' reads like a prophecy:

Phlebas the Phoenician, a fortnight dead,
Forgot the cry of gulls, and the deep sea swell
And the profit and loss.

(WL : ll. 312-314)

The vācyārtha of the first two and a half lines states the demise of Phlebas and his subsequent disregard for either the beauty of the sea or his business transactions. The lakṣyārtha, however, brings out the implications of the prosaic 'profit and loss' through ajahatsvārtha lakṣaṇā which involves the extension of the primary sense by the inclusion of another sense, to establish

Phlebas' identity as a merchant relating him, in this way, to the 'one-eyed merchant of the Fire Sermon. With the cognitive capacity of the lakṣyārtha thus exhausted by invoking this association, the vyaṅgyārtha surfaces to project the annihilation of Phlebas the culmination of the burning advocated by the Buddha at the end of section III and as the embodiment of a belief that is central to both Christian and Oriental, specifically Indic, traditions. That is to say that it recalls not just the Christian ritual of baptism and the subsequent spiritual rebirth but also the Indic tradition of the immersion of the ashes of a cremated body over water in the hope of achieving the final 'suddhi' - purification and salvation - for the departed.

And yet, the reading arrived at stands to be vitiated when we consider the fact that the implications of a renewed spiritual life, of regeneration and purgation are neither explicitly stated nor can its suggestion be seen to inhere anywhere in the section. In fact 'Death by Water' reads more like an epitaph in that it is nothing more than a statement of death. If anything the muted diction of the lines:

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.

(WL : 11. 315-318)

creates a terrifying slow-motion enactment of a death which occurred "a fortnight" ago. Eliot's vakra (deviant) use of phonetic entities - varṇa-vinyāsa-vakratā -

in order to heighten the horror of such a death is evident in the almost eerie sibilance of the soft consonants employed in the line - 'Picked his bones in whispers' - which emphasises the ominous silence which shrouds it. It is an idea which is further corroborated by the almost pleading exhortation to:

Gentile or Jew
O you who turn the wheel and look to windward,
Consider Phlebas, who was once handsome and tall as you.
(WL : 11.319-321)

'Once' then, is the operative word. The 'once' handsome and tall' Phlebas has been reduced to the inanimate - mere bones being silently sifted by the sea. No 'rich and strange' transformation has been effected. In fact, seen in the perspective of arthānatarasamkramita-vācya dhvani, where the normal import of words is either enhanced or diminished, this section can be seen to give an ironic twist to the sea-change associated with the death described in Ariel's song in The Tempest:

'Those are pearls that were his eyes'.

implying that any change where the progression is from the animate, or even from what was once animate, to the inanimate cannot be a change for the better.

The vyāṅgyārtha is brought out by atyantatiraskṛta-vācya dhvani, where the vāc्यārtha is totally eclipsed, to convey the idea that what is suggested is not so much the promise of renewal as the dissolution of an unwanted life, the final sacrifice of the ego that must precede the liberation of the self. Phlebas accordingly, becomes a prayojanavati lakṣaṇā, that is, an ideogram for the meaninglessness of an unproductive and spiritually decrepit life; and implicit here is the suggestion that Phlebas' fate is an example, a lesson to be learnt by all those who would be masters of their own destiny. Operative in the reference to 'Gentile or Jew' is avivakṣita-vācya dhvani, where the metaphorical connotation gains supremacy, whereby the experience is universalised to involve all, the 'hypocrite lecteur' notwithstanding, in Phlebas' fate.

3.5. WHAT THE THUNDER SAID

After the torchlight red on sweaty faces
 After the frosty silence in the gardens
 After the agony in stony places
 The shouting and crying
 Prison and palace and reverberation
 Of thunder of spring over distant mountains
 He who was living is now dead
 We who are living are now dying
 With a little patience

(WL : 11. 322-330)

The powerful opening of the fifth movement is a remarkable recapitulation of some of the preceding events of the waste land. The continuity suggested is an instance of samlakṣyakrama-vyaṅgya dhvani whereby the vyaṅgyārtha is organised in discernible stages, to show how the poem has turned full circle to revert to the preoccupations which conditioned 'The Burial of the Dead'. The dual focus of the lines 'the frosty silence in the gardens' and 'the agony in stony places' precludes its restriction to just the vastu dhvani, i.e., the suggestion of the denial of Christ by the apostles in the garden of Gethsemane. Concomitantly, the import of the lines is extended to recall also the lovers' failure in the Hyacinth garden thereby bringing into play alaṅkāra dhvani which emphasizes the relevance of the contextual backdrop in eliciting suggestion. Similarly, 'the agony in stony places' is reminiscent of the 'stony rubbish' of the first movement and repeats the distressing burgeonings of spring. In this grafting of the vyaṅgyārtha onto the vācyārtha to create a double focus can be detected Eliot's use of vākya-

vakratā or sentential divergence which correlates with great economy and effectiveness the different movements of the play and is, at the same time, indicative of a sense of ordeal which must be submitted to if deliverance is to be possible. The suggestion of deliverance is implicit in the statement of death:

He who was living is now dead
 We who were living are now dying
 With a little patience

(WL : 11. 328-330)

Operative here is arthānatarasamkramita-vācya dhvani involving a transfer of the literal sense to bring out the full metaphorical implications of 'Death by Water', the participation in death expressing a longing for redemption. It contributes to the realization of the rasa dhvani of the opening lines which is essentially one of unspoken hope which is mutely voiced - asamlakṣyakrama vyañgya dhvani - by the curious promise of 'thunder of spring over distant mountains', and though belied by the sullen, snarling scenario which immediately follows, it still looks forward to the 'damp gust bringing rain'. The alaṃkārik journey of a sensibility over the parched landscape of its mind which began in the first movement is resumed and the quest for meaning mutates into an awesome fear-filled ordeal, a corollary for deliverance: and so, the mountains where Marie experienced the moment of ecstatic fear are merged with images of rock and desert in a sullen landscape of horror and drought:

Here is no water but only rock
 Rock and no water and the sandy road
 The road winding above among the mountains
 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 split

(WL : 11. 331-339)

The emergence of the rasa of fear and horror which runs intermittently throughout the poem is once again swung into focus by the function of vyañjana (suggestion) which is inherent in the language of the poem. The sthāyibhāva which is bhaya or fear emanates then from descriptively presented correlates such as the beleaguered sensibility which becomes the vibhāva, the mainspring of emotion, the anubhāva-s or the external manifestation of emotion being constituted by the sandy roads, the rocky mountains and the waterless rocks, while the inability to drink or think becomes the vyabhicāri or the accessory mood helping the manifestation of rasa, the bhayānak rasa which is the image's resonance, and which becomes the anticipatory affirmation of the nature of the nightmare vision that is to follow. However the quality of 'fear in a handful of dust' and 'fear death by water' is mutated to suggest a fear of death not by water but without it. In showing how water, which has been avoided so far, is now sought, Eliot can be seen to employ the categories of vakrokti on two levels simultaneously, namely: varṇa-vinyāsa-vakratā and pada-purvārdhā-vakratā, the phonetic and the lexical. The former

is exemplified by the staccato beat of the lines:

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
 Not the cicada
 And the 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

(WL : 11. 346-358)

while the latter by the almost obsessive reduplication of single words and phrases, both which serve to communicate the dire necessity for water, the choking thirst, and are, at the same time, suggestive not only of the physical but also the emotional and spiritual distress which escapes the vācyārtha. While the lakṣyārtha superimposes the dryness of the land on to the mind and soul, it is the vyāṅgyārtha which indicates the extreme weariness and anxiety of the traveller who goes through the phases of hallucination where he can see and yet not see a phantom companion, his mental reserves stretched to the limit:

Who is the third who walks always 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

(WL: 11. 359-362)

It culminates in a vision of destruction:

Falling towers
 Jerusalem Athens Alexandria
 Vienna London
 Unreal

(WL : 11. 373-376)

The disintegration and decay of civilisation after civilisation mirroring the chaos and fragmentation of the mind, a process which is accomplished by avivakṣita-vācya or lakṣaṇāmūla dhvani which by association makes the external dissolution an extension of the inner landscape. The climax is reached in the particularly nightmarish quality of the lines which follow and proceed to develop the unreality depicted by the foregoing ones:

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.

(WL : 11. 377-384)

With the vācyārtha thwarted by the incongruity evinced by the 'bats with baby faces' and 'upside down' towers and 'voices singing out of empty wells and exhausted wells', the lakṣyārtha comes into play. The latter situates the scenario in the unreal fearful sequences of a nightmare by means of an upcāra entailing jahatsvārtha lakṣaṇā whereby prominence is ascribed to the secondary referent. The purpose of the lakṣyārtha becomes manifest through the vyaṅgyārtha which develops the implications of a nightmare to recapture the whole ethos of Phlebas' experience in the whirlpool reliving his past lives. In much the same way, atyantatiraskṛta-vācya dhvani, involving a total disregard of the abhidhā, presents

the dream sequence as a nightmarish vortex recapitulating the past episodes of the poem. And so, the woman is the neurotic woman in 'A Game of Chess' whose 'hair spread out in fiery points', the towers and bells recall the Elizabeth and Leicester passage of 'The Fire Sermon', the empty cisterns and exhausted wells image the ecclesiastical waste land of 'The Burial of the Dead'. This unusual delineation of past episodes through the unconscious operations of memory, that is, through the terrifying inconsistency of a nightmare is an exercise in prakaraṇa-vakratā, contextual divergence, by which Eliot seeks to structure his perception of a world fallen into the quotidian. At the same time, he uses it as an organizing principle to ensure continuity between the various movements. Not surprisingly then, the 'violet light' becomes an ideogram imaging the twilight of a civilisation and representing modern experience in all its sordidness, absurdity and horror. This is established by exploiting the ramifications of 'the violet light', an exercise explained by the operations of arthānatarasamkramita-vācya dhvani involving a transfer of the literal sense to heighten its implications. With this passage, the unreality and confusion of the dream landscape reaches a fever pitch, conveying a feeling that some kind of resolution is close at hand, that the journey is almost at an end. This idea is communicated by the lines which forewarn the coming of rain - 'Then a damp gust/bringing rain' - which dissipate the oppressive atmosphere created

by the stark, and somehow frightening image of the chapel:

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 roof tree
 Co co rico co co rico
 In a flash of lightning. Then a damp gust
 Bringing rain

(WL : 11. 385-394)

Coupled, as it is, with the crowing of the cock which heralds the advent of rain it exemplifies asamlakṣyakramavyaṅgya dhvani whereby the vyāṅgyārtha is apprehended immediately after the denoted sense is cognised, and, as such, becomes the turning point of the poem fulfilling the promise of 'thunder of spring over distant mountains' and making the possibility of deliverance from a waste land choking with aridity very real. The tension is defused but a certain expectancy remains and is conveyed by the hushed silence that pervades the atmosphere while 'Ganga' waits and the jungle crouches in anticipation, conjuring up associations of a lull before the storm. It is an impression which is corroborated by the release provided by the almost onomatopoeic quality of the word or rather syllable 'Da' which seems to emulate the rolling of thunder, a masterly use of the categories of varṇa-vinyāsa-vakratā or deviation at the phonetic level. In the mutation of the solitary syllable into three meaningful injunctions can be seen the operation of an upcāra termed jahadajahāllakṣaṇā

entailing the rejection of only a part of the primary sense, a transfer which is important in all philosophical questions which attempt to determine the nature of the ultimate reality which is beyond recognition. Implicit, then, in the admonitions of the thunder - Datta, Dayadhvam, Damyata (give, sympathise, control) - is the image of an imprisoned self, unredeemed by giving:

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.

(WL : 11. 401-405)

a giving indicated by the suggestive metaphor of union recalling the hyacinth garden; an isolated, locked self:

We think of the key, each in his prison
 Thinking of the key, each confirms a prison

(WL : 11. 413-414)

unable to emerge from its self imposed terrifying isolation by surrendering to control which would have meant a certain joy:

The sea was calm, your heart would have responded
 Gaily, when invited, beating obedient
 To controlling hands

(WL : 11. 420-422)

The message of the thunder is therefore seen to incorporate certain conditions which are associated not so much with dispelling the sterility of the land as with the possibility of liberating the self. It contains

the reasons for the sterility and emptiness of the mind and, as such, underscores the sense of horror which suffuses the entire poem. At the same time, a germ of hope can be detected in the subtle implications of the protagonist sitting upon the shore 'Fishing with the arid plain behind me'. Yet, even as the lakṣyārtha seems to imply that the waste land has been traversed and the reason for its aridity has been cognised, the vyāṅgyārtha swings into focus to bring out a sense of futility which is corroborated by the thunder's message which is in the subjunctive mood : 'Your heart would have responded'. In this sense it marks the movement towards an imminent death, and makes more understandable the desire to 'at least set my lands in order', that is, to prepare to meet the inevitable destiny with some vestige of order and direction. In this realisation itself lies the hope of salvation and redemption:

I sat upon the shore
 Fishing with the arid plain behind me
 Shall I at least set my lands 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

(WL : 11. 423-433)

The immanent significance of the concluding passage of 'What the Thunder Said' cannot be expressed by the vāc्यārtha which is undeniably thwarted by the

almost Babelic din generated by the inclusion of different languages. It is through the lakṣyārtha, that is, by the substitution of the primary meaning by a secondary one related to it that an attempt can be made to reconstitute noise as meaning. Thus, by effecting an upcāra involving ajahatsvārtha lakṣaṇā which entails a calculated degree of retention of the abhidhā so as to increase its connotative potential, a semblance of meaning can be evinced : so, the falling of London Bridge represents a collapse of the modern milieu, a disintegration which is confirmed by the use of translingual fragments - 'Then he hid him in the fire which refines them When shall I be like the swallor ... the Prince of Aquitaine at the ruined tower.' The co-existence of the vyañgyārtha widens the significance of the alaṃkārik disintegration to convey the ethos of a fragmented mind striving for order. The identification of the fragments provided in the notes scarcely detracts or for that matter, add to their import which emanates essentially from the lines themselves and through specification by context. The vyañgyārtha works through the categories of avivakṣita-vācya dhvani where the literal meaning is rendered subservient to the metaphorical connotations, to reveal how each fragment refers to a theme of the poem, and how in their collectivity they represent the disorganization of the poetic experience itself, and with this the whole phenomenon swings into focus. The nursery rhyme images the 'unreal' cities, the breakdown of civilised values and the

meaninglessness of existence without faith or love. The silver from Dante's Purgatorio contains the notion of purgatorial fire which is reminiscent of the Buddha's refining fire hinted at the end of the Fire Sermon. The dantescan fire gives way to the tag from Pervigilium Veneris which recalls the change of Philomel into the nightingale's inviolable voice expressing the desire for regeneration. The third from Gerard de Nerval's El Desdichado mirrors the speakers predicament and is, at once, the metaphor of an isolated self and a waste land. The fragments despite their apparent meaninglessness betray a pattern synthesizing the poem into a whole and creating a structure of meanings. The idea, vastu dhvani, underlying these lines is the metamorphosis of noise into meaning which is further transmuted by alaṅkāra dhvani to connote a metaphorical breaking out of the self. That is to say, that it is the metamorphosis of a divided self, a mind that contains and unifies and yet, itself requiring rejuvenation, depletes and dries up:

These fragments I have shored against my ruin

The nature of the fragments reveal that the 'ruin' is of the mind - a dilapidated mind in need of sustenance. Inherent also in this statement of ruin is the almost imperceptible evocation - asamlakṣyakrama-vyaṅgya dhvani - of the nuances of a brooding, perplexed, hysteria, nostalgia and self-pity. This then is the

summation of the rasa dhvani of the whole poem: the phantasmagoria of a divided self in its solitary sojourn on the scorching sidewalks of sanity. In extending the action of The Waste Land to the dimensions of a play by association, the quotation from Kyd's The Spanish Tragedy - 'Why then, Ile fit you' - too presents an unreal image of the poem which nonetheless disturbingly reflects reality. 'Hieronymo's mad againe' then, becomes a sort of a retrospective comment on The Waste Land as a whole covering the medley of varied rasas which suffuse it. The madness becomes an analogue for the anguished note of confusion and insecurity running intermittently throughout the poem, prefiguring the need for the three injunctions of the thunder - Datta. Dayadhvam, Damyata. (give, sympathise, control). The words need translation just as the idea they incorporate need translation into reality. And with translation will come release and an all-encompassing peace.

Shantih shantih shantih

CONCLUDING REMARKS

4. CONCLUDING REMARKS

Given the cultural heterogeneity, the tremendous flux created by masses of people in motion and the long history underlying Sanskrit criticism of yore, the question of the appropriateness of applying Indian literary theory to a Western text does not really posit a problem as the existence of certain universals follows as a corollary of such transcultural interaction. All present day linguistic theories of meaning can be said to be concerned with the mechanism by which language conveys meaning through a matrix of associations between symbols developed by mutual social consensus, and are essentially theories of reading. Despite temporal and cultural differences, much the same can be said about Indian theories, specifically the Rasa-dhvani theory postulated by Ānandavardhana and Abhinavagupta which focusses attention on the literary act and the competent reader. In the West, specific schools of criticism - Marxist, Structuralists, Post-structuralists etc. - have gained prominence at different times and while they have shed light on specific aspects of literariness, designs that are more comprehensive are wanting. It is our conviction that every paradigm is limited by the philosophic belief in which it arises, but Indian Poetics, with its rich, varied and continuous tradition, often includes the opposites within one unity: the river in its eternal flow remains the same and yet, ever-changing. With its diacritical and objective apparatus for the analysis of everything

that has its being in language, its preoccupation with the constitution of meaning and the transformation of ordinary language into literary language, Indian Poetics has evolved rigorous categories and divergent exegetical principles such as Dhvani (suggestion), Alamkāra (metaphor), Rīti (style), Vakrokti (defamiliarization) Rasa (aesthetic experience), which allow literary meaning to be understood. The strength of the native tradition lies in its analytical apparatus which not only facilitates an empirical analysis but also provides a comprehensive matrix covering almost all aspects central to the interpretation of a literary work. Therefore, the attempt to liberate Indian literary study from an exclusively Western tradition should not be pejoratively styled mere 'revivalism', that is, the dusting up of a traditional totem lying idle, but should be seen as a significant addition to contemporary Western critical theory, giving rise to a whole new way of looking at not only Indian literature but the literature of the world, organically linking up with the whole and enriching it by bringing to bear upon it acknowledged parameters of Sanskrit Poetics.¹

We have tried to incorporate in the applicational

¹ Tzvetan Todorov categorically states that 'To discover in the past a wide-ranging and incisive discussion of the problems of indirect language use, we have to step outside the Western frame of reference and turn to the Indian tradition.' cf. his Symbolism and Interpretation. Trans. Catherine Porter (London: Routledge & Kegan Paul, 1983), p.12.

model elements which are essential for the analysis of a literary work, namely, those dealing with language devices, meaning and aesthetic experience. We found the Dhvani Siddhānta to be the most comprehensive mode encompassing in its concept of rasa-dhvani both the constitution of indirectly expressed meaning and aesthetic experience, and have sought to extend its analytical scope by including the principles of Alaṅkāra and Vakrokti - both dealing with the ways in which language devices contribute to the constitution of meaning. Proof of its adequacy lies in the fact that the ways in which meanings are generated in The Waste Land could effectively be explained in the perspective of the categories of the applicational model and at the same time, some new insights have emerged. For instance, rereading The Waste Land on the basis of the verbal symbolism advocated by the Dhvani Siddhānta, the proliferation of non-propositional imagery can be seen to be structured by an underlying emotional unity - Rasa-dhvani - registering as best it can an experience where the parameters are bigger than the creator. No attempt can be seen to be made to communicate or fix a specific meaning. On the other hand, the text is presented as a creatively organised linguistic artefact, as a system of signifiers or vyañjakas eliciting rasa, which is the signified, in the reader. In fact, Eliot could almost be attempting a definition of asamlakṣyakrama-vyañgya dhvani, where rasa realisation is actuated by an almost imperceptible process of cognition, when

he declares in the Introduction to St. John Perse's Anabase that 'the reader has to allow the images to fall into his memory successively without questioning the reasonableness of each at the moment so that at the end, a total effect is produced'.² While The Waste Land is amenable to an analysis along the dictates of Jessie Weston's and Frazer's structure of mythopoeic symbolism, an examination of the syntactic and semantic elements of The Waste Land on the basis of the categories of the applicational model reveals that it can equally and independently be read as being structured by personal emotion. A system of dominant and ancillary rasa-s emerge which, in the context of the text, can be seen as meaning and with regard to the reader, as experience. And so The Waste Land can be read as an anthology of intense emotional response. The personae inhabiting it betray an intense awareness of the self - an impotent self crippled with the debilitating fear of failure. This fear finds its first manifestation in the almost epiphanic episode in the Hyacinth garden - in the breakdown of relationships through an inability to love and to consummate, and in the ensuing emptiness - nothingness - which it generates. This is the intertwining strand, the rasa of fear and horror which runs intermittently throughout the poem. It follows, then, that the inner landscape in 'A Game of Chess' is redolent with images of rape, neurosis, silence and abortion culminating



² As quoted by Krishna Rayan in Suggestion and Statment in Poetry (London: The Althone Press, 1972), p. 51.

in an allusion to instability and suicide - all negative implications of nothingness, the word 'nothing' itself occurring repeatedly. 'The Fire Sermon' reinforces the sexual disorder which increasingly warps the self and presents references to homosexuality, illicit sex betrayal and again the reiteration of 'nothing'. The rasa of fear here attains the proportions of disgust and horror at a world fallen into the quotidian. In 'Death by Water' a physical death has taken place which does not make any implications of rebirth at all clear. And the rasa of fear is reinstated and touched by a sense of desolation. 'What the Thunder Said' is again filled with failure, death and futility underscoring the fear which runs throughout.

Krishna Rayan observes that 'it is impossible to identify the specific rasa of The Waste Land as one of the 'permanent emotions'. It is, in fact, impossible to find a name for it - Eliot's readers called it disillusionment, also Eliot thought it could be their own 'illusion of being disillusioned'." (Krishna Rayan 1972: 50). We would like to differ in that while the profusion of rasa-s in The Waste Land is undeniable, it is feasible to identify fear as one of the sthāyibhāva-s, 'permanent emotion', with the subsidiary rasa-s serving to complement and heighten the implications of fear.

However, any attempt to set limits to a field of intellectual endeavour is inherently futile, since

whatever boundaries we delimit would inevitably omit some aspect of a multi-dimensional work. And so, while defining the limits of our inquiry may prove to have been only a gesture, for a start this delimitation, however tentative, is indispensable. While it may be futile to attempt to explain all literature within one paradigm, it is absolutely necessary to develop a language of criticism that has sufficient categories to be able to describe and discuss all literature. It is our belief that a reinterpretation, amplification and restatement in the modern idiom of traditional Indian Poetics is good place to start from if we are searching for this versatile language of criticism.

APPENDIX

Scheme of Transliteration

We have followed the accepted mode of transliteration which is given below for reference:

The vowel sounds, occurring in the Sanskrit alphabet, have been reproduced into English as follows:-

a, ā, i, ī, u, ū, r, l, e, ai, o, au, ṁ, ḥ.

(अ, आ, इ, ई, उ, ऊ, ए, ऐ, औ, अ, अः)

The consonants of the Sanskrit alphabet to which vowels are added, have been reproduced as below:-

Guttural: k, kh, g, gh, ṅ. (क, ख, ग, घ, ङ)

Palatals: c, ch, j, jh, ṅ. (च, छ, ज, झ, ञ)

Linguals: ṭ, ṭh, ḍ, ḍh, ṇ. (ट, ठ, ड, ढ, ण)

Dentals: t, th, d, dh, n. (त, थ, द, ध, न)

Labials: p, ph, b, bh, m. (प, फ, ब, भ, म)

Sibilants: ś, ṣ, s (श, ष, स)

Aspirate: h. (ह)

In the case of 'Āchārya', however, the normal mode of spelling has been retained.

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