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orientation or world-view . Most critics have not only recognized the inter-textual elements used by Eliot but have themselves used the inter-textual capacity of the reader (in the present case , say Bergson's philosophy in order to evaluate the poem . The uselessness and futility of both present and past experiences may be treated as the invariant, aspect of the poem for it is common to all interpretations. Also underlying all interpretations is a recognition of a kind of dualism ("The piquant and the trivial" of S.Aiken). Thereupon personal orientations colour the realizations of the world of the poem . These being Leavis's "urban disillusionment" , Smith G's "equally abhorrent, useless images of life " , Rosenthal's "sick version of life " , Lyndall's "the poets' almost painful sensitivity to the impressions of the deserted , vaguely sinister streets of Paris after midnight " , and Gray's "ironic and highly unromantic vision of nocturnal existence. ... a world of repellant womanhood, a world of rubbish . " All these realizations are linked to the sense of decadence and uselessness in the poem . Interestingly, Lyndall's realization is based on a biographical interpretation of the poem , that is why he calls the urban metropolis of the poem Paris . Nonetheless, what for one is 'disillusion' , is for the others 'abhorrence', 'sick version', 'painful sensitivity ' and an 'ironic and highly unromantic vision', respectively.

*and the " simultaneous existence of past and present" of Smith, G.

dissolution of orderly thought into an irrational almost surrealistic collage of discontinuous mental impressions obeys the laws of instinctive consciousness. Most critics conform to this view, and try to explain the lack of logical progression in terms of Bergsonian . mode of perception . Thus, a particular kind of world view can colour aesthetic reception.

Finally some samples of published opinion are as follows :

- (a) Conrad Aiken (1917, in Grant (ed) 1982: 81) views in the poem “the piquant and the trivial in about equal measures”.
- (b) F .R. Leavis (1932, in Southam (ed) 1978: 121) is of the opinion that ‘Rhapsody’ develops the imagery of urban disillusionment.
- (c) Smith G (1956) , in the light of Bergson’s philosophy, views in the poem a simultaneous existence of past and present, both presenting equally abhorrent, useless images of life .
- (d) Rosenthal (1960:7) considers the poem as “a sick version of life.”
- (e) Lyndall (1977: 41) , finds in the ‘Rhapsody’ an evocation of a mood and a state of mind : “the poet’s almost painful sensitivity to his impressions of the deserted, vaguely sinister streets of Paris after midnight .”
- (f) Gray (1982: 44) realizes that “There is ... nothing rhapsodic about these lyrics as they develop the ironic and highly unromantic vision of nocturnal existence. The narrating I perceives a world of moonlight refracted by rubbish which seems to push the lyrical rhapsodic I towards the dimensions of insanity”.

The above ‘realizations’ of the poem may be taken to be the different tokens manifested of the same type , the invariant , the poem that exists as a ‘potential’ . The text is concretized by the reader depending upon his

elevated role, it is merely a storehouse of isolated, useless objects and events. If the objects are dead (like the dead geranium) the perceiving subject is like a madman. The 'rhapsody', thus, is mental. With the lamp-posts beating like 'fatalistic drums', the images of the past and present begin to converge in him and trouble him.

The 'rhapsody' in the poem is a mental one where its distinct images comprise the 'notes'. Music lies in the rhythm of the content that dominates the semantic structure of the poem. Each image succeeds the other as the notes in music.

5.0 Analysis at the level of the Aesthetic symbol (L3b)

The crucial distinction for our purposes between the art object and the aesthetic object is that while the former is an objective entity the latter is a subjectively concretized thing. At level L3a the work of art remains a *potential*, a type, which can have different tokens, i.e., be realized in different ways by the different readers.

Broadly, there have been two types of responses to this poem (a) the ones unappreciative of the poem, and (b) the ones appreciative of the poem.

The most unappreciative of the critics has been sparrows who said – "clearly no canon of intelligibility has guided the selection, and no single structure of thought emerges. "He, later, goes on to add – "suspect no meaning and ask for no interpretation. "critics who have not been appreciative of the poem have, in fact, not been able to find what probably they were looking for. Hence the poem appeared to be meaningless.

Critics, who were appreciative of the poem, were able to decipher the code of the poem. Some of them viewed it in terms of the dominant influence of Bergson. The dominant factor here being that according to Bergson the

This reading is supported by Eliot's similar use of irony in the titles of some early poems published around the same time as the 'Rhapsody on the Windy Night'. For example, 'The Love Song of J. Alfred Prufrock' is very different from the usual kind of a romantic love song, and similarly, 'Preludes' (literally, a short romantic musical composition) deals with very unromantic sordid city scenes. The word 'windy' in the title also ironic. A wind or breeze is traditionally associated with poetic inspiration or the spiritual revival, as in Shelley's 'Ode to the West Wind', but the wind in the poem under analysis brings no inspiration or renewal of the spirit. It is, nonetheless, a part of the background of the rhapsody, for it not only creates the sputtering sounds in the lamps but also replicates the aimless wandering of the poem I.

Stanza 1 delineates the kind of 'rhapsody' that is attempted to be presented. The expression *lunar synthesis* can mean, either that the street is seen (held) in moonlight, or, that the moon synthesizes, brings together, perceived and remembered objects in a manner very different from that of ordinary rational thought. Traditionally, the moon is associated not only with mystery and madness but with poetic imagination as well. The metaphor *whispering lunar incantations* is expressive of magical spell being cast either by the moon herself or by nature under her influence. Under this spell memory is emancipated from all sense of temporal sequence or rational order. The different levels of the mind, being compared to the different floors of a house, are 'dissolved', thus leaving the memory as a vast storehouse that throws up isolated objects into consciousness. Traditionally, the Greeks considered memory to be the mother of the Muses, i.e., the source of artistic creation. But here the memory has no such

associated Diana, the goddess of chastity, but in the poem is its subversion to a prostitute. The personification of the lamp-post is significant for its direct addresses are indexical signs giving a sense of immediacy and urgency to the present.

4.0 Analysis at the level of the Art symbol (L 3a) :

The literary language was viewed in terms of the linguistic code at the level L1, and as a communicative code at the level L2, and at L3 it is to be seen in the light of the artistic code. The third level is a level of still higher significations. It is arrived at after successive retroactive readings. The inter-textual elements, in their transmitted form also add to the significance at this level.

Literally, the poem presents the observations and the evoked memories of the poem I as he walks through the streets of a city at night before reaching his lodging of hotel in the early hours of the morning. The agonizing journey through the city in this poem is analogous to the journey through hell in the inferno (Hell').

The title of the poem 'Rhapsody on a Windy Night' –is significant, for it gives a unique relevance to the different elements in the poem. The term 'rhapsody' is used in music to denote an emotional, irregular piece of music. The reading cannot be ruled out that it metaphorically intends to suggest that the structure of the poem is 'musical' rather than logical of narrative. That is why the images are just presented in successions, and their logic has to be worked out through contextual readings. In a general sense, the term 'rhapsody' can also be used for any enthusiastic inspired or high-flown artistic composition. Used in this latter sense the term is 'ironical, since the poem is the very opposite of a rhapsodic composition.

imagery of decadence. All occurring within the same sentence iconize that decadence.

The five similes in the poem also add to the significance of the poem. The first, comparing each street lamp to the beating of 'a fatalistic drum, intends, firstly to create the background musical element for the rhapsody, and secondly, signifies the state of helplessness or the prisonlike fate of the poem. The second simile: "midnight shakes the memory/ As a madman shakes a dead geranium", (11- 12) connects the midnight to the madman, and by analogy, "Twelve o'clock" to the poems I, whose memory is full of meaninglessness and the dead past. Further, as a madman, without understanding, can shake a dead geranium, the midnight is shaking the dead past in the memory of the poem. The music resulting from the 'shaking' of the memory (as one may shake the chords of a musical instrument) is not a thrilling one but one of agony. The third simile, "...like a grin", personifies the light of the door. The "crooked pin", in the fourth simile, is suggestive of the discordant wink for soliciting customers. The wink is indexical of the low moral behaviour and of corruption in the human world.

In the final simile, the 'secret of the skeleton' being stiff and white', is indicative of death and ruin. The memory, thus comprises the incidents etc. which reveal only the dead past of the poem.

Finally, personification, carries forward the dehumanizing aspects in the world of the poem. The street-lamp personified, and its incessant fatalistic beating makes its presented picturizations sordid and as dead as the dead past. The personification of the moon through metamorphosis is highly ironic, for it subverts the cultural code. The moon is conventionally

The second sustained metaphor signifies the disjointedness and impotency for the rusted and broken spring in the factory is not only out of joint is also sapped of all energy, that it is a useless thing now.

The three metaphoric images regarding the 'woman' in stanza 1, the 'cat' in stanza 4, the 'moon' in stanza 5 are bound in a range of common significances. The 'woman' in stanza 1 is a prostitute soliciting customers thus signifying moral decay. The cat devouring 'rancid butter' signifies not only an unconventional fact, through a forced habit resulting from the instinct of survival in the urban world, but also the degradation of man. The existence signified in both the above cases is one of meaninglessness.

The third image of the moon though overtly linked by the indexical syntax to the above two, gets linked even more strongly after the metamorphosis of the moon in stanza 5 into a prostitute. The moon, now, is no longer a benign object but has degenerated into a symbol of corruption.

All the cluster of images mentioned earlier occur in the indirect narration of the memory. The three images in stanza 4 lines 38-45, viz., of a boy grabbing a toy, people peering into others' rooms, and the crab gripping the end of a stick – signify a mechanical and a mindless activity. In addition to the common semantics, the first image is suggestive of the imperviousness to good or bad, the second of vulgarity and perversity, and the third makes the I of the poem also a part of the trivial world. His meaningless action of holding out a stick to a crab is indicative of enui and boredom. The other cluster of images occurs in stanza 5, lines 62-68. Here the various kinds of smells (of women in 'shuttered rooms', 'chestnuts in the streets', 'cigarettes in corridors', and 'cocktail smells in bars') are expressed in terms of urban

physical world and the literary world. The simple metaphors in the first stanza aim at delimiting the rhapsody. The metaphor – “whispering lunar incantations” – signifies two things, firstly, the incantations form a kind of musical background, and secondly, the moonlight seems to cast a spell (through magical incantations) over the poem so that he is transported into a world where the past and the present dissolve. The second metaphor “dissolves the floors of memory” – signifies this fading distinction between the past and present in terms of the accumulated past

experiences stored in the memory and the present experiences. It is also indicative of the leaps from the present to the past and then back to the present to show the commonness of the experiences. Another metaphor in stanza I – “Midnight shakes the memory” also signifies two things, first, that the memory is shaken or jolted into activity, and the second that the verb ‘shake’ has musical connotations like the playing of an instrument giving the memory the ability to produce music, or in other words, to create the rhapsody.

The ‘moonlight’ and ‘midnight’, in the conventions of English poetry, stand for ‘spell’ madness and mystery. By the end of stanza 1 the real world is dissolved and the stage is set for our encounter with the ‘lamp-post’ and the ‘memory’ in the fictive world of the poem.

In stanza 3 there are two metaphors – “A crowd of twisted things” and “the secret its skeleton” – which signify that what comes up in the memory is the meaningless and the painful past. The first sustained metaphor (lines 25-26) signifies the sense of rootlessness. The *twisted branch*, is a rootless dead entity discarded by time. The *beach* is associated with the sea, which traditionally signifies the flow of time.

key .Finally , the repetition of the lexicon related to time (*Twelve o'clock* to *four o'clock*) not only conveys the temporal sequence imposed on the tortured thinking but also functions as an indexical sign , indicating , firstly, the dark night, and secondly, the state of hopelessness in the poem.

3.3 The various features at the level of *syntax* , too, begin to signify, many things. The alternation between the direct speech of the lamp and the indirect narration of the memory signifies dramatization of the agony. The two modes of narration are thus iconic representations of experience. The alternation between the use of the present tense and the past tense serves as an indexical sign to signify not only the shifts in the memory in terms of past and present but also to show that there is essentially no difference between past and present, that present is only an extended dimension of the past .The actional verbs and the directional adverbs in the LG express a world of action and the present, whereas the plethora of nouns with adverbs of place in the MG are expressive of stasis.

The abrupt, condensed and incomplete syntax, in the two stanzas of the poem , is iconic , for it signifies the urgency to escape from the agonies of the perceived world and of the reminiscences. Finally, the free verse along with the minor syntactic patterns functions to create a prose rhythm and also to serve as points of focus in the message for its own sake. They help in making the poem self-referential.

3.4 At the *semantic level* the significant features signify the new semantic intended . The reading results from the reader's understanding of the literary and the socio-cultural code. With the expression *lunar synthesis* the referential world is dissolved and a new fictional world is created . The linguistic devices are reduced to the function of mediating between the

relationship. The life signified is an agonizing one. A tone of irony is generated by rhyming *memory* with *key* in lines 72-73. Memory, which throws up so many images, functions to heighten helplessness, and is by the end reduced to perform simple tasks, such as to locate the key in the pocket etc.

Finally, the phonological echoes, such as alliteration, assonance, consonance and pararhyme, build up equivalences which function to focus on the message itself.

3.2 At the *lexical level* the kind of lexicon used in the poem signifies an urban setting. Further, it can be seen that the great majority of the lexicon used signified decay and destruction, despite the apparent heterogeneity. The repetitions of the lexical items help to focus on the atmosphere, (e.g., the repetition of *Twelve o'clock* and *midnight*). Lexical equivalence resulting from a similar position of the items in syntactic structures serves the purpose of cohesion. Thus there is something common between what the atmosphere at midnight (the time when the poem commences) does to memory and the shaking of a dead geranium by a madman. The midnight is akin to the state of a madman, and the incidents being jolted in the memory are as meaningless as the geranium.

In the same way the prostitute, the cat, and the moon transforming into a prostitute, also work together to signify (through the human, animal, and celestial imagery) the widespread prevalence of helplessness and perversion. A tone of irony is generated by the end of the poem when the *lamp* is repeated as the *little lamp*. The lamp which had revealed the sordidness of the city is now reduced to a little lamp that shows the way up the stairs, just as the memory is reduced to the function of retrieving a

Instance of paradox is evident in l. 10 "And through the spaces of the dark". paradox exists in the apparent contradiction, that how can darkness have spaces. Space as a concept is linked with what can be seen and measured spatially. Darkness, which is not measurable cannot be said to be spoken of in terms of distances internal to it.

All the above kinds of features signalling a fresh semantic await the recognition of that semantic. All these features function as *symbols in art* in order to reveal higher level significances.

3.0 Analysis at the level of symbols in Art (L2)

At the level of symbols in art one reads significances in the stylistically marked structures identified at level L1. All the levels of L1 contribute their bit to the significance of the poem. The level L2 may be considered to be a cluster of significations. It is at this level that the purely linguistic layers cease to have a hold or check on the communicative intent, in fact, they become more diffuse and signify things other than what they literally stand for.

3.1 ...At the *phonological level* the poem is marked for the use of free verse, onomatopoeic words and some forms of internal rhymes. As symbols of a higher order these signify certain things. The free verse signifies a freedom from convention, and delineates a rootless society devoid of any sense of harmony. It deautomatizes the irregularity of the 'rhapsody'. The onomatopoeic words serve an iconic function. They are the sounds that convey the sense of the soft noise created by the fluttering flame of the lamp-post.

The rhyme in the last two lines focusses on the disparity between the two items *life: knife* and forces us to view them in terms of a metaphorical

As if the word gave up

The secret of its skeleton

Stiff and white . (26-29)

It is through the similes also that we identify the perceived world of the night stroller . The simile is a powerful linguistic device for suggestiveness.

Personification :

There are numerous instances of personification in the poem . The most significant one is the personification of the street lamp. The lamp post is made to talk as a first person and it addresses a second person , (here the 'I' of the poem). His speech occurs in lines 16-22 , 35-37 , 50-61 . the lamps 'saying' is in addition to the 'muttering' ,and humming',all being human characteristics .

In addition to the street lamp , the moon itself is personified. The moon is given human characteristics of not having ill- will , of winking , smiling , smoothing the hair, twisting a paper rose etc., in lines 51-61 . This is also evident from the street being *held* (as a man holds something) in the 'lunar synthesis'.

Finally, *midnight* and the *light of the door* are also personified, for the former is granted the capacity to 'shake',and the latter is akin to a 'grin' (a human characteristic).

Occasional features :

Synechdoche and paradox are the occasional features easily identifiable. Synechdoche occurs in 123 in "The memory throws up high and dry ... ". The synechdoche is recognizable because *memory* here stands for the tortured mind of the ' ' of the poem .

within a range of common significances (as we shall see in the discussion at level L2).

And, finally, it is at the pragmatic level that the ordinary phrase – “The last twist of a knife” (78) – is recognizable as a metaphor. It is a binding device that unites the disparate metaphors and images in the poem.

The poem also reveals a number of images in clusters. The first cluster, in stanza 4, consists of the images of:

- (a) a child grabbing and pocketing a toy with an expressionless face (38-40),
- (b) people in the streets peering in to other people's rooms (41-42).
- (c) and, an old crab gripping the end of a stick held out to it (43-45) etc.

The second cluster occurs in stanza 5, lines 63-68, where ‘sunless dry geraniums’, ‘dust in crevices’, and various types of smells (‘of chestnuts in the streets’, ‘female smells in shuttered rooms’, ‘cigarettes in corridors’, and ‘cocktail smells in bars’) are lumped together in a single grammatical object.

Simile:

The similes identified in the poem are the following:

- (a) Every street lamp that I pass

Beats *like a fatalistic drum*, (8-9)

- (b) Midnight shakes the memory

As a madman shakes a dead geranium. (11-12)

- (c)...the light of the door

which opens on her *like a grin*. (18-19).

- (d)... the corner of her eye

Twists *like a crooked pin*. (21-22)

- (e)... and polished

(b) Dissolve the floors of memory (5)

(c) Midnight shakes the memory (11) etc.

For instance, in (a) *whispering* (+Human) is incompatible with Lunar (-Human), and in (b) *floor* (+Concrete) is incompatible with memory (-Concrete), and *dissolve* (+Concrete) is incompatible with memory (-Concrete).

Then, there also occur linguistically identifiable sustained metaphors, such as:

(a) A twisted branch upon the beach,

Eaten smooth, and polished. (25-26)

(b) A broken spring in a factory yard,

Rust that clings to the form that the strength has left

Hard and curled and ready to snap. (30-32)

By sustained metaphor is meant a metaphor with a pattern of relationships among the details.

Both the above metaphors are triggered by the metaphoric construction – “A crowd of twisted things”. The metaphor is recognizable here by the incompatibility between crowd (+Human) and things (-Human). The things comprise the *twisted branch* in (a) and a *broken spring* in (b) etc.

A third type, we may call pragmatic metaphors. These are metaphors only in the pragmatics of the text. On the first surface, or heuristic reading, they may appear as mere descriptions. But subsequent retroactive reading of the poem shows that the descriptions are only apparent and that they stand for something other than mere descriptions. It is the retroactive readings which not only bring out the metaphoric nature of the descriptions of the woman (16-22), the cat (35-37), and the moon (50-61) but also bind the three

such as in 'A twisted branch upon the beach', 'spring is a factory yard... eyes in the street' etc.

Another marked feature of the poem is the abrupt or the condensed or the incomplete syntax in the last two stanzas of the poem (68-78). The abrupt syntax is visible in the short unrelated sentences, eg:

"Here is the number on the door Memory!

You have the key,

The little lamp spreads a ring on the stair.

Mount

The bed is open," (71-76)

Condensed sentences are in the form of one word sentence lines:

"Twelve o'clock." (1), "memory!" (72), "Mount" (75). In complete syntax is visible in the last one line stanza - "The last twist of the knife" - which is only a noun phrase in structure.

2.4 The semantic Level :

Analysis of the semantics at level L1 involves a recognition of the features that generate a fresh semantic. This involves the recognition of the stylistic devices in the text which function to create the new semantic. The important devices employed in the poem under study are, broadly, metaphor, imagery, simile, and personification, with an occasional use of synecdoche and the paradox.

Metaphor :

A number of metaphors have been employed in the poem with varying degrees of complexity. There are, we may say, simple metaphors, recognizable from the manifest linguistic deviation, as can be seen below:

(a) whispering lunar incantations (4)

the streets of a modern metropolis from midnight to four in the morning, and the observations at half-past one , half- past two , and half-past three particularly stand out .

The syntactic level

Syntactically the poem reveals a number of significant features. The most significant being the distinct grammatical codes used in the direct speech of the lamp and the indirect narration of memory. Let call the grammar used with respect to the direct speech of the lamp as LG, and with respect to the memory's narration as MG . These two different units get combined in the commentary of the 'poem I ' in the first and the last stanzas.

There are many significant features concerning the distinctness of LG and MG . First , there is an alternation between the use of the present tense and the past tense . In LG all the reporting verbs are in the past tense –the street lamp *sputtered , muttered , said , or hummed* – (11.14-16, 34,47-49 , 69) etc.- whereas its reported speech is in the present tense. In MG too the present tense is used but only to present reminiscences of the past –

“ The memory throws up high and dry

A crowd of twisted things .”

Secondly , there is a dominant use of actional verbs and directional adverbs in LG, whereas the nouns and adverbs of place dominate in the MG. Instances of actional verbs in LG comprise as in the following – ‘she hesitates’ , ‘The door opens’, ‘her eye twists’, ‘the cat which flattens ... slips out its tongue ... devours a morsel’ etc. and occurrences of directional adverbs in the LG are as in –‘she hesitates towards you in the light of the door’, ‘in the gutters’, ‘into corners’ etc . on the other hand , in the indirect narration of the memory , there is a plethora of nouns with adverbs of place,

propositions in the poem . The poem comprises distinct alternations of the acts of the lamp and the memory – thus stanza 2 deals with the lamp, stanza 3 with memory , lines 33-37 with the lamp, lines 38-45 with memory , lines 46-61 with the lamp, lines 62-68 with memory , and finally stanza 6 with the lamp . stanza 1 and the final one –line stanza serve as an encasement consisting of the direct commentary by the ‘I’ of the poem. The significant lexicon involved in both the areas of the *lamp* , and the *memory* are the words- ‘woman’, ‘cat’, ‘gutter’, ‘dust’, ‘eau de cologne’, ‘lamp’, ‘stair’, ‘bed’ etc.,- which are used in the proposition of the lamp. The words used in the propositions of the memory are such as ‘twisted branch’, ‘skeleton’, ‘broken spring’, ‘factoryyard’, ‘street’, ‘lighted shutters’, ‘crab’, ‘cocktail smells’, ‘bars’, etc .

Words in equivalent syntactic positions also form a pattern. For example , in “Regard that woman ...” , “Remark the cat ...” , and “Regard the moon ...” - the words *woman* , *cat* and *moon* get related to each other to form a significant relationship. Not only the person , the animal and the things get related but also all that these are made to ‘do’ get significantly connected as well.

In the same way *midnight* is connected to *madman* and *memory* to a *dead geranium* , for the former set occurs as a subject and latter as the object to the verb shakes:

Midnight shakes the memory

As a madman shakes a dead geranium .

Finally, it is the lexicon of time i.e. expressions such as Twelve o'clock , *Half-past one* , *Half-past two* , *Half-past three*, and *Four o'clock* – that bind the entire poem. The poem depicts the ‘I’ of the poem walking through

The poem is marked by the use of *free verse*. Free verse is a phonological schemata in which a discourse is not presented in any fixed metrical scheme. It can be said that Eliot's abandonment of traditional metrical patterns within the ambit of literature comprises an act of foregrounding. The free verse brings the poem closer to the spoken norm, the poem exhibits 'prose rhythm'. The difference between the 'prose rhythm' and ordinary conversation lies in the syntactic differences. The poem comprises syntactic patterns which may appear out of place in ordinary conversations. An *occasional rhyme* is introduced in the poem by the use of onomatopoeic words with past tense markers /-ed/ in lines 14-15 and 47-49. Polysyllabic rhyme (i.e., three syllable rhyme), in lines 14-15 is created by the onomatopoeic words: *sputtered, muttered* (*sputter+ed, mutter+ed*). In lines 47 and 49 rhyme is created by the grammatical marker /-ed/ attached to onomatopoeic words *sputter* and *hum*, and internal rhyme is created by attaching the marker to *mutter* in the middle of line 48. These onomatopoeic words introduce the concept of the wind in the poem. Other significant rhyming words are *memory* and *key* in lines 72 and 73, and the words *life* and *knife* in the last two lines of the poem. The *life-knife* rhyme links the last one line stanza with the preceding stanza. In addition to this there are many examples of alliteration (l.11, 21-22, 28-29), assonance (l.2, 23, 32) consonance (l.32, 38) and pararhyme (l.20, 25, 65) etc.

The Lexical level

Two lexical items *lamp* and *memory* play an organizing role in the poem. The words *lamp* (repeated as *street-lamp* five times and as *lamp* four times) and *memory* (repeated four times) are made to carry forward the

prominence to the style features. The reader, it may be said, is guided by the prominence in literary language, in order to be able to concretize the import of the text. The use of style features in fictive contexts . results in the communicative significance of a literary text while keeping the cognitive meaning in the background . the style features in a work of are not arbitrary but motivated and functional. These features are projected in are the literary text through what Jakobson calls (1960: 358) the 'poetic function' which promotes the 'palpability of signs' by disturbing the usual bond between the sign and the referent, and , which lends the sign a certain independence as an object of perception in itself. It also enables the linguistic features to become stylistic through a process of structural organization of *significant* parallels and contrasts (Jakobson 1966:423) . the parallels and contrasts , in literary texts , can be seen to operate at all levels of linguistic organization , and in addition , tend to heighten the complexity of the literary sign . It is in light of this and in the light of the the concepts presented by Dr R N Srivastava that the poem 'Rhapsody on a windy Night ' by T.S . Eliot (see Appendix I) has been analyzed. It should be remembered that the term 'rhapsody ' denotes an irregular , though emotional , piece of music.

2.0 Analysis at the level of the linguistic symbol (L 1)

Referentially, the poem ' Rhapsody on a windy Night ' depicts a stroller in the night . the language employed to depict his experience can be viewed at the phonological, lexical, syntactic and semantic levels .

2.1 The phonological level

The phonological, patterns do not deminate in this poem . Nonetheless, certain significant patterns do emerge, namely , the use of free verse some incidental rhymes, and certain phonological patterned echoes.

T.S. ELIOT'S 'RHAPSODY ON A WINDY NIGHT: A STYLISTIC ANALYSIS

Ravinder Gargesh

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Abstract:

The present paper is intended to investigate T.S. ELIOT'S "Rhapsody on a windy night" on the basis of stylistics.

The paper contains all three levels of language from a stylistics point of view.

Attempts will also be made to introduce a cohesive form of stylistics within the framework of linguistics.

1.0 In the semiolinguistic perspective style is viewed as the essential constructive principle which reveals the functionality of a literary work. In a printed text the elements of style can be said to be a limited set which are stable, but in a reader's reading they become expressive. Style relates a signifier to a signified through signification and it functions like a set of genes in its cell, or like the concept of gravity in physics, or still like the super-ego in psychology. The style features operate covertly to give significance to a text in their mutual inter-relations. The text as a semiotic entity presupposes the integration of various elements of style into a coherent whole. Further, the context of usage of style features is fictive, a fact accepted by the readers. It is fictiveness that lends an element of