Spatio-chronometric sensibility in Shakespeare may be quite eloquent and apparent, but this does not eclipse the fact that there is no piece of literature, which is devoid of the texture of time in space. As life itself is a fabric of spatio-chronometry we cannot imagine its absence in literature. So for we have tried to establish how artistically Shakespeare has used this texture in his plays especially tragedies. It will be interesting to note that different writers have used it differently: comparative study may arouse the interest of a student of literature. The first comparison can be done with Christopher Marlowe. Many a critic finds a number of similarities between Shakespeare and Marlowe take, for example Dr. Faustus which gives us a far deeper consciousness of time and space than we find in any tragedy of Shakespeare. Even the personality of Dr. Faustus incorporates a cosmic expanse. He thinks not in terms of his country only, although he is deeply patriotic, rather charimistic to some extent yet his ken is very wide in which the earth is only a small planet. Not to talk of the different countries of this world he remains keen to know the rotation, time and velocity of all the planets and heavenly bodies. He has an indomitable desire to travel the far off places of the earth as well as different planets of the zodiac. In comparison to his insatiable desires his life is too short. He writes a bond of twenty four years with Mephistophilis. The time flies fast and he feels cheated. In the end his consciousness of time reaches to the point of schizophrenia. His chronometric fears become an example of paranoia. Such a graphic picture of chronometric sensibility is hard to be found except in some stream of consciousness novels like James Joyce’s Ulysses.

Milton also stands similar to Shakespeare in his awareness of time and space. His celebrated epic Paradise Lost encompasses the
mythical expanses of time and dimensions of the universe. His Biblical theology relates the landmark of heaven and hell. The vivid description of hell is more symbolic than geographical sometimes he seems to agree with Marlowe in Dr. Faustus: "Hell hath no limits nor is circumscribed." The fall of Satan from heaven is again symbolic because the evil prepares its own kingdom around itself. These symbolic forms of time and space are abundantly available in King Lear too. The lunatic speeches of Lear bear the tinge of spatio-temporal sentiments.

In the Restoration Tragedies the temper of time and space again becomes eloquent. In Dryden's All for Love the texture of time and space remains intact from the beginning to the end of the play. Besides, poetry also bears the stamp of spatio-chronometric awareness from Chaucer to the modern age of free verse. In Spenser's epithalamium and Prothalamiam, we cannot remain unimpressed by the intelligent use of dynamic patterns of temporal and space. We cannot help mentioning Wordsworth who erects the whole edifice of his poetic theory on the plinth of time and space. His theory of recollection refers to the lapse of time: the interval that converts a sensuous sentiment into a poetic experience.

Thus, nothing in the universe can be devoid of the omnipresence of time and space which undoubtedly hold significant place in the world of literature. So far as Shakespeare is concerned, he is found with immense awareness of these two integral parts of life. His dramas give abundant display of author's conviction of various forms of time. Different images and icons speak out various strata of macrocosmic and microcosmic time and space. Microcosmic space that remains mingled with emotion, makes the base in recollection and visualization of time in cerebral world.

Macrocosmic time that has irresistible but constant pace, is measured on the basis of universally acknowledged devices where as microcosmic time does not have any uniformity in measurement. It is psychological process that is felt in the experiences of human beings. Dynamism of this kind of time gives dubious presentation. Pendulum of this time rotates in the frame of person's interest and attention. Sometimes it moves with swift speed while other time it strolls with slow pace. Instead, needle of one man's chronometry may take large
round in comparison of other. Unlike the different doors of time, past, future and present of macrocosmic time, that cannot be recalled but the microcosmic past and future can be displayed at the canvas of the mind at any time. Emotion, interest and moods are the various needles that move on the axis of one’s interest and psychological fervour.

In fact most of his dramas are the spontaneous outcome of the dramatist’s own drab microcosm. All his celebrated protagonists appear mere mouthpieces of the author’s own plight and dejection because they frequently come so near to one another in beholding the outer world after reeling under certain sufferings and grief despite different situations and circumstances. This all clinches an idea of dramatist’s own representation of tragic world. Hamlet who feels the world to be a “distracted globe”, says –

How weary, stale, flat and unprofitable
Seem to me all the uses of the world,
Fie on’t ah fie! tis an unweeded garden
That grows to seed, things rank and gross in nature. (1)

(Hamlet, Act I S. II)

Macbeth appears to feel similar kind of perception for the outer world that seems to be agonizing to him and even the place like “grave” (death) turns to be the most soothing place (thing) to his dizzy mind that suffers from innumerable fevers of life:

“Duncan is in his grave:
After life’s fitful fever he sleeps well;
Treason has done his worst; nor steel, nor
Poison, malice, domestic, foreign levy
Nothing can touch him further.” (2)

(Macbeth, Act III S. II)

Something similar King Lear expresses after listening disenchanted reply from his daughter, Cordelia.

“....So be my grave my peace.”(3)

(King Lear, Act I S. I)
Ego is the nucleus of the whole universe. All things and action are, therefore egocentric and ego based which apprehends things on the ground of its interest, inclination and aversion of space and time that seem to be infinite and directionless, take various dimensions and directions with the fusion of ego. Time moves in different paces in the experiences of various characters as said by Rosalind. Even a little time looks large, and large looks a little in the speculum of ego. Heroes of Shakespeare give splendid presentation of egocentricity of time and even the indifferent space converts into the parcels of joy and agony for them. As Hamlet says-

"For there is nothing either good as bad, but thinking makes it so."(4) (Act II S. II)

Rosalind’s Speech in As You Like it, gives outstanding display of various movements of time in human psychism with the tinge of interest non-interest in macrocosmic objects and things. For a young maid, who is soon going to get married, it appears very hard in its movement.

“He (Time) trots hard with a young maid, between the contract of her marriage and the day it is solemnised; if the interim be but a seven night, Time’s pace is so hard that it seems the length of seven years.(5)

(As You Like it Act III S. II)

While with a thief who does not want to see upcoming day in which he is to be hanged, it moves very fast.

“With a thief to the gallows; for though he go as softly as foot can fall, he thinks himself to soon there. (6)

(As You Like it Act III S. II)

For lawyers who are free in vacation, find it like standing still.

“With lawyers in the vacation, for they sleep between term and term, and then they perceive not there. (7)

(As You Like it Act III S. II)

Time starts contracting for Othello when he goes to Cyprus to fight against Turks. He feels the time to be slipping rapidly as he expresses to his beloved Desdemona, “I have but an hour of love to spend with thee”(8) (Othello Act I S. III) While it is not exactly one
hour left for separation for him to go to Cyprus but the emotional time begins to reduce for him.

After listening the death news of his wife, Lady Macbeth, Macbeth becomes so sad and dejected that the whole time of human life on this planet contracted into 'yesterday' and 'tomorrow', the past and the future respectively. Deflation of egocentric chronometry is outstandingly depicted by Shakespeare when he epitomizes many years of genuine human life into the show of 'hour'. Emotional chronometry for the period of human life starts contracting for Macbeth who philosophically signifies the futility and no vitality of human life in this mortal world.

"Life's but a walking shadow, a poor player
That struts and frets him hour upon the stage
And then is heard no more." (Macbeth, Act V S. V)

Two months turns into 'two hours' for Hamlet when he comes to know about the planning of remarriage of his mother after his father's death. He says,

"How cheerfully my mother looks and my father died within two hours" (10)

(Hamlet, Act III S. II)

Movement of ego from one place to another or its shift from the real situation to the imaginary one is more a fallacy than a fact. It is neither the mind that goes to a particular place nor is it the place that comes to the mind. Our mind only simulates the pictures of the place and event with the help of those psychons and footages, collected from the outer world. Ego artificially arranges simulated image in the conscious stratum of the mind in order to remember or visualize relative thing, place and event. Macbeth's visualization of the same dagger even before he clutches the real dagger in order to assassinate the king, Duncan, stands in one of the examples of simulation of future event on the canvas of the mind. Macbeth under the influence of temptation has clear vision of imagination in which imagio-kinesis starts working in future event and he visualizes simulated dagger of the mind.

"Come, let me clutch thee,
I have thee not, and yet I see thee still
Art thou not, fatal vision, sensible
To feeling as to sight, or art hour but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?
I see thee yet, in form as palpable
As this which non I draw.”(11) (Macbeth Act II S. I)

In spite of knowing that this is nothing but false creation of the mind, the fusion of temptation appears in the process of imagination when he feels that the dagger of the mind is taking him to the chamber where the king, Duncan is sleeping.

"Thou marshall’st me the way that I was going;
And such an instrument I was to use.” (12)
(Macbeth Act II S. I)

Further imagio-kinesis of Macbeth simulates the desired event of future in which Duncan is to be assassinated. He visualizes blood upon the knife that is an apparent allusion that the dagger of the mind has finished the desired work.

"I see thee still;
And on they blade and dundgeon gouts of blood,
Which was not so before.(13)
(Macbeth Act II S. I)

More over his imagination simulates number of persons who would be doing their things at the same Time. This all gives an idea of awareness of the time in simulation of imagination. He visualizes.

"Now witchcraft celebrates
Pale Hecate’s offerings; and withered murder,
Alarmed by his sentinel, the wolf,
Whose howl’s his watch, thus with his stealthy pace,
With Tarquin’s ravishing strides, towards his design,
Moves like a ghost.”(14)
(Macbeth Act II S. I)

In fact tragedies are enriched in the gamut of the icons of time and space. The Dramatist has shown his inmate consciousness of the time and space. His place stands not in the ample presentation of images but in excess of expressing both aspects. Every page of his
dramas provides enough examples of the images of time along with its different kinds. Instead, icons of space with its variant forms are also found in flood.

Apart from the psychological awareness of spatio-chronometry, time and space in dramaturgy, Shakespeare uses in winding up the entire events and activities of the play in limited range of time and space. He did not apply Aristotle's theory of time and space rather he has kept his dramas away from strict shackles of it. And he gave enough freedom and relaxation to the time and space for the support of required movement of theme either from one place to another or from one day to the next day. His liberal approach in external texture of time and space make all the dramas more interesting and logically absorbing.

Thus whether it is human world or the fictitious world of literature the important of time and space cannot be denied. Basically both are the inseparable ingredients of human life and even a single thing or action cannot be assumed in absence of them. In fact "the time and space" as said by Sri Aurobindo, "that are conceptual movement and extension of the God head in us." (15)
Chapter VII

Reference

2. Ibid., P. 1012.
3. Ibid., P. 1074.
4. Ibid., P. 1042.
5. Ibid., P. 270.
6. Ibid.
7. Ibid.
8. Ibid., P. 1121.
9. Ibid., P. 1024.
10. Ibid., P. 1050.
11. Ibid., P. 1006.
12. Ibid.
13. Ibid.
14. Ibid.