CHAPTER I

Spatio-chronometric awareness in literature

Everything nullifies to zero with separation of time and space which are the most inevitable parts of this cosmos. Time is very important factor not only in the life of living creatures but in those parts that are non living or handled by human beings. It is interesting to note that our life is “time filled, time bound, time centered” (1) and every event is like a pearl in the garland of time that moves with constant pace. So having been so much importance of time and space in real life, it becomes essential to sort out the mystery of perennial things.

It is in fact very true, sometimes, time and space make an apparent account in real life and it seems that these are the most indispensable parts of human life, i.e. as soon as a child takes birth native place makes an intimacy with him and time wheel of his life starts moving in the form of days, weeks, months and years. At the same time it is not so apparent outside but, when it is seen exclusively, it becomes obvious. Actually life is the chain of events that happen in the frame of time and space and in effect of these events time and space do not seem to be so conspicuous or they become secondary.

Being the most interwoven parts of human life, time and space occupy an obvious place in literature because “literature always anticipates life. It does not copy it but moulds it to its purpose” as says Oscar Wilde. Undoubtedly whatever is shown in literature, by the dramatists and the poets is necessarily taken from this worldly life except the names. Time and space, therefore, become
intermingled parts in the lives of characters that, sometimes, appear conscious and sometimes unconscious of them. It usually depends upon the poet or the dramatist whether he wants his character to be conscious of them or not. The poet or the playwright often brings this faculty in order to show his artistic presentation in which he represents different images of time and space and ingeniously he creates such situations and dispositions where fictitious picture appears as real as the human life. Consciousness of time can be seen in four lines of Swinburne's The Garden of Proserpine:"

We are not sure of sorrow in the
And joy was never sure.
Today will die tomorrow
Time stoops to no man's lure."

Sometimes the dramatist and the poet do not appear aware of time and space, still it emerges as incidental presence spontaneously, and his works hardly come into the category of artistic presentation of time and space.

So far as time is concerned in literature, it has various faces. Particularly in drama, time is classified into three ways. 1. Time in performance 2. Psychological time 3. Inbuilt time or time scheme.

Inbuilt time is usually considered in story from outside i.e quantity of time covered by the story from beginning to an end. Actually Aristotle's conception of time for framing the drama in certain period completely, was hardly imbibed by Shakespeare who neither seems to follow the theory of Aristotle nor, does he provide unnecessary accelerations of time in winding the story. As a matter of fact Shakespeare was very much aware of fact that drama could not be a living or animated thing unless it draws some essential relaxations in that theory. He, therefore, provides expansion of time scheme in his plays.

'Time in performance' is an art in literature that is used at the moment when literary work is displayed. This kind of time is divided into two ways 1. Event time 2. Prescribed or set time.
Event time does not follow the rule of stipulated time. According to Leland H. Roloff, "In event time, the performer must accomplish his task in a certain manner or form, regardless of how much or how little time is required. Until the form has been completed, the performance is not ended." (2) Time pursues the event rather than the event pursues the time. It does not matter how much time is taken by performer in performing the content. For instance, the game of lawn tennis is played in 3 sets or 5 sets. In the game winner has to win 2 sets out of 3 or 3 sets out of 5 and it does not matter how long it takes in completing the above mentioned marks.

Prescribed or set time in which the situation and event are set in such a manner that it has to be completed in given time. In other words, the game of Hockey is played in length of 70 minutes. So it has to go on till 70th minute, no matter what the score is. The sonnet is a set form, so the writer has to keep in the mind the limitation of fourteen lines.

Besides, these two insignificant times in literature, what is the most crucial thing in life and literature, is, how the time is felt, its psychological effect. Psychological time or experiential time is the way in which a person's behavior is felt. This experiential time has multifarious aspects in which it shows different movements to different individuals in various moments. "What is the psychological time is depression? In exuberant expression? How is the passing time felt when life's possibilities are suppressed." (3) Every individual has his own experiential chronometry that takes pace according to the situation or moment. Consciousness of experiential chronometry shows its different paces in the various characters who feel the time, heavy, light, quick, slow or so on. The poets and dramatists also present consciousness of this psychological time in their poetry and drama respectively. Rosalind in Shakespeare's 'As You Like it' displays ambiguous face of experiential chronometry.

Time travels in divers
Paces with divers persons. I'll tell
You who Time ambles withal, who Time
Trots withal, who Time gallops withal, and
Who he stands still withal.

Marry, he trots hard with a young maid, between the contract of her marriage and the day it is solemnized; If the interim be but a seven night, time's pace is so hard that it seems the length of seven year.

Orlando: “Who ambles Time withal?

Rosalind: “with a priest that lacks Latin and a rich man that hath not the gout, for the one sleeps easily because he cannot study, and the other lives merrily because he feels no pain; the one lacking the burden of lean and wasteful learning, the other knowing no burden of heavy tedious penury These time ambles withal.

Orlando: Who doth he gallop withal?

Rosalind: With a thief to the gallows. For though he go as softly as foot can fall, he thinks himself to soon there.(4)

(As You Like It, Act III, S. II)

The movement of time takes its course of fast track, slow and sluggish track with the interest of individual Who feels the in favor of time in situation. It is interesting to note that psychological time always reacts differently or oppositely in the microcosmic world of human beings. Its pace usually stands against the inclination of the mind. Awareness of psychological time is represented by the poet in expression of his feelings and ideas in poetry. John Keats in his Sonnet “When I have fears that I may cease to be”, displays experiential spatio chronometry.

“When I have fears that I may cease to be
Before my pen has gleaned my teeming brain,
Before high piled books, in charactery
Hold like rich garners the full ripened grain;
When I behold, upon the nights starred face,
Huge cloudy symbols of a high romance,
And think that I may never line to trace
Their shadows with the magic hand of chance;
And when I feel, fair creature of an hour!
That I shall never look upon thee mare,
Never have relish in the faery power
Of unreflecting love! then on the shore
Of the wide world I stand alone and think
Till love and fame to nothingness do sink. (5)

Unlike other macrocosmic times, psychological time represents the consciousness of microcosmic world in which how the time is felt or experienced by the Poet, Patrick Morgan in his poem 'Nocturne' that reveals the chronometry of the experience that is perceived by the poet:

It is one of those nights tonight,
When, face to darkness with the ungraspable,
Neither to be nor to be not, brings any succor to the mind,
It is one of those nights tonight,
When the trap that is life bites harder
Than usual, and one hates the unimaginative,
Obeisant earth, and its perennial orbitation
Around this candle affair, this tepid sun
That lights up the universal cage.
It is one of those nights tonight
When to despise is stronger than to love,
When to fear is larger than to sleep,
And to despair, more painful than to sing.
When life of a sudden is a vast abyss.
As usual, except that we realize,
More clearly, that it is long since,
That we leapt off the cliff of birth,
And there is nothing left to us now
But the term downwards. No longer is death
A facile word; there is no sort of
Consolation, no hope, no form of escape
For the logical and the brave.
Man is a great boatsman, a great
Builder of ships a rusty sailor
Who can weather the storm; a battled captain
Who cannot turn back the wave.
It is one of those nights tonight
When the focused brain peers
And sees not, when the attentive ear
Listens and hears not, and one longs
For the rugged bestiality of the bear
Or the natural elegance of the antelope;
The unworried power of the lions paw,
The sleekness of the tiger, the hyena's
Crude hunger, the quiet unintelligence
That blesses the jungle grass. Anything but humanity!(6)

Apart from the experiential time, there are some other kinds of time
that have their significant existence in the universe. These times are
major ingredients in the formation of the macrocosm. Microcosmic
time moves on the basis of the interest of an individual who feels its
inconsistent paces in which, sometimes, it extends short and stops.
While macrocosmic time does not happen in inconsistent mode rather
it moves with constant pace. As a matter of fact, dynamism of time
takes its course in two ways:

1. Linear mode of time
2. Cyclic mode of time

Linear course of time moves in a direction that has a beginning,
middle and an end, where as cyclic mode of time that moves in the
form of a wheel that does not have a beginning, a middle and an
end. Though both the courses of time are different in setting and in
formation but they are complementary to each other. For instance
linear time is a particular date, cyclic time is in the frame of hours,
days, week, month and year. Linear time can not move forward
unless the frame of cyclic time moves. Basically the cyclic is the
measuring machine of linear time. In order to understand the
ambiguity of this macro time, we have to classify the time in various measurements.

Physical time that is an absolute time and it is irrelatively moving with constant pace. Unlike the egocentric time that varies from person to person not only its movement but also in forming its own texture inside the microcosm, physical time neither differs in its speed not it has variably any relation to this cosmos. It is infinite time that is moving in single line which does not have any known origin, and it seems to be moving aimlessly for million and million of years. Thus physical time is beyond the worldly shackles of death and birth. In fact it is theologically believed that it is god of all celestial and terrestrial things that exist and surcease on behest of it.

Ya ātmadā, baladā, yasya viśawa
Upāsate Praśiṣam Yagya vēvāh I
Yasya Cchāyāritam Yasya Mrityuh
Kasmī devāya haviśā Vidlema” II- (7) (Hirnyagarbha Rgyed, Sukta–121,Mundal–10, Mantra – 2)

(He is the giver of breath, the giver of strength; all creatures waits on his command, yea, even the gods; his shadow is immortality; and death is his to what god should we bring our oblation?)

Astronomical time reads various positions of the planets. Movement of these planets and their events are measured in this form of time. Different situations are taking place with the effect of these planets which are moving around the sun with smooth pace. Usually astronomical time is considered in two ways:

1. the effectual time
2. Ineffectual time.

Arguably the events relating to space; different movement of planets, their position from the sun in comparison of the other planets, Situation of the stars and zodiac, are measured in the astronomical time. The effectual time has conspicuous effect upon heavenly bodies. Scientifically proved event has its full influence upon the
planets. The earth gets heat, light and energy according it its disposition from the sun. Events like solar eclipse and lunar eclipse, which are scientifically occurring due to the arrival of the moon between the sun and the earth, and earth comes in the mid of the sun and moon respectively, show the astronomical time. These events have their physical effect in the solar system.

Ineffectual time is a make shift time that is believed in the astrology which indifferently considers the situation of these planets and feels their relative influence upon the every individual. As a matter of fact, dynamism of heavenly bodies neither has its internal effect upon human being nor they play any role in deciding the future of human beings. It is the makeshift time in which astrolgues hypothetically measure these planets which they believe have their relative effect upon the behaviors and the actions of human being. Though these events may have their effect upon this earth, but it is entirely unbelievable that the variable movements of these planets can decide the future time of human beings.

In spite of having no real or concrete theory, a great many people have full faith in the process of astrology and they believe that the whole life of human being is influenced by the situation of these planets. Shakespeare’s King Lear and Othello, in which the protagonists seem to rely on astronomical events that they think, are affecting their lives in action and behavior, happiness and sufferings. Lear who appears to believe even the birth and the death of human beings are affected by them, says:

Let it be so! thy truth then be thy dower,
Far, by the sacred radiance of the sun,
The mysteries of Hecat and the night;
By all the operation of the orbs
From whom we do exist and cease to be,
Here I disclaim all my paternal care,
Propinquity and property of blood,
And as a stranger to my heart and me
Hold thee from this for ever.” (8)

(King Lear, Act I, S. I)
It is highly hypothetical to believe that astronomical event like eclipse can bring social upheaval and disorder in the society.

"These late eclipses in the sun and moon portend no good to us. Though the wisdom of nature can reason it thus and thus, yet nature finds itself scourged by the sequent effects: love cools, friendship falls off, brothers divide; in cities, mutinies; in countries, discord; in palaces, treason; and the bond cracked betwext son and fathers. This villain of mine comes under the prediction: there's son against father the king falls from bias of nature: there's father against child. We have seen the best of our time: machination, hollowness, treachery and all ruinous disorders follow us disquietly to our graves, find out the villain."(9) 

(King Lear, Act I, S. II)

Othello, who murdered his own wife (Desdemona), seems to accuse the position of moon for his mad crime because lunacy is supposed to be caused by the influence of the moon.

"It is the very error of the moon. She comes more nearer earth then she was wont. 
And makes man mad." (10)

(Othello, Act V, S. II)

As a matter of fact, measurement of astrology does not have any solid ground and it hardly has any influence upon the human life. Even number of researches have debunked this theory, "Astrology’s central claim that human characteristics are molded by the influence of the sun, moon and planets at the time of a persons birth" while "it has no acceptable mechanism, its principles are invalid and it has failed hundred of tests. But no hint of these problems in astrology books, which in effect are exercises in deception".(11) It is very imaginative conception to believe that the events of these planets can attract human beings in their actions and behavior. One time Shakespeare in ‘King Lear’ also seems to turn down this theory.
"This is the excellent foppery of the world, that when we are sick in fortune, often the surfeits of our own disasters the sun, the moon and the stars; as if we were villains on necessity, fools by heavenly compulsion, knaves, thieves, and treachers by spherical pre-dominance, drunkards, liars and adulterers by an enforced obedience of planetary influence; and all that we are evil in by a divine thrusting on an admirable evasion of whore master man, to lay his goatish disposition on the charge of a star! My father compounded with my mother under the dragon's tail, and my nativity was under Ursa major, so that it follows I am rough and lecherous feet, I should have been that I am, had the maidenliest star in the firmament twinkled of my bastardizing and pat! he comes, like catastrophe of the old comedy my cue is villainous Melancholy, with a sigh like Tom O' Bedlam O, these eclipses do portend these divisions! Fa, So, La mi. (12)

(King Lear, Act I, S.II)

Events which take place in natural phenomenon of this world are measured in geographical time. Various seasons and climate that follow different seasons change with the movement of geographical time. Flowers and trees which usually grow up in particular season show their enormous consciousness of time. Moving of the earth is forming different seasons and atmospheres that differ from country to country in climates; Dryness, cold, wet are profusely effecting the vegetation of this temporal world. Consciousness of time in natural world is seen lavishly in particular tree and flower like sunflower which blooms with rising of the sun and goes in dormant with the sun set. If the winter makes them chilled and deserted their branches as Tennyson expresses in his poem 'the Oak'

All his leaves
Fall'nat length
Look, he stands
Trunk and bough
Naked strength. (13)
Summer and spring bring pleasure and joy with full nourishment that can be seen in lines of Tennyson’s ‘The Throstle’:

Summer is coming, summer is coming
I know it, I know it, I know it.
Light again, leaf again, life again, love again.” (14)

Awareness of time in nature can be seen in its activities which entirely depend on the movement of different seasons; autumn seems to be agonizing for natural phenomenon, Where as spring fills their pale bodies with the wealth of leaves and greenness. Consciousness of day and night is seen in position or state of some particular trees, in which they remain erect in day time, while in night they go into their fading condition, effect in their respiratory system in which they breath out oxygen and carbon di oxide in day and night respectively. Various vegetation and flowers which usually grow in their favorable season die with the passage of relative time. In a nutshell, consciousness of geographical time in nature with its phenomenon remains as active as the mechanical time in human beings.

Mechanical measurement of time is a sophisticated device that is used by human being to enumerate the macro-time. Unlike the geographical measurement of time and astronomical measurement of time, mechanical time seems to have some advanced tools by which we measure every moment of passing time. Second, minute, week, month and year are all the developed units which help in making an elaborate account of mechanical time. As a matter of fact, clock and calendar which show an exact picture of time in human life are also conducive in measuring the time in cyclic mode. If experiential chronometry represents indifferent speed of chrono that enlarges and shortens on the basis of emotions, mechanical chronometry is an intellectual process that does not change with interest or fluctuation in human emotions. Actually mechanical time is an external awareness of human beings who usually form or decide their commodities and actions on the flux of time. It would not be wrong, if it is said that mechanical time is an implicit structure in which
human actions are determined with authority. Mechanical measurement of time is a unanimous acceptance of human beings whose events are measured with the help of clock and calendar. One of the wonderful examples of mechanical time can be seen in the Othello in which Bianca who asks Cassio about his absence for seven days, gives vivid picture of mechanical measurement of time:

"What keeps a week away? Seven days and seven nights? Eight score, eight hours? And lovers absent hours, More tedious than the dial eight score times?" (15)

(Othello, Act III, S.IV)

Tennyson "In Memoriam" is very much in love with his friend Hallam whom he loves beyond this world. Though time has parted them in mortal world, but his friend is still alive in his memory and their love would remain immortal and beyond this Mechanical measurement of time;

Which masters time indeed is
Eternal, separate from fears
The all assuming months and years
Can take no path away from this, (16)

As a matter of fact, human life is characterized by the symbol that is, in the opinion of M. H. Abrams, "In the broader sense of the term, is anything which signifies something else, in this sense all words are symbols." (17) Thus symbols hold very important place in defining emotions and feelings of a poet who provides symbols in order to describe different situation and disposition in his language. There are number of symbols which are used as symbols of various time in literature. Such measurement of time through symbols are called symbolic measurement of time which can be classified into three ways.

1. Some events or objects are the symbol of time.
2. Time as symbol of event or object
3. Time is a symbol of another time.
Poet’s illustration of 'Rosy Cheeks' which are in the form of objects symbolizes the young age. Hardy’s 'Bell of Quittance' in 'Afterwards' reveals the time of death. Wordsworth’s child age in 'Tintern Abbey' depicts the frolic activities of 'Glad Animal'. In the third category of symbolic measurement of time, a particular time becomes a sign of another time: morning is as child age, evening as old age. Period of 'Reign of Macbeth' is symbolized as 'night' as says Malcolm. 'Night is Long'.

Cultural measurement of time helps to measure the time of different civilizations on the basis of physical remains that are found inside the ground, are analyzed in archeology. Fossils in archeology not only bring specific period of particular civilization but they tell fashions and behaviors of human beings who had lived in civilization. It is purely a scientific observation of an archeologist who shows the facts of ancient things with the study of physical prints that provide enough sources to know a particular culture, fashion and even language and literature of contemporary time. If the excavation brings archeological stuffs that indicate cultural heritage of civilization, at the same time it paves the way for measuring period of structure or thing. When it had originated in the material world or in formal status on the basis of carbon dating. Invariably every material thing though in this world is decaying with the course of time, but it is never going to disappear or extinct into its substance rather it moves in cyclic form from tip to top i.e change of soil into marble, and marble into soil, sea into plain, earth or vice versa, are taking place not in short span of time but in a monstrous circle of time. In the process of carbon dating that enormously assists in measuring archeological measurement of culture into the study of remains, helps to enumerate the external time of a civilization.
SPACE

Like time, poetry cannot be imagined in the absence of space that is also another inseparable part of a poetic creation. It is usually space that first emotionalizes the poet who goes under certain impulse to compose a poetic work. Actually feelings of human beings mingle with space in profuse and whenever person is deprived of its relative space, he expresses his emotional attachment with place. As Bahadur Shah Zafar says in following lines:

"Itna a badnashib Zafar, dafan ke liye
Do gaz zameen bhi na mill, kuche yaar mein."

Apart from the human need of space in his life, it is also significant part of literature in all over the world. Whether the poet seems conscious or unconscious of space but his work tends to give enough appearance of space in his poetic imagination. Actually a poet cannot express himself without being attracted to space like mountain, sea, river, brook which are the most significant aspects of poet's emotional drive. De-facto, there emerges a synthesis between emotion and space in micro-cosm that helps the poet in order to compose his verse. Tennyson's 'Palace of Art' and 'Kubla Khan' of Coleridge are the examples of it. As a matter of fact in Indian Epistemology space is called 'Virat purusa', who is himself an expansion of god in this cosmos.

\[\text{Kham} \quad \text{rodasi} \quad \text{jyotiranikamaśaḥ} \quad \text{suryenduvahni} \\
\text{svasanambudhimica} \\
\text{Dwāpan} \quad \text{nagamstaddhitrvanani} \quad \text{bhutani} \quad \text{yani} \\
\text{sthirjangamanī}(18)\]

(He was yawning and the following things were visible viz. the sky, the horizon, the host of luminaries, the (four) quarters, the sun, the moon, fire, the air and the oceans, the broad divisions of the globe, mountains, the rivers (following from them), forests and all created beings, stationary as well as moving.(10/07/36)
So far as the macrocosmic space is concerned that can be measured in number of ways. From the Indian point of view, space can be classified into two ways – Akash and Disha. Space in Akash is in the form of magnitude and disha is a directional space that moves in one direction. Space in magnitude and in direction which are the body and arms of the virat pursa respectively can be seen in the following lines:

Yasye ke himavanto mahitwā
Yasya samudram rasayā sahahuh I
Yasyemā pradiśo yasya bahū
Kasmāi devāya haviyā vidhema II (19) (Hiranyakarabha Rgved, Mandal 10, Sukta 121 Mantra 04)

(His are those snowy hills; his they say the ocean with the great river his are the regions of the sky his the two arm)

Whether it is the moon or the sun, which are the symbols of time in one way, are in the forms of space that, have taken origin on the body of purusa. Thus the sun and the moon give wonderful examples of spatio chronometric awareness.

Chandramā manaso jātaś chakṣoh suryo ajāyata I
Mukhādindraś chāgniśch prāṇādvyurajāyata II–(20)

(Purusha Sukta, Rgved, Mandal 10, Sukta 90, Mantra 13)

(The moon was born from his mind; from his eye the sun was born)

Like eternal time, infinite space can not be measured in area because earth that though covers itself the huge area is one of the smallest planets of this Milky Way and it is scientifically proved that there are innumerable milky ways in the universe. Thus the space in ‘Akasft seems to be absolute that is in Indian theology called an expansion of God in the form of Virat Purusa Whose one of the four parts, covers the whole universe.
Etavanasya mahimato jyayansch purusah
Paodoasya viswa bhu tinip rapadeshamritam divi.(21)

(Such is his greatness, and more than that is purusa. A fourth of him is all beings, three fourths of him are what is immortal in heaven.)

One part of this infinite space, therefore, is unlimited because the expansion of this purusa who has uncountable heads, hands, and feet, is ten feet beyond space, as it is said is Rgved:

Sahasiras purusah sahasraekshah sahasrapat
Sa bhumin viswato vishtyasti thaddasangulam (22)

(Thousand headed was purusa, thousand eyed, thousand footed, He having covered the earth on all sided, extended beyond it the length of ten figures.)

Space in the form of Akasha can be subdivided into two ways 1. Direction and 2. Magnitude. Space of the direction though seems to be absolute but it is relative or observer based because there can not be a direction without locus standi, who forms the direction. The space of magnitude is meant, the space in quantity, which further can be framed in to dimensional space and linear space. Length and height are the parts of dimensional space. Linear space is another part of space in magnitude that extends from one place to another place. So it can be said an objective dimension.

As a matter of fact time and space are egocentric which provides subjective and objective dimension to the space and time. Actually the self, which is the ego, is the center of spatio-chronometry.
Subjective dimension begins from the point of self to another point and here the observer becomes the point of space himself. It is egocentric space that can be a productive source of spatial consciousness of a poet.

Unlike the subjective dimension, objective dimension does not come in the contact of self directly rather it covers the space between two points which are far away from the ego. The following diagrams can present a vivid picture of above given notion.

Besides these forms of space, chronometric linear dimension in which the time that moves on a linear distance, also covers chronometric expression of the poet's imagination. Sometimes space emerges as symbol in expression of poetic presentation. Basically spatio-emotio sensibility is the genuine cause of poetic creation in which the poet symbolizes emotionally specified place into his work.

De facto, symbolic spatiometry can be enumerated into two ways 1. Object or person as symbol of space 2. Space becomes the symbol of object or person.

As a matter of fact, all sorts of poetry seem to give allusion of these two forms of symbolic spatiometry. Whitman is his poem 'O Captain, My Captain! Epitomizes the space 'America' into object 'ship' and the captain of this ship as Lincoln:

"My captain (Lincoln) does not answer, his lips are pale and still
My father does not feel my arm

The ship (America) is anchored safe and sound
Its voyage comes in with object done."(23)

Spatio sensibility can be seen in Thomas Moore's 'Utopia' that is an ideal and wonderful place of poet's idea and imagination. W. B Yeats' 'Lake Isle of Innisfree', that seems to be beautiful and gorgeous land where the poet wants to abode, is no where, a real space rather it gives an allusion of visionary place that is developed by the idea and imagination of the poet.

"I will arise and go now, go to innisfree;
And a small cabin build there, of clay and wattles made;
Nine beam - rows will I have there, a hive for the honey bee
And live alone in the bee- loud glade." (24)

Thus spatio awareness in all literature seems to be space of ideas which take birth on the basis of emotional attachment of poet who relates or symbolizes space in his work. Frank O' Hara in his poem 'To Jane; And in Imitation of Coleridge', alludes his own face in the form of spatial objects to dwell in;

"And sometimes on my sulking face
A green and sunny look I see
And I fight towards it over what space
The deck's obstruction thrusts at me." (25)

As a matter of fact, chronometric as well as spatio metric, which are the parts of human psychology, hold significant picture in poet's experience that usually reflects in his literary creation of the poet and dramatist. Whatever the incident happens in human life it is qualified by the time and place in his mind. The German philosopher, Kant gives establishment to the fact that panoramic procession of thoughts and sensations through one's consciousness brings with it the sense of time. Whether there is a flexibility of spatio - chronometric experience in macrocosm or not, its possibility can not be ignored in the microcosm of human mind. In the life of human
beings, umpteen events take place at every moment which seem impossible to be remembered or recollected but the human mind works wonderfully in recording almost all experiences of life. In the Yogic concept, memory is stored in the form of *sankars* and *karmas* which represent a modulation upon the vibration of the *Atma*. Unlike a computer, there is no floppy disc to store and preserve information on a long term in the mind of human beings. “Every external experience which begins at a particular moment, continues for a certain period and finally ends at a particular moment again, measures itself upon the delicate instrument of one’s mentality. A fundamental change in that mentality is bound to affect those measurements raising them to abnormally rapid speeds or reducing them to abnormally slow ones. Time is a fundamental which underlines ordinary human thinking.” (26)

So far as human experience – chronometry is concerned, that can be classified into three ways- past, present and future. Although the past time can not be brought back physically, but we can revive the past time in the form of event with the help of our memory in present which remains in two state- conscious and subconscious. Whenever we indulge in any constructive work, we remain in conscious present when we become physically free or do not work, we go in subconscious state of present where either we memorize or visualize the time.

Tennyson in his poem Break, Break, Break goes in subconscious present in which he memorizes his friend in present.

“But o for the touch of a vanished hand
And the sound of a voice that is still!” (27)

Past and future, when analyzed, seem to be manifestations of present time, they rest entirely upon it and possess no independent existence of their own. As a matter of fact past and future are mouth pieces of present which go under stream of experiences which usually revised or revived by the mind in retrospection and anticipation.
If the time moves in frame of our life, space becomes the base of that frame in which our experiences happen. It is space that emerges first when we recall the past experience that becomes palpable with the help of space. Moreover space is qualified by emotion that works as an adhesive in order to stick memorable experience in memory tightly. Wordsworth in Tintern Abbey memorizes the past event that has happened in particular space.

"Five years have past, five summers, with the length
Of five long winter and again I hear
These waters rolling from their mountain springs
With a soft inland murmur." (28)

In literature, experiential time occupies two forms to be realized at mental level. One is linear time and other is relative feeling of time. Scientific researches have been made on experience of linear time on which thoughts move in one line like video camera that can not catch two different pictures at the same time. Similarly human mind can not think two things at the same time. It is scientifically proved that every human being has a bio clock in his subconscious mind that records the time.

"Deep in your brain, lodged just behind your eyes, there is a literal body clock. All human have one: the clock is called a suprachiasmatic nucleus, and scientists can isolate it, plug it up to electrodes, and convert the ticking into a regular, electronic beep. The clock can govern anything subject to our 24 hours routine: body temperature, hormone cycle, patterns of alertness and tiredness. Because it influences the day by day, it has a knock out effect or the longer term, probably prompting the body’s menstruation and reproductive cycles and helping out adjustment to seasonal changes." (29)

This Bio clock though, remains in sub consciousness of the mind, but it needs the function of conscious mind because subconscious mind records the event on the basis of conscious mind.

In order to discern relativity of time, which often surprises human beings in its variable length, we have to see the inter relation of
three things; mind, object and time which are tied in a triangle by the threat of attention which moves on the inclination of the mind in object and consequently we can notice the three stages of human mind in the chart (on next page) of "shift of attention and vice versa."

In the first stage, our attention is captured by object due to the inclination of the mind in object and here we are surprised by contraction of time in conscious world. Where as the second stage represents our boredom because of our non-interest in object and as a result, our attention shifts towards full time consciousness. In the third stage, the mind remains in balanced state by taking interest in object and paying attention towards time at the same time.

According to Mahatma Ramaligam, a south Indian adept of the nineteenth century has said, "Time is an invention of the mind to calculate its own activity during its running and flights." Mind puts the recording of time on a subconscious track, and whenever we become disinterest in object, attention comes on conscious track of recording the time. De facto object has two forms 1. Substantial 2.Unsubstantial Substantial is the physical thing of our macrocosm where as unsubstantial is an idea or thought of our microcosm and our attention keeps changing between the things of microcosm and macrocosm.

When we remain attentive in macrocosmic object, we show consciousness towards present time with fluctuation of attention while when we go in microcosmic object, we forget not only present time but macrocosmic object like in Abhijnan Sakuntalam, Kalidasa has beautifully described a position of Sakuntala who unfortunately paid no attention to Durvasa rsi (physical object) due to absorption in microcosmic object Dusayanta:

"Vicintayanti yamananyamanasa lapodhanam vetsi na mamupasthetam" (30)
(Thinking about the person attentively, you fail to know my presence)

When attention is absorbed by microcosmic object in which either we memorize the past or visualize the future and consequently we
Shift of Attention and vice versa

Source - Dr. M.M.Lal
become absent to present time. Here we see the time stopped in our psychocosm. In order to reset the timing of our bio clock we have to justify psycho time with mechanical time and we are surprised by the gap of time in our psychocosm.

Experiential chronometry seems to vary from person to person and from mood to mood. Being absorbed in object or event the mind fails to put attention on time, subsequently time looks short or fast moving. On the contrary, our mind captures slowness of time when it remains indifferent with all external things and fully attentive to psycho-clock. All this psycho process can be elaborated by the graphical chart of experiential chrono-kinetics. This clarifies that if our attention absorbs the incidents or object of thought, it fails to note the speed of time. Then we have to go back in the mind to justify time. It is not time that runs rather, it is our thinking or our attention that along the time runs. This idea can be discerned through the theory of psycho chromatic elasticity (chart) on the next page. In the Light Object Absorption (LOA) our attention is diverted between time and object i.e. it is not completely object based. But at the other moment we are deeply engaged in the object itself (DOA). And when we reach the Total Object Absorption (TOA), we are interested in the object and the time consciousness becomes nil hence the time seems to be shorter. After sometime we come out from the TOA. But it does not mean that we reach at once in the Light Time of Absorption (LTA), rather this process happens gradually i.e. from the TOA, we have to pass through DOA and LOA and then our attention is paid towards LTA. But sometimes our attention at once from TOA to LTA, it happens only in some circumstances. From LTA, we reach in DTA and in this state the object becomes negative for us i.e. we are not interested in the object and our attention is wholly absorbed in Total Time Absorption (TTA). It is possible only when we are waiting for some one. But it does not mean that our attention continues in one absorption for a long time, rather it fluctuates. We notice that we are lightly interested in time and object and neither of them absorb us and we start sleeping and sleeping and reach the Light Sleep Absorption (LSA). When neither the time nor the object attracts our attention and we feel disinterested in the outer world as well as in the internal objects, we find ourselves in the
EXPERIENTIAL CHRONO-KINETICS

TTA - Total Time Absorption
DTA - Deep Time Absorption
LTA - Light Time Absorption
LOA - Light Object Absorption
DOA - Deep Object Absorption
TOA - Total Object Absorption
LOA - Light Object Absorption
DSA - Deep Sleep Absorption
LSA - Light Sleep Absorption
DSA - Deep Sleep Absorption
TSA - Total Sleep Absorption

Source: Dr. M.M. Lal
state of deep sleep absorption (DSA) and soon we are engaged in sound sleep i.e Total Sleep Absorption (TSA). Our attention can remain in two absorption simultaneously. It means we can live between LOA and LTA at the same time. It is possible in the time bound competition. Attention can also fluctuate between TTA and TOA.

Thus whether, it is human world or fictitious world of literature, the importance of time and space, can not be denied. Both the time and space are the inseparable ingredients of human life and even a single thing or action can not be assumed in absence of them. According to Sri Aurbindo “the time and space that are the conceptual movement and extension of the God head in us.”(31) If they are not as opined by Sri Aurbindo, they must be the imperishable or incessant soul that never cease and die rather remains moving (time) on and on.
Chapter I

References

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19. Pandey, Dr. S. N., (ed.), *op. cit. p. 221.
22. Ibid., p. 197.
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