CHAPTER – II

SHAKESPEARE’S TRAGIC MICRO COSM

Unlike this macrocosm of the external realities, every individual has his own microcosm that usually takes shape on the basis of person’s own experiences, desires, hopes and expectations. Thus these elements help build up the human microcosm that may be termed as psychocosm. As a matter of fact human being reacts to the macrocosmic event according to temper of his psychocosm that varies from person to person in appearance, colour and in form. This is referred in Indian epistemology

“Yat pinde tat Brahmande”

(Whatever is present in the individual is also present in the cosmos)

Thus, the macrocosmic world is framed by the individual with the help of his psychocosm that sees a thing or an event in the spectrum of his own feelings and experiences. De facto, macrocosm is mere picture and it is our microcosm that provides colours that may be dark or light, sorrowful or happy, optimistic or pessimistic. All these colours that are in the forms of emotions differ from person to person collects from the experiences under which he goes. In the other words outer world has neither palpable motion nor swooping attraction, rather our inner world fetches impression and disinclination on the basis of our experiences, the world of Hardy seems to be pessimistic and the macrocosm of Browning appears to be optimistic in colours. It is because of the psychocosm of Hardy that he sees despair, dejection and precocity in the macrocosmic world:
"God is not in his heaven
Everything wrong with the world,

Whereas Browning who must have gone under such experiences and events that make his inner world full of robust optimism and pleasure, sees the world to be systematic and in order:

"God is in his heaven
Everything is right with the world" (1) (Pippa Passes)

Nature for Wordsworth in ‘Tintern Abbey’ changes with the passage of time in which he passes three different stages of life; from "wild animal movement" to "Sad music of humanity", appears to be varied for the poet in its phenomena. De facto, there is little change in macrocosmic nature but the change comes from the microcosmic world that find different meanings and opinions with the course of time. So the alteration takes place not in macrocosm but in our psychocosm.

In order to understand the psychocosm of human being, first we need to look into the mind and its different states or functions. In Vedantic system of thought, mind which is also called manas, consciousness or the ‘Self’ is described to bear umpteen synonyms.

"Yadetadhadayam manascaitat sanjnānamājnānam
Vijnānam prajñānam medhā drastirdhritismatirmanisā
Jutin Smrtih sankalpah krturasuh kamovaśa iti
Sārvānyevaitāni prajñānasya namdheyāni bhavanti:(2)

(What this heart and manas is reflection, imagination, meditation, invention, mind, insight, resolve, purpose, desire, emotion, recollection, conception, force, life love with all these are the names of consciousness)

In the Upanisadic theory mind can be classified into four states:

1. Jagrata (waking or consciousness)
2. Swapna (dream sleep)
3. Susupti (deep sleep or unconsciousness)
4. Turiya (the fourth or transcendental)

Each and every state gives variant explanation of the mind that categorically appears different in its doing and functions from reason to imagination, from unconsciousness to consciousness. In the jāgrata (waking state), the organs of perception (Jnānehdriyās) become active and these five gateways of knowledge collaborate in making the mind attached to the outer world. Swapna or dream sleep in which mind does not remain attached with outer world rather it works unreasonably in simulating the waking impressions on the basis of manas, buddhi, citta and ahāmkarā which remain active. In the susupti or deep sleep state, person goes into unconscious condition where all the fourteen organs (manas, buddhi, citta, ahāmkarā and five faculties of knowledge and five organs of action) become inactive or ceased. Material body seems to be not necessary basis for the existence of man’s personal self in deep sleep—

“We have crossed the boundary of physics and passed even beyond the borderland of spirits and the region of dream slaves – that the soul, the profound essence of self-hood, the subtlest of the subtle, abstracts itself from the body and returns in deep sleep to its high home in a non material world of being a world so subtle that it escapes the network of nerves flung across our bodies.” (3)

Turiya or transcendental where mind consciously uplifts itself from material body by restraining itself from hopes or incessant desires and goes into the spiritual world. Jāgrāta State further can be divided into two sub states:

1. Vyavahāra (Conscious behavior)
2. Samkalpa (Conscious imagination)

There is very little difference between the state of conscious imagination and the dream that gives an impression of intense imagination which moves irrelatively from one point to other and discursively associates two different situations, whereas conscious
imagination is constructively built by the mind with the infusion of reason and logic. Conscious imagination arguably goes on designating the castle of person’s expectation and desires. Hence, the poetic creation takes birth in this level of mind where emotion unlocks the door of recollection and remembrance that provide ample resources to artistic work.

Interestingly upanisadic literature not only discusses vast analysis of human mind but also it gives an account of different corporeal existences of human body: sthula, suksma and karana. Gross body (sthula) indulges with material world on the basis of sense organs that are instructed by our intellect for its various “schemes of happiness” called “desires”. These desires gurgling up in the intellect, promising joy for the entire personality, are themselves the manifestation of the ultimate source of all conditions, the motive urges deep in the ‘unconscious’ in man, called vasanas. This level of our personality is called by the rsis the causal body because it is the final determining factor that orders the type of mind, and intellect, called the “subtle body” and all the behaviors at the physical level, the ‘gross body’.

According to Chinmayanand:

“Causal body is Avidyā, ignorance, in as much as it is this ignorance of an eternal spirituality perfection that has given us our gurgling desires in the intellect, thoughts in the mind and actions through the body.”(4) The gross body contains the five organs of perception (the eyes, the ears, the nose, the tongue and the skin) and the five organs of action (the hand, the leg, speech, genital organ and the organ of evacuation). It is the medium through which the individual contacts the outer world of objects and experiences his joys and sorrows. The subtle body is made up of the mental and intellectual sheaths that respectively contain emotions and feelings of the mind and ideas and ideals of the intellect. All these are mere thoughts. The subtle body is, therefore, constituted of thoughts.

Five states of mind further can be subdivided into five kosas (the domains); annamaya, Prānamaya, manomaya, vijnāmaya,
äanandmaya. If annamaya (physical domain) is interacted with the gross body or sthula, manomaya, vijnānämaya, prānämaya (emotional, sensory, intellectual domains) are the parts of suksma or subtle body. All these domains build up the antāḥkaranas.

The fifth domain (āanandamaya kosa) remains in the last of all the layers of kosas which not only cover the consciousness or soul (ātmah) but also play important role in designating the personality of the man. According to Indian philosophy, “theory of five kosas (five sheaths) is that of covering, concealing or veiling the consciousness and bliss of the innermost self (ātmā). From this point of view, they are called kosas (sheaths or coverings layers of progressive density of ignorance”(5)

All these kosas are rated as ātmas which have their own functions in the realm of their domains. De-facto, human experiences that pass through all these domains, work inevitably in creating the poetic work later on.

'Annamaya Kosa' where the mind remains instinctive in interaction of all the physical necessity. It consists of the five organs of perception (Jnānedriyan) and five organs of action (Karmendriyan). Every part works properly without making too much strain upon the mind. Thus in physical domain, “a conscious entity that which becomes one with the body when fully plunged into it.” (6)

Prānämaya Kosa (sensory domain) is another part that negotiates with man’s external functions with the help of organs of action and five vital airs (prānas) that channelize the physiological functions of the body. Prana, (the faculty of perception), Apāna (the faculty of excretion), Samāna (the faculty of digestion), Vyān (the faculty of circulation) Udāna (the faculty of thinking) are the subdivisions of the Kosa.

The most powerful domain for any poetic creation is the manomaya kosa or emotional where feelings and sentiments take upper hand than the intellect. Blend of sense organs of knowledge and the manas completes this Kosa. "It is very fickle in its nature and so the
light of consciousness and joy of the self are not reflected through it."(7)

This is the state where human desires and passions that constantly move in rhythm, show flexibility of human emotions. "The body changes its appearance but slowly from year to year, whereas as a man's emotions may, and often do, change quickly from hour to hour. This instability of emotion, this rapid fluctuation of the mood, is the birthmark of man's emotional nature. The ancient seers compare its ebb and flow with that of the element of his body. One is joyous and hopeful today, but unhappy and fearful tomorrow. One is ever the victim of this emotional flux, which moves hither and thither with that of the element of earth."(8)

So far as intellectual state or Vijnānamaya Kosa is concerned, it is the most important level where the mind takes notice of all the macrocosmic events with the help of five organs of knowledge which remain in little function, unless they come in collaboration of the intellect. Vijnānamaya kosa is the organ of buddhi with sense organs of knowledge which exercises judgments and determination in connection with the external world." (9)

According to Chinmayanand, on the level of intellect, mind functions like a receiving and dispatching clerk, who mechanically receives the office mail and dispatches as per the instruction of the officer in charge. The intellect may, therefore, be compared to the officer sitting in judgment over the disposal of papers received from his clerk and directing him as to the type of action to be taken.

Like emotions, the level of intellect also incessantly goes on altering in shades of thoughts. "Indeed, the quick silver like mobility of these changes is so rapid and so continuous that no singles set of thoughts could ever represent a man. And this weaving and inter weaving of intellect goes on automatically. Ideas, concepts, percepts, fancies and memories whirl constantly around like revolving wheels inside the chamber of the brain, that wonderful object contained in the apex of the cranium."(10)
With the passage of intellectual domain, the mind enters into the last but not the least state of ānandamaya kosa where physical or material interaction leaves little marks on the mind that goes into a cell of spirituality where it meets to the true ātmah. "It is the finest and purest layer of avidyā (Ignorance) through which the inherent bliss up the atman is reflected. Hence it is called the ananmaya kosa". (11)

Ānandamaya Kosa or blissful domain is ultimate illumination of mind which elevates itself from gross body world, (waking), subtle body world (dream) reaches to deep sleep where the mind experiences the intricacy of world without framing cognition into the words. It is at the ineffable, unfathomable and the subtlest of all domains.

The movement from the sensuous world to spirituality is a process of psycho-synthesis that makes a familiarity with the principles of yoga. Here the object makes a journey to different levels of mind, from physical to spiritual.

Yogascittavrttinirodhare: (The control of the mind and its impulses is yoga)(12)

In the opinion of Indian epistemology, the cognition of inner world is very much important in the knowledge of material world. According to Samkhya theory, our though seems to be miniature microcosm has been studded by all that whatever in the macrocosmic world.

As a matter of fact, poetic creation takes birth from the psycho synthetic process where the past experiences flow in stream and the author gets attached to those specified experiences that emerge in recollection. Microcosm of emotional world where material things and events have their own meanings and understandings that are classified in different category of good or bad, right or wrong and so on. Actually what is more realistic is the ego and consequently each and every aspect or action is considered in this world by keeping ego in the middle of all the happenings which is why every disposition is objectified by the ego categorically in the microcosmic speculum of personality; where things appear right or wrong wicked or noble; far
and near; new and old and so on. It is the ego that distinguishes in the occurrence on the ground of relativity. De-facto no thing seems to be happening favorably or unfavorably to the particular individuality rather when these things come in human beings' personal microcosms, they are kept in different shades of desirability. And worldly scenario, therefore is translated in personal dimension of subjectivity; good or bad; despond and mirthful; tragic or comic. Moreover it is unanimous acceptance that human mind does not feel comfortable in abject condition; pain, strain, pressure, plight to which person comes across in the path of life. Whereas the tinge of merriment and desirous thing make his microcosmic garden bloom with pleasure and happiness. Uncongenial atmosphere in the form of torture and woe devastates his imaginative world and consequently such moment leaves deep imprint upon the emotional microcosm. Not only the intellectual domain but also its various states are affected by such experiences which are held by the mind in the memory in which they make a different assay of knowledge. Reluctantly these sorrowful moments are revived by the mind whenever it finds any relative things at present. These recurring tragic psychons that emerge in the theory of association occupy significant place in psycho-synthetic process where poetic creation is framed. In the words of Mathew Arnold "Poetry (Poetic Creation) is the criticism of life" because usually aching moments which are sympathized by our emotional world, get unstoppable flow in the way of fine art that always becomes touching and poignant whenever it seeks the words and tapestry of person's failure and groaning world. This is what Shelley says –

Our sweetest songs are those
Which are tell of saddest thought.(13)

Obsession of these tragic experiences tend to affect the emotional world of the dramatist or the poet who usually gives figure of words whatever he sees or feels around him. Neither person can express required depth of intensity unless he perceives it in the world. Thus there remains a close intimacy between the microcosm and the macrocosm that gives an idea whereas the farmer provides colour to it. Unlike other authors, Shakespeare does not seem to be intact in
reflecting awful experiences that are stored in his microcosm. As a result immortal assets in the forms of tragedies somewhere get the reflection of Shakespeare's own anguish and tragic experiences which find ultimate height of perception in his dramas.

Interestingly recollection of such moments or other events happened due to their intimacy and similarity with the present situation. As a matter of fact, our memory is an airtight vacuum container that cannot be opened from inside. In other words, experiences that go into our memory never return on level of conscious mind, unless we see or perceive any relative thing at present moment, which is also getting stored, in our conscious or subconscious mind. Any person, thing, action and idea can be conducive in recalling the past moment and progressively one leads to unfold many events by adjoining thing, person and idea in the process of recollection. There always remains a great affinity between past and present because the more perfect we get in relativity of thing, action, person and idea, the more crystal clear recollection occurs in our mind. Hence we remember even a bit of thing at present. In the same manner we visualize the future event at present by getting a little connectivity of things.

De facto, our mind assimilates past and future in the form of recollection and projection respectively and both the forms of time, which are in fact egocentric, appear nothing but the extension of present that arguably happens to be point like. Past and future, when analyzed, are therefore seemed to be manifestation of present time, resting entirely upon it, and possession no independent existence of their own.

Visiting of past experiences and future anticipation in present is confined in the theory of association in which past time is revived on the basis of some similar things. Juxtaposition of past and future in present takes place in different sorts of association; tag, folder and packet are the various strata of recollection in which the mind recalls the past world. Memorizing the past in the form of "tag" does not give enough light to the past experience, here event is related with the event whereas recollection in the form of 'Folder' happens very slowly and it makes event as clear as it goes in its present moment.
Actually, if the present event takes long time in its fall out the mind starts reviving of each and every page of past event like 'folder' on the ground of relativity and subsequently the past event becomes very vivid and clear in our mind.

As a matter of fact, the theory of association can be divided into two ways; voluntary and involuntary. Involuntary recollection of previous event takes place without putting any effort rather it emerges in our mind by chance. Where as voluntary recollection that can be classified into two ways; regular and irregular, happens categorically in our mind on the basis of our invocation. The past date in the form of birthday, anniversary and any function go on regularly in our consciousness whereas irregular event to memorize the past does not occur consistently in voluntary recollection of conscious mind.

This theory of association also works in visualizing the future at present by holding psychons of upcoming event; hope, fear, desire and expectation are main essences that push us to infer the imminent occurrence in present. Mixing of future time at present can be seen in Thomas Hardy's "Afterwards" where the poet, making himself dead, tries to anticipate people's remark about him –

"And will any say when my bell of quittance is heard in the gloom,
And a crossing breeze cuts a pause in its outrollings.
Till they rise again, as they were a new bell's bloom
He hears it not now, but used to notice such thing?(14)

Mathew Arnold in his poem "Dover Beach" listens "the eternal note of sadness" of human plight and sorrow in the ebb and flow of sea;

"But now I only hear,
Its melancholy, long with drawing roar
Retreating, to the breath,"(15)

He immediately goes in recollection of shophocles who had heard the same kind of sorrowful note of human miseries at the shore of Aegean –
"Shophocles long ago
Heard it on the Aegaean, and it brought
Into his mind the turbid ebb and flow of human misery:"(16)

Persistent visiting of those experiences which have deep imprint upon the psychocosm of human mind, make umpteen impact upon the emotional world and subsequently the poetic creation is nourished by such experiences; Forbidding experiences hold space unabated in second half of the career of Shakespeare who could express his tragic turmoil so convincingly by sitting in bottom of it because it is always difficult to express innermost feelings and deep intensity by the author in order to make his factitious work alive unless he breathes in genuine surroundings of such incidences. Like god, the author is also the creator of his miniature work that is developed from his own microcosm which holds the blend of different incidences and treatment or behavior that is shown by the author. Which is why “Ravan” of Tulsi Das’ Ramcharistramanas is pole apart from ‘Ravan’ of Valmiki’s Ramayan; Tulsidas’ Ravan who is lenient, modest and non-violent, shows the devotion of the poet towards god ‘Ram’ where as valmiki’s Ravan gives a sadistic, harsh and sarcastic looks of character. Hence both the characters that are of the same output bring out an impression of authors’ creativity and outlook that build up in these microcosms.

Poetic creation is an outcome of author’s own microcosm that fills the same colours in work as he receives through his experiences in the world. In this way it must be Shakespeare’s personal grievances that reflects in Hamlet’s following line towards women:

"Frailty, thy name is woman."(17) (Hamlet, Act I, S. II)

Hamlet is a true representative of Shakespeare’s own microcosm as he says that world is a “distracted globe”. Microcosm is nourished by the macrocosm that appears totally dismal and disappointing to him.

"How weary, stale flat and unprofitable
All the tragic heroes of Shakespearean tragedies give an immaculate impression of his own microcosm that reflects dramatist's personal experiences and frustrations, which help him to build the world of his own. Like Keats who, in his own world, sees the macrocosmic world in the following manner.

"The weariness, the fever, and the fret
Here, where men sit and hear each other groan" (19)

Macbeth appears to feel similar kind of perception far the outer world that seems to be agonizing and painful to him and even the place like "grave" (death) turns to be the most soothing place (thing) to his dizzy mind that is suffering from innumerable fears 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; " (20)

(Macbeth, Act III, S. II)

The same idea is given by Shakespeare's King Lear, having listened disenchanted reply from his daughter, becomes distracted and infuriated,

".........so be my grave my peace" (21)

(King Lear, Act I, S. I)

On the contrary, Ulysses of Tennyson who wants to "drink life to the leas", despite being old, urges to utilize every breath of remaining life by exploring new thing and place (world). The poet says:
".....Where through
Gleams that untravelled world, whose margin fades
Forever and far ever when I move."(22)

Robert Browning, who is at his best, speaks out in "Rabbi Ben Ezra", his robust optimism for this mortal world that for him is the preparation for the next world. "The best is yet to be". Pain, sorrow and sufferings are all the inculcating elements in the process of becoming perfect and immaculate for the next world:

"Then, welcome each rebuff
That turns earth's smoothness rough,
Each sting that bids nor sit nor stand but go!
Be our joys three parts pain!
Strive and hold cheap the strain;" (23)

While Shakespeare in "King Lear" sees the world to be irredeemable and undesirable:

"Beneath is all the fiends;
There is hell, there is darkness, there is the sulphurous pit,
Burning, scalding, stench, consumption;"(24)

(King Lear, Act IV, S. VI)

Having murdered his innocent wife Othello who feels very depressed and dejected does not see any solace in life and laments "where should Othello go?" Thus, the world turns no more the land of dream or joy and unlike Ulysses who desires to live every breath of life, he enunciates death to be the ultimate repentance for his anguish and plight.

"Here is my journey's end, here is my butt,
And very sea – mark of my utmost sail."(25)

(Othello, Act V, S. II)
In the nutshell, all the heroes of Shakespeare emerge as the true epitome of dramatist's own microcosm that reflects the darkest aspect of human life because of its own tragic experiences that are collected in the 'Città' or 'Store house'. These experiences start resembling in the poetic creation. Thus, there is little change in macrocosmic world but it is our own microcosm that sees change in outer world, which is why the world of Hardy and Arnold seem to be different from the world of Browning. In fact microcosmic world is the real source of developing individual's insight on the basis of his own interest that is what Tulsi Das says in the following line—

Jaki rahey bhābanā jaisi-

Even Shakespeare admits himself in Hamlet;

“For there is nothing either good or bad, but thinking makes it so, to me it is a prison.”(26)

(Hamlet, Act II, S. II)

Microcosmic Space

Like time space is also the vital ingredient of poetic creation in which imagination of the poet or dramatist moves. As a matter of fact, space is the part of our microcosm, which seems to be miniature world of our emotions and sentiments, can be even bigger than the macrocosmic world that appears in the following lines of Dickinson.

“The brain is wider than the sky,
For put them side by side,
The one the other will contain
With ease and you beside.
The brain is deeper than the sea,
For held them, blue to blue,
The one the other will absorb
As sponges, buckets do.” (27)
In this way the theory of epistemology is akin to the theory of modern scientists who say that every atom is a solar system on a minute scale. As yogavasistha states, "every individual is the cosmos expressing itself fully and completely at and through each minutest point on it. Every anu (atom) is a cosmos and every cosmos is an anu (atom)." (28) Space being associated with emotion, paves an emphatic way in poetic creation that is built on the place of poet's or dramatist's own emotional imagination. Like the god who is the supreme master of this macrocosm, the poet remains the lord of his own microcosmic space that expands or contracts on the basis of Author's own inclination.

“Apare kavya sansare kavirekah prajapati”

(The poet is the only god of his poetic cosmos)

‘Kubla Khan’ of Coleridge gives wonderful example of natural atmosphere, is basically the picture of the microcosmic world.

In space having physical relationship with the poet is further recreated by him in his work as the "suggested places or environments in which the events and or feelings of literature are happening or being enacted. It is this sense of inner space which is the metaworld of literary experience.” (29)

Ab-initio, emotion is the outstanding faculty of human mind that is attracted by the particular space that always intensifies human emotions and sentiments. Bharat in Tulsi’s Rāmcharitmānas saw "parnakuti" and drowned in flood of tears by gazing even the dust of this particular place

“Sakhā bachan suni bitap nihariil, Umge Bharat Bilochan Bari!! Harshahi nirakhi Rām padanka! Mānahu pārasu payahu rankā!! Raj sir Dhari hiya nayani lāvanhi! Raghubar Milan saris ukhpavahi!!(30)
Absence of particular space, despite all other objects and situations such as time, weather, season she and her lover being same, withers the feelings of newly wedded beloved. The vitality of space awareness can be seen in following Sanskrit verse quoted in Kavya Prakash:

"Yah kaumārharah sa eva hi varastā eva cai traksapāh
Te conmilita mālatisurabhayah praudāh kadambānilah
Sa caivāśmi tathāpi tatra surat vyāpār lilāvidhau
Revārodhāsi vetasitarutale cetaḥ samutkanthate.(31)

Another example in term of space psychology will cement the above mentioned statement from the verse of Sanskrit poet Rupa Goswami. When Rādhā and Krishna met after a long period of separation in Kurukshetra. Rādhā, who was so inquisitive to meet Krishna, does not feel the same joy, as she used to have in Vṛnadāvana, at the river Kālindi. Besides spatial awareness can be seen in Tennyson’s Maud: meeting between him who is lying dead and Maud:

"My dust would hear her and beat,
Had I lain for a century dead;
Would start and tremble under her feet,
And blossom in purple and red.(32)

When the emotion becomes a little intensive of space, even the ordinary place turns significant and worth noticing. Shakespeare in "Antony and Cleopatra" pours out wonderful example of space consciousness. Antony who has fallen in love with Cleopatra, the queen of Egypt, the country itself becomes the space of his confinement, finds himself to be tied by an invisible pole (Cleopatra).

"Egypt, thou knew’st too well
My heart was to thy rudder tied by the strings,
And thou shouldest tow me after
Over my spirit
Thy full supremacy thou knew’st,
And that"
Thy beck might from the bidding of the gods.(33)
(Antony and Cleopatra, Act III, S.XI)

Shakespeare really emerges palpable in terms of space awareness when Cleopatra who describing about Antony, compares infinite heaven as his 'face' and his two eyes turn to be sun and moon that are providing abundant light and mirth to her life, brings out vivid picture of planetary functions by transforming him and herself into heaven and earth respectively.

"His face was as the heavens and there is stuck
A sun and moon, which kept their course and lighted
The little O, the earth.(34)
(Antony and Cleopatra, Act V, S.II)

Thus space takes different shapes and forms when it comes in the microcosm of a person who simulates the particular space on the canvas of his mind.
Chapter II

References


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