CHAPTER III

EGOCENTRICITY OF TIME AND SPACE

Since the outset of human life on this planet, elements like emotions, sentiments and desires become meaningless unless they are taken into consideration from the frame of ego that is nucleus of this round world. Ego plays an immense part in making things and situations interesting or drab. Variant dimensions of relation, which is integral aspect of living creatures, take different shapes and looks with the inclusion and exclusion of this ego to other person. Instead, the words like you, he, she and they (Second person and third person) come into existence due to the address of ego that is nothing but the cognition of 'I am ness'. As a matter of fact, 'I am ness' or ego is the ultimate truth of this universe. It is interesting to note that if the words like you, he or she are added and subtracted, they can produce result but the 'I am ness' is so stiff that it can neither be added nor subtracted. Following examples can produce some conclusion of the stiffness of 'I am ness'.

\[
\begin{align*}
    \text{You} + \text{You} &= \text{You} \\
    \text{You} + \text{he} &= \text{You} \\
    \text{We} + \text{You} &= \text{We} \\
    \text{You} + \text{he} &= \text{We} \\
    \text{He} + \text{He} &= \text{They} \\
    \text{He} + \text{She} &= \text{They} \\
    \text{She} + \text{She} &= \text{They} \\
    I + I &= (\text{Not possible})
\end{align*}
\]

Inclusion of I with any person makes itself plural.

\[
\begin{align*}
    \text{He} + \text{They} + I &= \text{We} \\
    \text{You} + \text{He} + I &= \text{We} \\
    \text{She} + \text{You} + I &= \text{We}
\end{align*}
\]

Besides, time and space, which are the most omnipresent elements of no beginning and an end, seem to take different shapes and
dimensions whenever they are put into the spectrum of ego. Time, in spite of being absolute in form, is classified into three parts; past, present and future. But it is seen gingerly neither it is past nor future rather they are the make shift change in ever flowing current of time by the ego because what is past that had been future and present for a person and future that will be present and past for a person. Moreover time takes multifarious forms as soon as it comes into the contact of an ego; personal time, national time and international time. Personal time in which a person remains specified to those events which happen into his own life and usually he tries to relate his event with such another event that is not only well known but also takes place at the same time. Thus these two events can be discerned as “timing” that is personal event is related to known that is “timer”. National event is compared by nationally known event and so on.

In a similar fashion, space of magnitude becomes multi-angular and multiformal; circle turns into directions and in direction, east becomes west; north becomes south and vice versa. As a matter of fact, neither there is any real distance nor closeness; rather it is the speculum of ego that reveals the same picture, that is kept by ‘I am ness’. Spatial dimensions take form with the direction of egocentricity that actually is the axis of all happenings either spatial or chronometrical.

Actually neither event nor thing happens novel nor wicked, rather they become so with the infusion of relative ego that feels thing or event to be good or bad. Few things have not their own necessity and meaning unless they are weighed on the balance of ego. Following speech from Hamlet can stand in remarkable example of this idea.

“For there is nothing either good or bad, but thinking makes it so.”

(Hamlet, Act II, S.II)

So far as ego is concerned it is in general term believed to be negative and arrogant in apprehension, but philosophically little
remains in existence of interest and connectivity if there is no ego that is in Indian epistemology called *Ahamkāra*. In the opinion of J P Atereya from Yogavasistha, "It is called *Ahamkāra* when it assumes for itself a distinct existence and binds itself to particular state. The name is given on account of the idea of "I am" being present in it."(2)

According to Patanjali Yoga, ego (Ahamkāra) is one of the constituents of *Citta* that is another name of the mind or *manas* and *buddhi*, are the other substrata of *citta* that works in confluence of making poetic creation. The *Citta* is the store house of the mind in which events of past and present are collected.

“What we call mind is called *Citta* by Patanjali. It is the Subtlest and highest form of *prakriti*, the primordial substance. It is like its cause, constituted by the three *gunas*, *Sattva*, *Rajas* and *Tamas*. *Citta* (mind) has three chief aspects with distinct functions to perform namely *manas*, *Ahaṅkāra* and *Buddhi*.”(3)

In fact *Buddhi* that is one of the ingredients of *Citta*, works in making the human being to be resolute and determine. This is the subtlest scanner of universe, which distinctly discriminates between two things. Unlike *manas*, *Buddhi* precisely moves on the ground of realism.

It is the process of *Buddhi* that perpetually makes differences or recognition of things and consequently arranges them in the boxes of *Citta*s almirah in the form of experiences. *Buddhi* is the immense faculty of the mind that works consistently in order to make human beings more interactive and constructive to the worldly affairs. This is what J P Atereya feels "*Buddhi* - According to derivation it means 'to make up', 'recover consciousness', 'observe'. It accounts for capacity of illumination, determination and certainty. It is the source of virtue, non attachment and wisdom. It manifests itself through determination, resolution in thought and action, formation and retention of concepts and generalization. It is the last to act in all cognitional, affectionate and volitional processes of the *Ahaṅkāra*,

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manas and Indriyas. When the manas is registering the objects of thoughts, it is the Buddhi that discriminates, determines and recognizes".(4)

Ego or Ahākāra is the realization of person's own subjectivity and individuality that amalgamates itself to those experiences collected by manas and buddhi.

"Ahāmkāra the second aspect of this synthetic unit 'mind' (Citta) is 'ahāmkāra'. In this aspect the personal consciousness realizes itself as a particular. 'I experience'. Here there is no decision, no reflection, no conception. It is an ego principle. It arrogates to itself the experiences held by the manas and passes it on to Buddhi to be determined. It is the consciousness subject of all psychological experiences. It is ego".(5)

Undoubtedly manas is the most intriguing facet in the confluence of Citta. Though manas seems to do merely the work of perception but it is the real force behind all actions and decisions because emotion and passion are inseparable parts of it, that creates interest and aversion in things, events and ideas and subsequently decision and determination, are made by Buddhi, are affected by adequate and inadequate attention paid by the manas.

"Manas-it is the third aspect of 'citta'. It is the directing power behind all actions. It possesses the capacity of attention, selection etc. It synthesizes the discrete manifold of the sensation. It can perceive but cannot conceive as does Buddhi. It is continually vacillating between objects."(6)

Time, above all, is the actual source of developing ego that later on classifies infinite time in the forms of egocentric time; past, present and future are the three dimensions of external egocentric time. When Egocentric time goes into Buddhi and Manas, becomes external and internal egocentric time respectively. So far as the time of Buddhi is concerned it moves with reasonable and constant pace; minute, hour, month and year are the measuring tools of this kind of time. Rather this kind of intellectual (Buddhi) time is taken into
consideration as the external egocentric time. Whereas the pendulum of manas time moves intricately between inclination and aversion. The speed of such time gets higher or lower on the basis of relative mood. One minute seems to be one year and one year turns to be one minute for a person. For instance, in the Ramcharitmanas, one minute becomes an era for Hanuman:

'Sochan kapi kalapa sum beeta'.(7)

The manas time (emotional time) varies from person to person in its movement and distance. Shakespeare in 'As you like it' gives wonderful example of psychological time that appears to be different in its movement with variant persons. Rosalind says:

"Time travels in diverse 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."(8)

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

Further she characterizes the speed of emotional time in comparison of the intellectual time that remains to be constant in its movement while emotional time, in the psychocosm of a girl who is about to get married soon, seems to be trotting.

"He (time) 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 years."(9)

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

While on the other hand, emotional time for a person like thief becomes moving rapidly because in upcoming time he has to be executed.
"With a thief to the gallows: Far though he go as softly as foot can fall, he thinks himself too soon there." (10)
(As You like It, Act III, S.II)

Emotional time for the lawyer in vacation seems to stop because things and events do not happen to be interesting and absorbing.

"With lawyers in the vacation; for they sleep between term and term, and then they perceive not how Time moves." (11)
(As You like It, Act III, S.II)

In order to understand the function of ego, first we have to consider variant strata of ego that can be dissected into spatio-chronometric ego and transcendental ego. The former ego usually takes the form of ‘self’ that moves in the sphere of certain time and space and both happen to be the real source of “I” consciousness in person. This self-ego appears to be at the ground level, self recognized, self proved and self accepted.

"The self is not cognized by any other thing or by any other self. It is cognized by itself. It is an object of ‘I’ consciousness which refers to its bare existence." (12)

The transcendental ego is realization of ‘I’ consciousness up to the level of spirituality and eternity. This type of ego is classified into unitary and holistic ego. Having been eternal and transcendental this ego remains to be far away from illusion or delusion of the world and no temporal thing of human life can trap this kind of ego. Unlike the temporal consciousness of ego, transcendental ego cannot be confined in everlasting frame of time and space that seem to be redundant and inappropriate in terms of unitary and holistic ego. Unified ego is the presence of consciousness in the form of ‘soul’ which neither takes birth nor dies rather remains to be infinite. As a matter of fact, ‘soul’ or ‘jivātmā in human beings are the presence of partial remnant of paramātmā (God) that travels in the world freely by changing one body to another.
"A†ma according to Nyāya is formless. So it can not be perceived by any of the sense organs of external perception. It is all pervading (Vibhu) and external (nitya) that is beyond the limitations of space and time. A†ma is not composed of parts (Savayava). All the objects composed of parts, are, according to Nyāya, perishable. But A†ma is not perishable. Death and birth do not affect the self. When one mechanism of body and sense organs is destroyed by death of the body, the self comes in contact with another newly born body through its mind, which accompanies it always except in the state of liberation from experiences of repeated lives and deaths." (13)

Being the representative of God (paramA†ma), the soul always deals with the activities of moral world of human beings who are made to learn intuitively about good and bad, sacred and evil actions of them and time to time they are inculcated to the pros and cons of their actions for sin and benevolence.

"Soul is also the seat of 'Self Consciousness' (Aikhāra). Among other attributes that which is psychologically important is 'disposition' (Samskara), which is the condition of the memory. The soul is also the seat of merit and demerit of actions (Dharma and Adharma)" (14)

Holistic ego or paramA†ma that is the ego of god that presents to be in this universe even before the beginning. Transcendental ego is the 'I' consciousness of God who has developed this whole universe and all the human beings and their soul are the egocentric dimensions of him. In the opinion of Upanishad, it is said:

"The Brahman or the atman is the transcendental soul or self which is the same in every being pervading the whole universe and existing even beyond it. It is pure Being-joy-consciousness. It is the inner soul (antarātmā) of the individual soul. It is the god within every individual. It is beyond the categories of time and space and above good and evil." (15)

The holistic soul is literally the real source of all individual souls of human beings, which are the result of dissection or sprawling of
God's ego into short pieces in individual soul. Thus the holistic ego appears to be omniscient, omnipresent and omnipotent:

'I am Brahmā'
(The all pervading ego of the universe).

Realization of self at the level of spatio temporality not only changes its posture with the alteration of space and time but also it teaches human beings the nuances of worldly knowledge. According to Atrya, if the different emotions and desires are attained by ego, not by body and senses, pleasure, pain, desire and aversions are experienced not by the body and senses, but by the self as there is an experience of "I feel pleasure", "I feel pain", "I feel aversion", "I will to act" etc. This ego consciousness refers to self and not to the body sense organs and manas. At the same time, it provides every individual the temporal cognition. Coleridge opines in this regard. "It is asserted only that the act of self consciousness is for us the source and principle of all our possible knowledge."

So far as time and space in the ego are concerned, ego or self always remains aware of space and time. Even an inch change in space or time, makes the ego conscious and subsequently it reacts to them in accordance with their inevitability and vitality; self of human being seems to take new shape and form with ever flowing current of time. In the opinion of Coleridge, "the act of consciousness is indeed identical with time considered in its essence. (I mean time per se, as contra-distinquished from our notion of time, for this is always blended with the idea of space, which as the contrary of time is therefore its measure". In the same manner, self does not appear to be the same at every place rather it switches over to new or different meaning and understanding with the consideration of the change in space. De facto, behavior or disposition of self does not work stilly or fixedly rather it also makes relentless movement with alteration of time and space. In other words, the changes emerge in the apprehension and understanding of 'self' that works in the frame of relativity due to the ever going or moving centrality of respective ego in the affairs of temporality. Objects of pleasure and pain, liking and
disliking good and bad stir in it form and shape instead of time and space, but more importantly relativity of self with event and thing.

In order to understand the function of ego, first we have to see the different strata of ego that works in two ways either getting subjective or objective. Whenever the ego remains to be subjective, it appears to be transparent and apparent because it straightaway speaks for 'I self' in terms of feelings and notions that are perceived by person. As J P Ateryra says, "The function of Ahamkāra is self reference or egotism (abhimana) as for instance in 'I am knowing this' doing this or feeling this'. The 'iness' involved in cases like the above statements and other of the kind is due to Ahamkāra regarded as an inner organ of knowledge (Antah Karana)."(16)

Objective ego is the 'self' that does not happen to be with the realization of 'I ness' rather consciousness of 'I' remains opaque in it. This is the kind of ego that changes itself in other body like Jivātmā does in making a journey from one body to another after the death of material body. Though the ego transforms itself from subjective to objective ego but neither it takes a new formation for long time nor does it stay there permanently.

Objective ego is the mobility of subjective ego into other thing that can be animated or non animated. Ego that objectifies itself into new form does the work of getting knowledge and cognition that is achieved when 'I consciousness' keeps itself in respective sphere of form. All the creation of literary world is therefore the result of either objective ego or somewhat subjective ego. It is in fact very true that the objective ego takes another shape like Jivātmā (Soul) does after the death of physical body, but it is more true that other disposition taken by the ego is just the mask that momentarily put on by the subjective ego and whatever the presentation is shown by that form either in person or object, is transmission of thought and emotion of the same subjective ego (individual) that tries to utter for a person and object as near as it can. This is why the character of Rāvana in Tulsidās's 'Rāmcharitmanas' is different from the character presented by Valmiki. Nightangle of Keats has shown joy and mirth that is permanent and eternal:
"Thou wast not born for death, Immortal bird
No hungry generations tread thee down;
The voice I hear this passing night was heard
In ancient days by emperor and clown."(17)

Whereas 'Nightingales' of Robert Bridges hardly seems to be the birds that come from 'happy isle' and 'singest of summer in full-throated ease'. While Nightingales express their unfulfilled desires that have drowned in the ocean of distress and woe. Neither they belong to such a place and landscape like 'starry woods' nor 'spring' which are full of sweet and melodious water:

"Nay, barren are those mountains and spend the streams;
Our song is the voice of desire that haunts our dreams,
A throe of the heart,
Whose pinning visions dim, forbidden hopes profound,
No dying cadence nor long sigh can ground,(18)

Apart form subjective ego and objective ego, this ego can be one dimensional to omnidimensional at the same time. It can transform itself from one person to a nation, and even to the whole world. It can take the shape by inflating to entire magnitude of the world to a deflated point or a certain place. Thus unlike the ego of god, human ego that is fragmentary part of this ego, can boundlessly expand and contract. This inflation and deflation of ego can take place in subjective or objective ego.

Interestingly two different poems of Shelley give wonderful examples of the singularization and pluralization of subjective ego in the work of poetic art. 'In stanzas written in dejection near Neapes', the poet gives words to those stricken feelings and thoughts which are quite personal and individual. He laments –

"Alas! I have nor hope nor health
Nor peace within nor calm around
Nor that content surpassing wealth,
The sage in meditation found,
And walked with inward glory crowned
Nor fame nor power nor love nor leisure:(19)

While in 'To the Skylark' he does not seem to be personal rather here his subjective ego has transformed itself into collective ego that speaks unanimously for the general desire and feeling of all human beings:

"We look before and after,
And pine for what is not
Our sincerest laughter
With some pain is fraught
Our sweetest songs are those tell of saddest thought.(20)

In 'Ode to west wind' again he appears to express the anguished emotions of that mind which is not only subjective but also singular:

"Oh, lift me as a wave a leaf a cloud
I fall upon the thorns of life I bleed."(21)

Unlike Shelley's Skylark that flies through the vast region of heaven and keeps no touch with the earth, Wordsworth's Skylark flies high in the sky, as much as to become invisible but it does not lose contact from the earth and descends to its nest when it pleases, closes its wings and ceases its song. Ego centricity of perception is radically different in both the poets; Shelley breathes pessimism in the poem where as for Wordsworth the airy region, heaven where the skylark soars, sings, signifies idealism. While the nest of the bird on the earth stands for the world of realism:

Ethereal minstrel! Pilgrim of the sky!
Dost thou despise the earth where cares abound
Or, while the wings aspire, are heart and eye
Both with thy nest upon the dewy ground (22)

In Othello, subjective ego in the form of objective dimension describes the egocentric time that seems to be monotonous and dismal for a lover (Bianca) in the absence of Cassio whom she asks
his whereabouts for seven days that she categorically dissected into different units of measurement, allude not the genuine length of time rather something heavy or stiff and even every minute of absence happens to be in the span of the whole day

“What keep a week away? Seven days and nights? Eight score eight hours? And Lovers’ absent hours, More tedious than dial eight score times?”

(Othello, Act III, S.IV)

Time starts contracting for Othello, who is going to Cyprus in order to fight against Turks feels the time to be slipping rapidly when he says to his beloved Desdemona, “I have but an hour of love to spend with thee.” (24) (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.

Neither time moves fast nor slow rather it is our attention that is profusely absorbed by the object or action makes the genuine current of time scramble. This is why the real length of time becomes short and deflated. Iago says in this regard.

“Pleasure and action make the hours seem short”

(Othello, Act II, S. III)

Time that seems to be contracting for Othello becomes wonderfully the element of great pleasure, when Othello meets Desdemona at the coast of Cyprus after the war against Turks. Delight and satisfaction go to its peak as he calls the present moment ‘calms’ and serene in the form of Desdemona. Past time that happened to be the most fearsome or ferocious experiences for him. War against Turks, he characterizes as ‘Tempest’ and he utterly urges to have more destruction and annihilation because he gets such a large amount of calmness after the war that seems to be a little turmoil to him.
"O my soul's Joy!
If after every tempest come such calms,
May the winds blow till they have waken'd death,
And let the labouring bark climb hills of seas
Olympus high and duck again as low
As hell's from heaven"(26)

(Othello, Act II, S. I)

Moreover, he does not stay here even he goes further and desires to have his death right now because contentment and exultation which he receives meeting with Desdemona appear to be absolute and incomparable. Having got the extreme pleasure he fears to visualize anything that can be as pleasurable as the present moment is.

"If it were now to die,
It were now to be most happy; For I fear
My soul hath her content so absolute
That not another comfort like to this
Succeeds in unknown fate."(27)

(Othello, Act II, S.I)

Iago's heedful instigation against Desdemona makes Othello drown in the sea of despair and muddle where he swings like pendulum between two points of beliefs "to be" or "not to be". Suddenly the wife, Desdemona who seems to be the thing of extreme contentment, becomes the parcel of anguish for him. Here he visualizes the future time in order to make sure whether she is really disloyal and unfaithful.

"If I do prove her haggard
Though that her Jesses were my dear heart strings,
I'd whistle her off and let her down the wind
To prey at fortune.(28)

(Othello, Act III, S. III)
After some time he returns to present moment, where previously he enjoyed every inch of life in the company of Desdemona, for disgusting gallants who go after the ladies frequently.

"Happily, for I am black
And have not those soft part of conversation.
That chambers have, or far I am declined
Into the vale of years- Yet that's not much
She's gone. I am abused; and my relief
Must be to loathe her (29)

(Othello Act III, S.III)

Further he memorizes the event of his marriage with Desdemona and he bitterly castigates it, "O curse of Marriage". In the mood of frustration and dejection subjective ego transforms into objective ego by desiring himself to be a 'toad' so that he can be free from the world of sexual morality:

"I had rather be a toad
And live upon the vapour of a dungeon."(30)

(Othello, Act III, S.III)

When Othello came to know the wickedness of Iago who slowly poisoned the mind of Othello and even got her killed by him, in regret of what he has done, he feels himself broken or stricken and finds himself helpless. Immediately he goes in the recollection of those days or events which have seen the fury and toughness of him.

"I have seen the day
That with this little arm and this good sword
I have made my way through more impediments
Than twenty times your stop."(31)

(Othello, Act V, S. II)
In present time that becomes so direful and dicey that even the heroics of the past seem to be mere a boast or a quibble, he finds himself to be the victim of fate;

O' vain boast!
Who can control his fate? This not so now.”(32)  
(Othello, Act V, S.II)  

Further, the time takes the form of space when he perceives the present moment to be the end of his life.  

"Here is my journey's end, here is my butt  
And very sea-mark of my utmost sail.”(33)  
(Othello, Act V, S.II)  

In the ruminaion of sinful crime that he has committed in killing innocent Desdemona, Othello feels scared even in the vision of his meeting with Desdemona in heaven:  

"When we shall meet at compt,  
This look of thine will hurl my soul from heaven.”(34)  
(Othello, Act V, S.II)  

Morality and over ambition have disturbed mental equilibrium of Macbeth who neither from bottom of the heart wants to assassinate Duncan, nor he appears to be a little reluctant in terms of giving up the notion of becoming the King. Having been in such a drastic state of mental fatigue, egocentric time seems to be a fast flowing river whose both ends are discerned present and future respectively. Macbeth finds himself standing at the bank of such river where desired future that is standing on the other end can be achieved by sailing across the troubled Water River. In other words, if Macbeth has to fulfill his earnest ambition, he will have to kill Duncan. In fact the idea of killing Duncan immensely appalled. Macbeth feels it morally and ethically wrong to murder such a kind man. As a matter
of fact, singular subjective ego takes the form of collective ego that is quite anxious of its future.

"But here upon the bank and shoal of time,
We'd jump the life to come."(35)
(Macbeth, Act I, S. VII)

Human desires, which are not going to satiate, remain increasing relentlessly with the course of time. Macbeth one time desired to be the king, but having been the king now he thinks of his future that in his opinion, seems to be fruitless and barren. Present joy becomes belittled for him and the presence of Banquo starts troubling him in two ways; first he knew each and every thing that was told by the weird sister, secondly he is worried of the prediction in which it was said that no son of Macbeth would succeed him. Here in the soliloquy, Macbeth psychologically recalls the event when he and Banquo have met mysterious witches:

"When first they put the name of king upon me
And bade them speak to him; the prophet like
They hailed him father to a line of kings
Upon my head they placed a fruitless crown
And put a barren sceptre in my gripe".(36)
(Macbeth, Act III, S. I)

Macbeth feels depressed and distracted taking the future that is going to be unfertile.

"Thence to be wrenched with an unlineal hand,
No son of mind succeeding."(37)
(Macbeth, Act III, S.I)

Now he finds himself to be the man who has assassinated the king in order to make Banquo's succeeding sons to be the kings of state. He
contemplates that whatever he has done, is perfectly laid for Banquo's Posterity:

"For them the gracious Duncan have I murdered: Put rancours in the Vessel of my peace only for them."(38)
(Macbeth, Act III, S.I)

Having no heir to succeed him Macbeth turns gloomy and symbolically visualizes the future as "seeds."

To make them kings, the seeds of Banquo kings!(39)
(Macbeth, Act III, S.I)

Macbeth who got shocked when he came to know the death news of Lady Macbeth, expresses that entire human life is passed from beginning to an end with never ending anticipation or expectation. Here Macbeth symbolizes the whole future in the form of "tomorrow". Contraction of egocentric time that is remarkably epitomized by Macbeth in the forms of 'tomorrow' and 'yesterday'.

'Tomorrow and tomorrow and tomorrow
Creeps in this petty pace from day to day
To the last syllable of recorded time.'(40)
(Macbeth, Act V, S. V)

And whatever the time that is being passed in this mortal world seems to be good for nothing or in vain. The whole Egocentric past is characterized as "yesterday"

'And all our yesterdays have lighted
The way to dusty death'.(41)
(Macbeth, Act V, S. V)
Further, Macbeth compares human life with a Candle that, though it is not as long as the length of human life, but some what it makes a bit similarity with human life because the more we grow up, the more we reach towards our end. Like candle the more it burns, the shorter it gets and one time it perishes with its light.

“Out out brief Candle!”(42)  
(Macbeth, Act V S. V)

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 clandestinely 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 stay  
And then is heard no more. (43)  
(Macbeth, Act V, S.V)

After two months of ruthless assassination of Hamlet’s father, his mother has got married to his uncle who himself has murdered king Hamlet in order to become the King. Incestuous relation of his mother with his uncle added more miseries to the stricken soul of Hamlet who became immensely broken by the death of his father and he could not bear the idea of queen’s remarriage to his uncle. Absorption of Hamlet’s attention into the accident and the remarriage of his mother, for him is so heinous and repulsive happens so early that the gap of genuine two months contracted in his emotional chronometry in which he enunciates the actual period of two months to be the “two hours”. The impact of these two events was so enormous and precise upon him that time seems to be stayed for him.
"How cheerfully my mother looks and my father died within these two hours." (44) 

(Hamlet, Act III, S. II)

Hamlet is stunned to know the revelation that is disclosed by the ghost or King Hamlet, who did not die naturally rather untimely death, was inflicted by his own brother, Claudius in order to wrest the kingship from him. Hamlet becomes drab and anguished having known the real cause of his father's death. Incestuous relation of his mother with his uncle already added turmoil to his mental equilibrium, now this revelation has piled up more misery and agony to him. Here Hamlet feels that there is hardly any affinity between past and present time because what he knew about the event, (death of his father) seems to be totally different or mere fabrication to satiate his curiosity of knowing sudden demise of his father. Thus present time for him, appears to be rotten and does not have any kind of matches with past, that is why he says,

"Time is out of joint o cursed spite". (45) 

(Hamlet, Act I S.V)

Misfortune of king Lear is not going to settle down, death of his justified girl, Cordelia added salt to his wounds and plights. Lear seems to be helpless and stricken when he brought the dead body of Cordelia who was hanged by one of the men on the behest of Edmund. Having been old in age, he exclaims to be unfit in taking revenge of his daughter's killing because he does not remain as strong as he was in his youth. Like Othello who feels regretted on getting old and weak, Lear memorizes the past that had been the witness of his heroics and stalwartness. He remembers the same thing what is remembered by Othello, "I have seen the day, with my good biting falchion." Senility has hampered and curtailed him profusely not only in Strength but also brought misfortune in the form of relentless suffering and agony. He feels that had he been young, he would have brought out cat among the pigeons as he still in recollection of past event, says, "I would have made them skip".

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Now he returns to present time where he finds himself to be gullible and vulnerable to the fury of misfortune that in the form of miseries and plights becomes the destiny of him. He reiterates by getting aware of the present time,

"I am old now.
And these same crosses spoil me". (46)

(King Lear, Act V, S.III)

So far as egocentric space is concerned, whole of the space is divided into two parts either "here" or "there". Not having been fixed these two ego referred facts they not only change with the movement of ego, but also they curtail and expand their dimensions with the consideration of ego’s relativity. "Here" that can inflate from a point to city, nation, world and even universe and vice versa, in the same manner "there" can inflate and deflate from a point to large magnitude, like any nation and so on. Theory of here and there never remains stipulated rather they change with the mobility of person who moves wherever, becomes "here" far him and rest of the place turns "there" far him. A remarkable example can be seen in the following line when Matthew Arnold talks about this world to be dreary and drab by getting collective in ego.

"We are here as on a darkling plain" (47)

Pressure of performing immoral and heinous work, Starts to appear upon Macbeth who one hand badly wants to fulfill his ambition by murdering Duncan who is the guest for him. Other hand he afraid of the consequence. In a fix here Macbeth number of times, expresses the word "here" which has different dimension every time, gives an idea of immense fluctuation in inflation and deflation of egocentric space. First of all Macbeth ponders over to make an end of Duncan only by single fatal blow on this earth. "But this blow might be all and the end all here "(world)." Element of doubt seems to slack off his determination when he realizes of the uncertainty of future life. The space in the form of river transforms into present time and future is writing for him that is on the other end. Here the word "here"
indicates as the present time. "But here upon this bank and shoal of time we 'd jump the life to come." Further the resolution is more hampered by the good will when he feels about the verdict of god that has to be sustained in this world. Ego no more, remains singular rather it takes the form of plural when he worries about the providence of almighty upon this earth. And every one has to meet his end according to his deeds. If he murders Duncan, he would also be tormented in same manner as he says,

"But in these cases, we still have judgment here; that we but teach bloody instructions, which being taught, return to plague the invention: this even handed justice commends the ingredience of our poisoned chalice to our own lips."(48)

(Macbeth Act I, S. VII)

Mortality and modesty begin to take upper hand in the rumination of Macbeth who, with the course of time, does not seem to be firm as he was earlier on. Further he feels that having been the host, even to think about the murder of guest, would be more repulsive and sinful than to perform such a heinous deed. Moreover he realizes that it is all against the ethics to kill the guest who always remains in the complete trust of the host. Besides, being not only the subject of such a bounteous king but also the kinsman of him, Macbeth sees it to immensely detest. Here he expresses the word "Here" which he most probably talks about his own palace. Thus the egocentric space wonderfully contracts when he says-

"He is here in doubt trust."(49)

(Macbeth, Act I, S. VII)

Mental fatigue has stolen the complete peace from the mind of Macbeth who finds himself to the mere victim of his strong ambition under which he bought a lot of miseries and sorrows for himself. In order to keep his heinous crime concealed, he has to murder some other characters and subsequently he has lost Calmness because he remains obsessed with an idea to get rid of them. Macbeth who
realizes that neither he has peace in this world nor in the next world of God where he will have to face the verdict of God for his misdeeds, enunciates the occupation of fear and agony in to his life.

"Both the world suffer.
Ere we will eat our meal in fear and sleep in the affliction of these terrible dreams that shake us nightly."(50)

(Macbeth, Act III, S. II)

In the opinion of Macbeth, had he not killed Duncan, he would have been in the peace and Calmness which has gone from his life since the demise of the king Duncan. Suddenly the world seems to be full of fever and fret and space like graveyard that can not be the favorite or worth loving place, turns the safest and the calmest place for him.

"Duncan is in his grave
After life's fitful fever he sleeps well."(51)

(Macbeth, Act III, S. II)

Whole of Scotland is bearing the burnt of Macbeth's atrocity and malfunction of him. Mortality and novelty have already drowned in the sea of corruption. Things are really getting worse and worse. Entire nation, therefore in the opinion of Ross contracts into a grave when he is asked by Macduff about Scotland.

"It can not be called our mother but our grave."(51)

(Macbeth, Act IV, S. III)

Antony, in 'Antony and Cleopatra' de-personifies the human body into space when he reckons Cleopatra to be the vast land of Egypt and finds himself to be tied by the post of such a land.

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

Cleopatra even goes further in dehumanizing the human body into planetary system, she does not remain worldly rather she memorizes the face of Antony to be the entire heaven where eyes are the sun and the moon which are throwing light upon the earth that she calls herself.

"His face was as the heavens and
There in stuck a sun and moon, which kept their course and lighted,
The little o the earth." (54)  

(Antony And Cleopatra, Act V, S.II)

Having been profusely instigated by Iago against, Desdemona whom Othello loves lavishly and reckons the fountain of his life comes from her. Fabricated information of Desdemona’s infidelity has shocked Othello who scarcely feels any joy in this world apart from her. Suddenly the fear of derogation takes tight grip over innocent pleasure of over credulous mind of Othello who subsequently dissects Desdemona into the places of “there” and “here”. “There” he signifies her to be the verdant place from where he could get all essential source of his life.

"There, where I have garnered up my heart
Where either I must live or bear no life." (55)  

(Othello, Act IV, S.II)

At once the meaning of life changes for Othello who does not want to live because Desdemona remains no more as chaste as she was. Thus the impulse is getting dim and dim as the “fountain” that is Desdemona, has been dried up for him.
"The fountain from which my current runs.
Or else dried up." (56) (Othello, Act IV, S.II)

The change in the place from "there" to "here" vitalizes the change in the character of her from fidelity to infidelity. Further he characterizes Desdemona as "here" that appears to be like hell for him.

"Here, look grim as hell." (57). (Othello, Act IV, S.II.)

When Othello came to know the reality of Iago's wickedness, he becomes so disconsolate that he curses himself bitterly for what a shameful work he has done under the influence of shrewd devil like Iago. Nothing he can do or bring back except blaming his ill fate for bringing all these repulsive things. Having lost his beloved, Othello feels no charm in this drab world. Egocentric space unfolds its dimensions when he says, "here is my journey end" Here the word "here" does not show the particular place, rather cup of his mundane life is going to dry up. Thus he indicates about the end of his mortal life on this world. Further he turns very specific when he specifies the particular destination till where he has to run his journey. On expressing that "here is my butt/ And very sea mark of my utmost sail." He appears very significant about the specific space that is destined for the death of his life.

Talking to his mother, Hamlet compares king Hamlet with his incestuous brother who has slyly become the king of Denmark by giving poison to his own brother. Like Cleopatra, place like astronomical space starts to contract for him when he says that "An eye like mars", so threaten and command/a station like the herald mercury." Further he characterizes the whole of body of his father like "mountain" and his uncle as "moor" that is a barren land good for nothing.

"Could you on this fair mountain leave to feed
And batten on this moor.” (58)

(Hamlet, Act III, S. IV)

Having been deeply jolted by the remarriage of his mother with uncle, there lives no merriment and joy for him, even such vast world seems to be epitomized for him into a garden when only weeds and thorns grow, no plant is embedded with flowers of pleasure.

" It's an unweeded garden,
That grows to seed, things rank and gross in nature posses it merely.” (59)

(Hamlet, Act I, S.II)

Revelation of the ghost of king put some fuel to the burning soul of Hamlet who caught himself to be in two opinions, should he believe on the ghost or not. Problems hardly seem to stay a bit rather this time they have pushed him into a kind of mental intricacy where he finds himself confused and incapable of taking decision. Revenge and brotherhood have torn him into two different figures. Here miseries and sorrow are characterized as the infinite sea.

"Or to take arms against a Sea of troubles
And by opposing end them.” (60)

(Hamlet, Act III, S.I)

For Hamlet whole of the nation where there is no real solace to the stricken soul of him, seems to be contracted into a “prison”: A place of no joy and freedom for him.

"To me it is a prison.” (61)

(Hamlet, Act II, S.II)

King Lear becomes so much infuriated on not getting an exaggerated response of applause and affection from Cardelia who unlike her elder sister has shown a genuine expression of love that a true
daughter can do to her father, where as her sisters have given false and fabricated display of love that pays enough to eulogizes a person like Lear. Realistic criterion of Cordelia is not good enough to win the heart of Lear who turns so resented that he expresses to estrange his relation with her not only in particular nation but also from the entire world. Thus egocentric space enlarges its dimension when he says-

"Here, I disclaim all my paternal care." (62)

(King Lear, Act I, S. I)

What is the most staggering thing that happens to King Lear, is the unexpected inhospitality, that is shown by his daughter Goneril. This brutal treatment has immensely broken the aged Lear who reckons it the biting of a vulture. Here, the space contracts into a particular organ of body that is his heart.

"She hath tied Sharp tooth'd unkindness, like a vulture, here" (63)

(King Lear, Act II, S. IV)

Shakespeare seems to give a great similarity between the character of Lear and Macbeth who one hand, sees the world to be a vast stage and every human being is like a character who comes and performs his part before his sucrease, "a poor player that struts and frets his hour upon the stage and then is heard no more". Here Macbeth epitomizes the whole world into a platform where one walks accordingly what ever is told to do. Further, he feels that human life on this earth philosophically appears to be nothing but an empty talk of fools who eccentrically involve in some insignificant manipulation and negotiation of life.

"It is a tale told by an idiot, full of sound and fury signifying nothing." (64)

(Macbeth, Act V, S. IV)
However, king Lear comes very near to what is expressed by Macbeth when he scales down the material world as the “stage” that is, in his opinion, not of intellectuals but of “fools”. Here like Macbeth, the ego of Lear does not remain singular rather it takes a shape of ‘collective ego’ by pronouncing the common response of all human beings at their entrances in this world that is of insane people.

“We cry that we are come to this great stage of fools”(65)

(King Lear, Act IV, S. VI)

Senility with insanity starts troubling infuriated Lear who has been badly tortured not only by his own daughters but also by the thunderous weather. If the unexpected misbehavior of his daughter has vexed him mentally, vicious thunder storm has added more plights to the homeless Lear. Peace and solace that are desperately needed by the irked soul of him, seem to be no where for him in this world that he reckons to be the hell as “a wheel of fire” and the place like grave can provide a little respite to the tortured spirit of him. Place like grave looks to be the safest and the most tranquil place to the suffering Lear.

“You do me wrong to take me out of the grave.”(66)

(King Lear, Act IV, S. VII)

Moreover, he shows reluctance on being awaken from sleep by Cordelia, he exclaims that she relishes every walk of life blissfully where as misfortune pursues him where ever he moves. This is why he urges to have permanent sleep that can bring brief relief to aged Lear from this horrific and vicious world.

“Thou art a soul in bliss; but I am bound upon a wheel of fire.”(67)

(King Lear, Act IV, S. VII)
Ego that is the axis of the universe expands and contracts itself in the frames of time and space. It also takes various shapes and forms in worldly affairs. All celebrated protagonists of Shakespeare give abundant presentation of egocentricity of the whole world. All this shows consciousness of author in expressing above mentioned things with the axis of ego.
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